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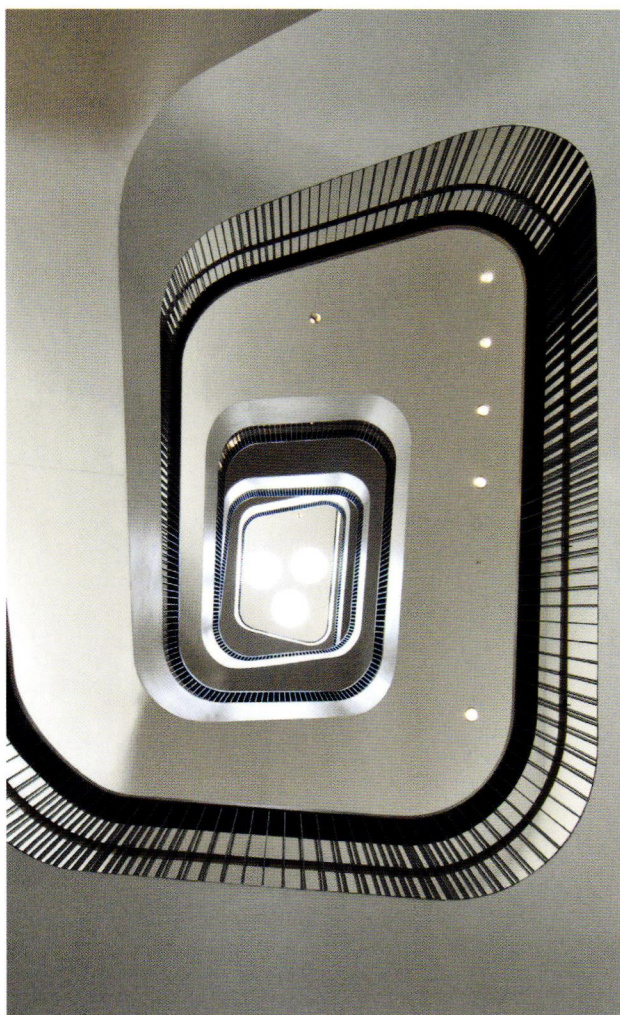
Awards 2021

**AIA NY
DESIGN
AWARDS** 2021

A Publication of
AIA New York
Volume 83, Issue 2
\$10



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Oculus

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SPRING 2021 Vol. 83, Number 2

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Renovation
Christoff:Finio Architecture

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Rooftop Prim
Productora

DL1310 Apartments
Young & Ayata and
Michan Architecture

30 Merit

New York Public Library
Van Cortlandt Branch
Andrew Berman Architect

Boulder House
Atelierjun

National Museum of
The United States Army
Skidmore, Owings & Merrill

Yale University Tsai Center for
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Weiss/Manfredi

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WORKac

Six Square House
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INTERIORS

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Yingliang Stone Natural
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Atelier Alter Architects

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Macomb's Bridge Branch
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42 Merit

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Perch
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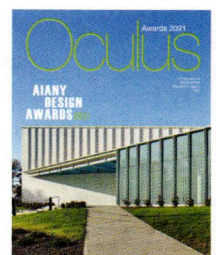
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A Call for Advocacy
By Benjamin Prosky, Assoc. AIA

Cover:

Newark Housing
Authority |
Training Recreation
Education Center
(TREC), ikon.5
Architects

Photo credit: Cover
and above:
Jeffrey Totaro



A YEAR LIKE NO OTHER



Photo: Yvonne Albinowski

As I write this month's editorial, it is exactly one year ago that the World Health Organization designated COVID-19 a global pandemic, and the world went into lockdown. As my predecessor, Kim Yao, noted at that time, we were at the beginning of unprecedented times. Indeed, we could hardly imagine how unprecedented those 365 days would be. It was a year...

...of the unjust, senseless murders of Breonna Taylor, George Floyd, and many other Black and Brown people, followed by protests of extraordinary scale and impact.

...of exponential anti-Asian hate.

...that four Force 4 hurricanes slammed down on our shores, and firestorms blazed across the land.

...in which our borders were closed, families separated, and children placed in cages.

...of a profound and divisive election.

...of a nationalist insurrection.

These upheavals have affected us all personally, but also as a society, a profession, and an organization. Many of us have lost loved ones, colleagues, mentors, and teachers, and none of us have been spared from grief.

The massive death toll and accompanying financial crisis have disproportionately impacted minorities across the U.S. and highlighted systemic racial inequalities. While we deal with a global health crisis worldwide, we are also taking on historic inequality and racism.

While we quickly transitioned to the virtual workplace of Zoom, Webex, Teams, and RingCentral, and accelerated "the move to the cloud," we also experienced a deep loss of our three-dimensional day-to-day moments of human contact, conversation, and the hand-sketch talking we thrive on. The

cataclysms not only changed the ways we work, but also demanded we reflect and act on the values and paradigms that guide our profession: How do we create a just, equitable, and inclusive organization, profession, and city? How do we change our ways of working to create carbon-neutral and carbon-positive edifices, master plans, and materials? And, knowing that systemic racism and unconscious bias infect our realm, how do we change the pathway, education, and mentorship of an architect?

This year's presidential theme, Reflection/Inflection, invites our members to think critically about this moment in time. We were able to quickly pivot to virtual events and provide members with crucial resources while maintaining our diverse programmatic offerings. We organized 485 programs for professionals, students, and the general public. We held our Deans Forum, and we joined with AIA New York State (AIANY) to form a Joint Crisis Taskforce, led brilliantly by current AIANY President Illya Azaroff to leverage our design skills to inform state and national governments, our peer chapters, and other agencies as we begin the return to our workplaces. The Chapter also teamed up with NYCxDESIGN and Design Advocates to form the Design Corps, an all-volunteer group of architects who are helping New York businesses, restaurants in particular, comply with changing pandemic guidelines.

In keeping with our Statement on Criminal Justice, our Chapter has taken on the difficult discussions about systemic racism, unconscious bias, and complicities. We've begun the reset of the Architecture Justice Committee, convened two forums, and engaged leaders in the criminal justice reform movement and other outside

thinkers to focus on broader issues of social, design, and climate justice. We'll be working with nycoba|NOMA to develop this year's Civic Leadership Program and support the path to the profession for Black, Indigenous, and people of color, who are so poorly represented in our field.

Our Design Awards program wasn't spared from change, either. Urgent calls for equity and sustainability were reflected in the decisions of our heroic and thoughtful jury, who opted to make Sustainability a core value. Indeed, Sustainability has been rolled into the other four categories—Architecture, Interiors, Projects, and Urban Design—and used as a lens through which every project was evaluated. This year's Best in Competition, The Newark Housing Authority's Training Recreation Education Center by ikon.5 architects, is a reflection of that commitment and deserves to be celebrated for collaboration, equitable public work, and the value of investing in our communities.

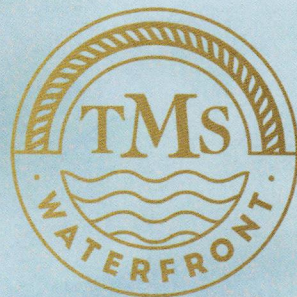
With spring comes growth and renewal, and President Joe Biden's declaration that everyone must be eligible for the vaccine by May 1 means the light at the end of the tunnel is glowing brighter. We hope we'll soon be able to be with our families, gather to celebrate our awardees, greet each other with hugs rather than elbow bumps, put away our masks and, most importantly, continue to ask challenging questions of ourselves, our community, and our profession. ■

A stylized, handwritten signature in black ink that reads "Ken".

Kenneth A. Lewis, AIA, NCARB
2021 AIANY President

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Material Distributor: Brock Associates Owner: RISE: A Real Estate Company Photo: hortonphotoinc.com

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LETTER FROM THE EDITOR

AWARDS REFLECT VALUES

As we were heading to press with our 2021 Design Awards issue, the Pritzker Prize announced the recipients of its annual accolade. This year's winners, Anne Lacaton and Jean-Philippe Vassal of France, are not well known internationally, but their work offers a thrilling, if low-key, new approach to architecture.

Committed to never demolishing what already exists, the duo instead intervenes in subtle ways to gently transform a building or site conditions to better serve the users and the environment. The resulting upgrade is more sustainable, but it also remains familiar, a value too often overlooked by architects. It's a literal interpretation of the word renovation—a renewal that allows the community to still recognize itself in the project. As practiced by Lacaton and Vassal, architecture looks forward as well as backward, taking into account a building's place in the community and the existing network of relationships spun around a building by the people who use it, a less tangible but no less critical form of infrastructure.

These values closely align with those of our 2021 Design Awards jury, who, as you will see in the pages that follow, prioritized the contribution that a design can make to its local community. Our Best in Competition winner, the Newark Housing Authority's Training Recreation Education Center designed by ikon.5 architects, embodies this mandate. Contributing writer Fred Bernstein

sketches a vivid portrait of a project that is both humble and inspired, one which our design awards juror Marlon Blackwell, FAIA, praised for how it creatively “exemplifies the idea of an economy of means.”

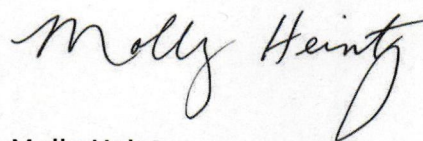
Beyond celebrating how much can be done with comparatively little, this year's jury made other bold statements, including retiring the Sustainability category from the design awards program, arguing that today a sustainable approach should be a key tenet of every award-winning design. Advising on criteria for years to come, the jury proposed that sustainability should stretch beyond the idea of ecology to include social systems. “How are we learning from the project and how does it contribute?” is a question juror Stephen Gray, Assoc. AIA, would like to ask of all submissions.

The past year has given everyone in the architecture community cause to reflect on the social systems intimately linked with architecture, or at least to better appreciate how people interact with space on a daily basis, including the myriad small rituals that connect each of us to our built environment. Many of these interactions happen subconsciously as part of a routine, but when this routine is disrupted, we can feel utterly disoriented. We understand in a personal, visceral way how moving through space shapes our day and allows us to mark the passage of time.

As we regroup and move ahead, holding onto the observations and revelations of the past year can help

us engage in meaningful ways with issues of accessibility and equity. Asking “What have we learned?” and “How should we be learning?” will be the driving questions for our upcoming Summer issue dedicated to design education. In this, our first fully digital issue, we'll ask students and educators to reflect on critical issues in design education and new best practices that may be informed by virtual or hybrid learning during the pandemic.

And, speaking of academe and awards, congratulations to the architects elected to the American Academy of Arts and Letters this year. They include James Corner, Kathryn Gustafson, Nader Tehrani, and a trifecta of recent AIA Design Awards jurors: Meejin Yoon and Walter Hood (both 2018 jury members), and Marlon Blackwell (2021 jury). Cheers to all the honorees! ■



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

Photo credit: Nir Arieli





BEYOND THE CENTER ON VIEW

MoMA
11 West 53rd Street, NYC

Reconstructions: Architecture and Blackness in America
Through May 31, 2021

The fourth installment of the Museum of Modern Art's Issues in Contemporary Architecture series, "Reconstructions: Architecture and Blackness in America" explores the intersection of systemic racism, Blackness, and the built environment. A collective of 10 architects, designers, and artists were tasked with creating narratives around conditions of specific American cities, resulting in a holistic representation of architectural identity that both examines past histories and speculates possible futures. Emanuel Admassu's *Immeasurability*, a textile map of the Mid-Atlantic Ridge separating



Africa from the Americas, considers the effects of the transatlantic slave trade on the displacement of Black communities in contemporary Atlanta. Nearby, a conceptual future by Olalekan Jeyifous, *The Frozen Neighborhoods*, imagines a world in which Brooklyn's Crown Heights neighborhood has been cut off from the rest of the city, resulting in a thriving vertical community of farmer's markets and seed banks.

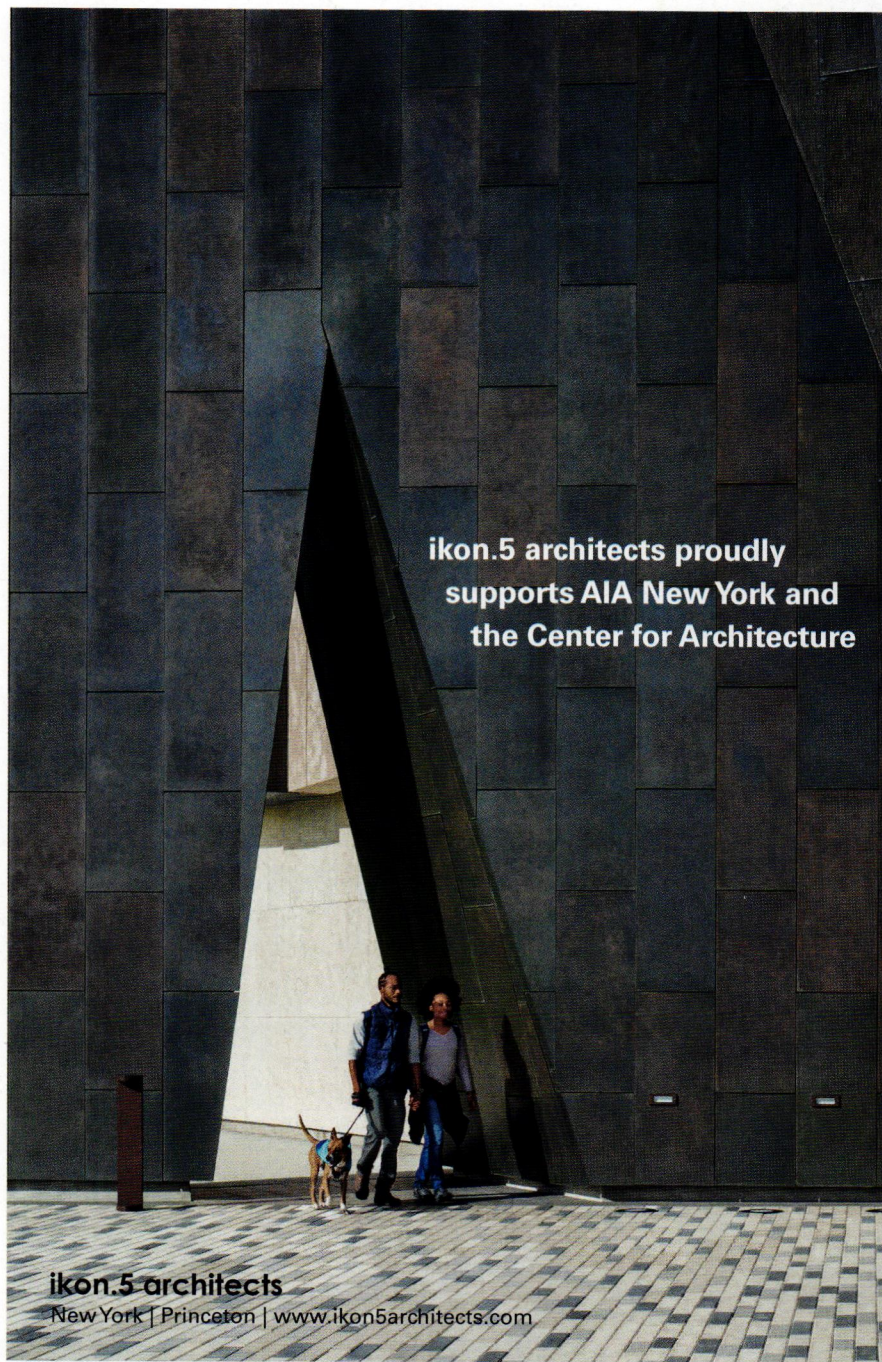
The exhibition asks a central question: Who gets to create and occupy America's architectural spaces? It challenges the discipline and calls into conversation the institutional role of the museum itself. Simultaneously, the contemporary multimedia works highlight the possibilities and realities of designed space as a vehicle for resistance and liberation. The exhibit was curated by Sean Anderson, MoMA's associate curator of architecture and design, and Mabel O. Wilson, professor at Columbia University. **Casey Romaine**

Facing page, above: *Plant Seeds Grow Blessings*, by Olalekan Jeyifous, 2020. Photomontage, framed renderings printed on Luster 260 GSM. Facing page, below: Installation view of "Reconstructions: Architecture and Blackness in America," The Museum of Modern Art. Below: Installation view of film still from *On Exactitude in Science (Watts)*, by David Hartt, 2020.



Center for Architecture AIA New York Chapter

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A wide-blade rip saw
(maebiki-oga).



BEYOND THE CENTER ON VIEW

Japan Society

333 East 47th Street, NYC

When Practice Becomes Form: Carpentry Tools from Japan

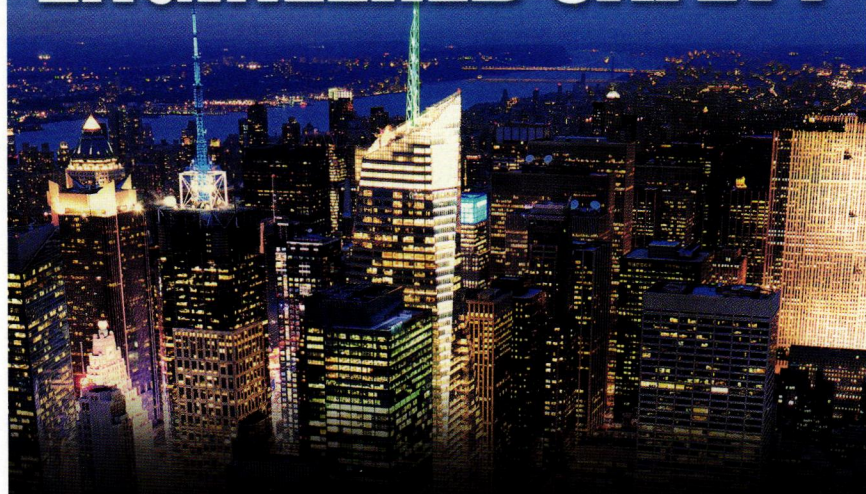
Through July 11, 2021

Japan Society has reopened to the public with its first exhibition since closing in-person viewing when the pandemic began last year. The site-specific exhibition, designed by Sou Fujimoto in collaboration with Brooklyn-based Popular Architecture, explores the techniques, tools, and forms of traditional practices in Japanese architecture and craftsmanship.

The exhibition features a variety of hand tools and wooden models reflecting joinery techniques that have been used for centuries to build Japan's wooden architectural masterpieces, such as temples, shrines, and bridges. On display is a diverse array of tools—including planes, chisels, and saws—that have played an important role in the development of architecture in Japan. The exhibit also examines the intangible qualities of master carpentry craftsmanship in Japanese architecture. Integral to the processes of master carpenters (*tōryō*) is their extensive knowledge of the local environment and of wood as a material. Using natural resources and learning from their predecessors, they construct buildings with a philosophy of sustainability—that joinery can be restored or repaired as needed by future craftspeople—that has been handed down over generations.

A series of related public programs, including lectures, hands-on workshops, and virtual gallery tours, complements the exhibition. Japan Society's headquarters, designed by Junzo Yoshimura, opened to the public in 1971 and was New York City's first permanent structure designed by a Japanese citizen. It commemorates its 50th anniversary in 2021. *The Editors*

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STREET LEVEL

GAINING URBAN SPACE: WINNER ANNOUNCED IN COMPETITION TO DESIGN AFFORDABLE HOUSING AT SUNNYSIDE YARD

Clockwise from top left:
A rendering of affordable housing by winning team RKD Architects; aerial rendering by finalist team Pei Cobb Freed & Partners; a rendering of affordable housing by finalist team DAAB Design Architects.

Metals in Construction magazine has announced the winners of its 2021 Design Challenge competition, which asked architects how they would create a new affordable-housing development at Sunnyside Yard in Queens. The competition was speculative, but its design brief was based on proposals set forth in the *Sunnyside Yard Master Plan Handbook*, a detailed technical guide for exploring the rail yard's development opportunities, published in March 2020.

The site selected for the competition, which contemplates Phase 1 of a development plan, is located on a portion of the active rail yard between Queens Boulevard and Honeywell Street. Entrants to the competition, sponsored by the Steel Institute of New York, were asked to envision a structural steel deck that would create a platform for development over the yard, adding valuable urban space to the area. Overbuilding the network of tracks has long been considered a viable way to create more public land and meet the needs of the area's growing population.

RKD Architects, the winning team, presented a plan for a platform composed of a 60- by 60-foot structural steel grid aligned to streets on the north and west edges of the yard. The platform's underlying framework considers different sizes and typologies of housing units, allowing them to be adapted to residents' changing needs over time. Units can be combined, extended, or renovated within the primary building structure. The first three floors of each building block feature a mixed-use program. A central greenway spine and public square add green space to the plan.

"The competition posed many challenges, including structural, urban design, environmental, and social," said juror Jack Robbins, partner and director of Urban Design at FXCollaborative Architects. "The most successful entries responded on all these fronts, and the winning proposal did so in a way that was innovative, reflected the amazing diversity of Queens, and felt like a part of the city."

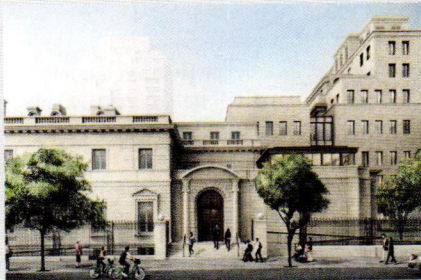
The competition's two finalists were London-based DAAB Design Architects and a team from New York-based Pei Cobb Freed & Partners Architects.

"The entries have shown a wide variety of approaches: it was a true reflection, in my opinion, of how architects and urban planners, along with their allies—the structural engineers and facade consultants—are looking at the challenge and seeking an opportunity to make a difference," said competition juror Enrica Oliva, partner and COO of Werner Sobek New York. "It's encouraging to see that the design teams are coming up with exciting solutions, and that sustainability, renewable energy, and innovative technologies are put at the forefront of the designs."

Additional competition jurors included Eli Gottlieb, managing principal of Thornton Tomasetti, and Shefali H. Sanghvi, AIA, LEED AP BD+C, associate at Dattner Architects.

For more information about the winning and finalist entries and the annual competition, please visit metalsinconstruction.org. *The Editors*

Sciame Construction is pleased to congratulate all 2021 AIA New York Design Award Winners



The Frick Collection
Design Architect: Selldorf Architects
Executive Architect: Beyer Blinder Belle



The Studio Museum in Harlem
Architects: Adjaye Associates
Cooper Robertson



131 Duane Street
Architect: Jonathan Schloss Architect



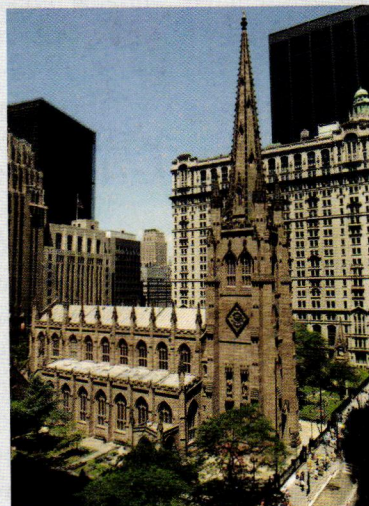
**The Ronald O. Perelman Performing Arts Center
at the World Trade Center**
Design Architect: REX
Executive Architect: Davis Brody Bond



335 Madison Avenue Renovation
Architect: SHoP Architects



The Africa Center
Architect: Caples Jefferson Architects PC



Trinity Church
Architect: Murphy Burnham & Buttrick Architects



Private Residence
Architect: Leroy Street Studio



The 2021 Design Awards jury symposium was held on January 11. Top row, left to right: Julie Eizenberg, Andrea Love, Maria Paz de Moura Castro, Middle row: Molly Heintz (moderator), Francesca Perani, Stephen Gray; bottom row: Marlon Blackwell, Ken Lewis (host).

2021 JURY

Marlon Blackwell, FAIA

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Fay Jones Chair in Architecture and
Distinguished Professor, Fay Jones School
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Arkansas, Fayetteville, AR

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Santa Monica, CA

Stephen Gray, Assoc. AIA

Associate Professor of Urban Design,
Harvard Graduate School of Design;
Founder, Grayscale Collaborative,
Cambridge, MA

Andrea Love, AIA, LEED Fellow

Principal, Director of Building Science,
Payette, Boston, MA

Maria Paz de Moura Castro

Founding Partner, Rizoma Arquitetura,
Belo Horizonte, Brazil

Francesca Perani

Founder, Francesca Perani Enterprise;
Co-founder & President, RebelArchitette,
Bergamo, Italy

AIANY DESIGN AWARDS 2021

The 2021 Design Awards jury met in early January and selected 23 winners across four categories: Architecture, Interiors, Projects, and Urban Design. Notably, this year's jury dissolved Sustainability as a separate category, arguing that sustainability considerations should be a fundamental tenet of all projects cited for design excellence. The jury had intense discussions about what other criteria they would use to select the award winners, considering questions such as: "How should design operate?" "What does the project contribute more broadly?" "How are we learning from this project?"

With a focus on how a project might give back to the community, the jury proposed that future judging criteria expand sustainability to an idea of ecology that includes social systems. And, while impressed with the quality of the work submitted, the jurors challenged AIA New York Chapter members to share more high-quality public buildings that were broadly successful and impactful for many. They had this advice to those submitting awards next year: Take the time to tell the story of a project, and show how it's working both inside and out.

Top projects received Honor Awards, with Merit Awards going to other highly competitive projects in the same category, and four projects were recognized with Citation Awards for outstanding work on a specific design element. The jury was unanimous in its selection of ikon.5 architect's Newark Housing Authority's Training, Recreation, and Education Center for the top design award among all the projects, elevating it from an Architecture Honor award to the overall Best in Competition winner. "This building managed to focus on both design and sustainability; it shows what great design can look like. It's not trying to be better than anything, but trying to be a part of something," said Juror Stephen Gray.

The awards were announced at an online symposium in January, and juror Julie Eizenberg closed the session with a plea for pluralism: "There isn't a 'right way' and a 'best way.' There just need to be thoughtful contributions."

Congratulations to all the 2021 winners! We hope to celebrate together at an Honors and Awards Luncheon on July 13, and with an exhibition of the winners at the Center later this year. Look for updates and details at www.aiany.org. ■



NEWARK HOUSING AUTHORITY | TRAINING RECREATION EDUCATION CENTER (TREC)

NEWARK, NJ

IKON.5 ARCHITECTS

By Fred A. Bernstein

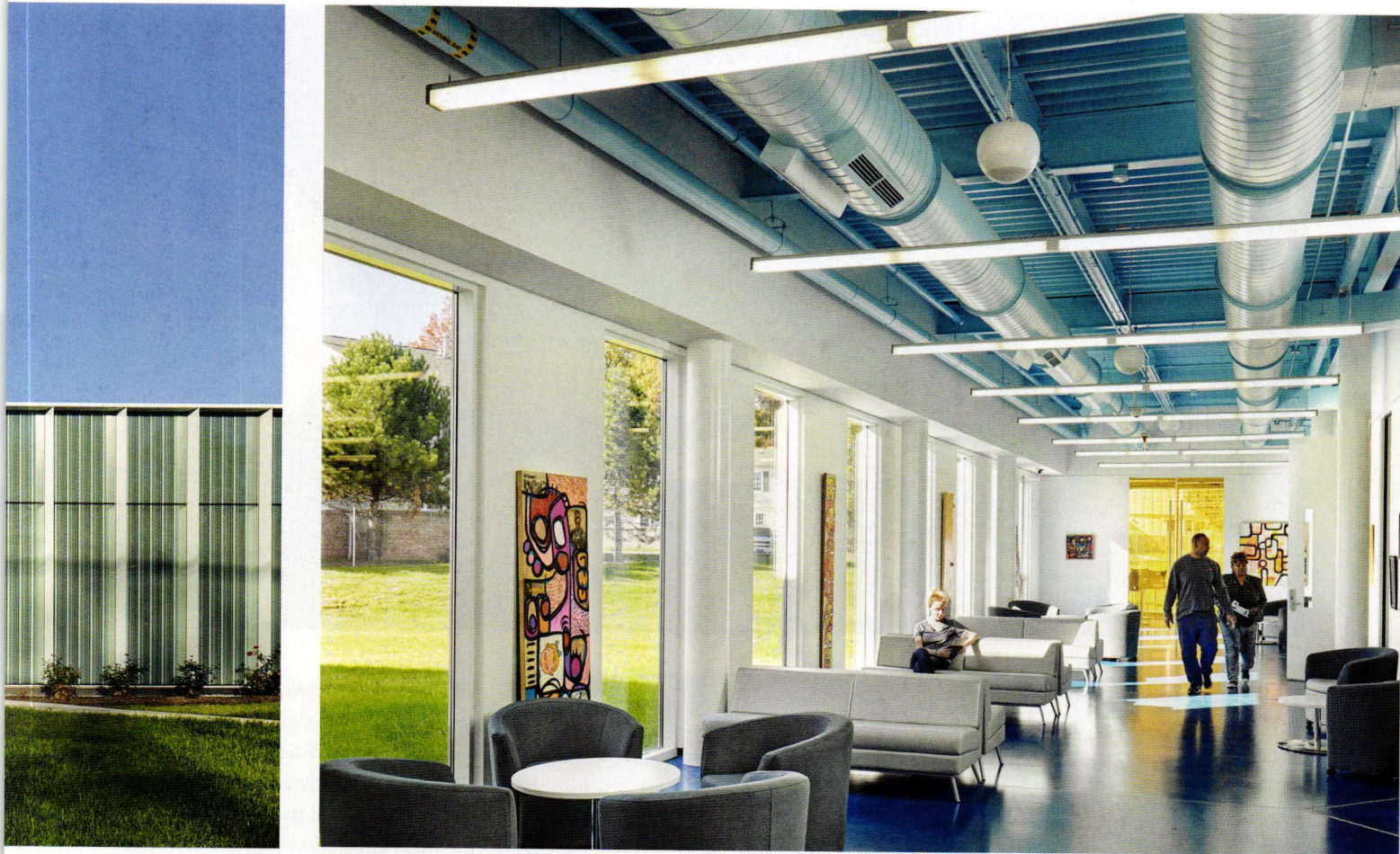
Let's dispel the notion that landing plum commissions is all about connections. The principals of Manhattan's ikon.5 architects knew precisely no one at the Newark Housing Authority when they decided to try for the chance to design a community center at that city's southern tip. They learned about the job from an advertisement in the *Newark Star-Ledger*, according to principal Joe Tattoni, and figured, "Why not?" Tattoni attended a pre-proposal meeting at which Housing Authority

officials explained the idea behind the project, known as the Training Recreation Education Center, or TREC. That notion was to use recreational facilities to get residents in the door, then teach them skills employers look for. Says Tattoni, "The goal was to give residents of Newark's South Ward access to better jobs. But if it was just a classroom building, they might not have come."

At the meeting, which Tattoni estimates was attended by 40 to 50 architects, officials made clear that the

authority wanted a building that would be, in Tattoni's words, "a beacon of hope in a wilting neighborhood. It had to be more than just a clad box." But the budget was fixed at \$8 million. "The authority had high aspirations and a very tight budget," he says.

That didn't faze Tattoni or his partners. He submitted a portfolio, which included public libraries and student centers (but no rec centers). Ikon.5, founded in 2003 by Tattoni, Arvind Tikku, and Charlie Maira, has completed dozens

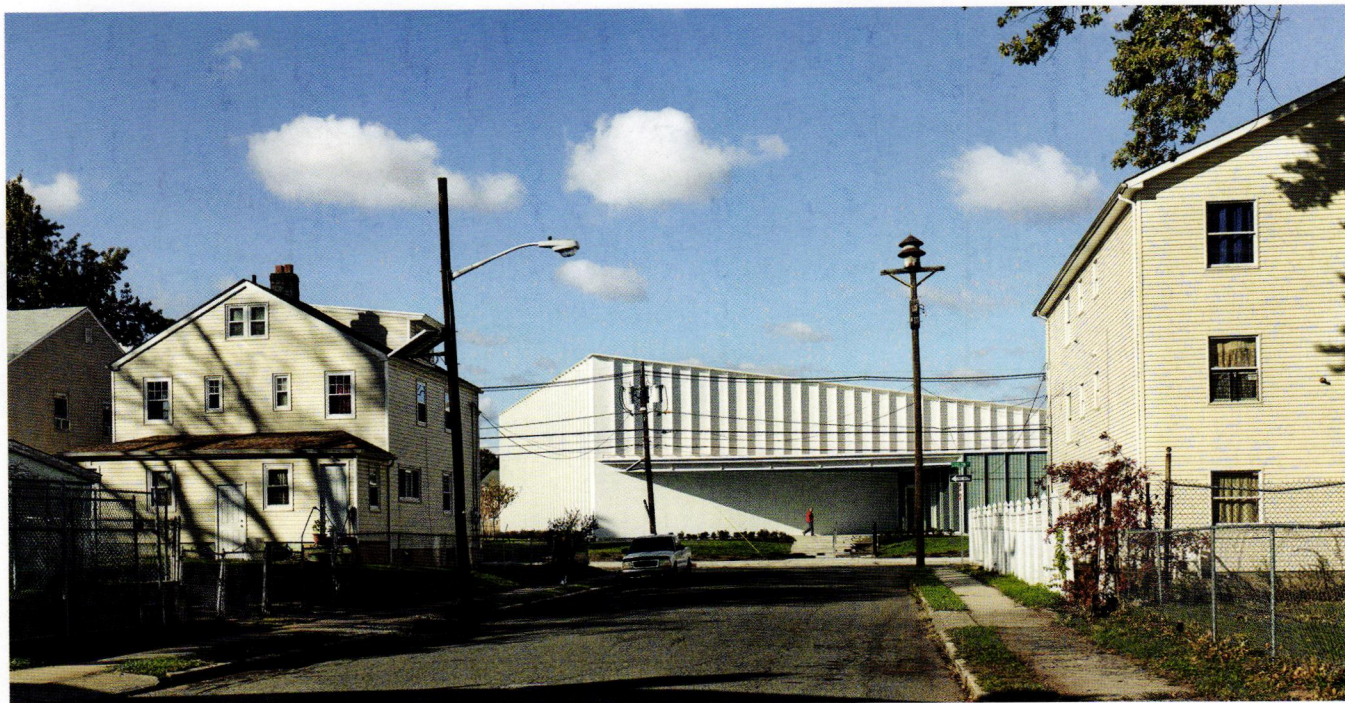


of public and institutional buildings, all of which are clean-lined modernist structures without a lot of frills. Current projects include a new student center at Embry Riddle Aeronautical University in Prescott, Arizona.

Called in for an interview, Tattoni described his vision of using strong architectural forms, rather than ornament, to create what he called “an inspiring, uplifting facility that the neighbors would be proud of. I think that resonated with the Housing Authority.” Tattoni, the firm’s design principal and the lead designer for this project, adds, “We were thrilled to get the job.”

Soon he was studying current and historic city plans and walking the neighborhood. The small residential enclave lies between an industrial zone to the east and the lush, 311-acre Weequahic Park (designed by the Olmsted Brothers) to the west. Where the two zones come together, there’s a shift in the grid. Tattoni





let that shift generate a simple parti consisting of two right triangles—one for recreation facilities and the other for classrooms. A hallway, along the shared hypotenuse of the two triangles, would be the main circulation spine.

The triangle containing the recreation spaces is larger than the triangle containing classrooms. And the main gymnasium needed a particularly high ceiling. Other rooms didn't, so the roofline of that larger triangle slopes down at a gentle angle. That meant the building would be dramatic in elevation as well as in plan. And because the gym, locker rooms, and related facilities don't need windows, but the classrooms do, the taller triangle would be largely opaque, the shorter one mostly transparent. Putting the lower building in front helps bring the massive facility down to domestic scale, while the overall composition positions TREC as an important community resource, not to be confused with a warehouse building or a big-box store.

The exterior of the windowless "recreation triangle" is mostly stucco. But the architects realized they could create a bit of texture by mounting aluminum fins every three feet. The fins cast shadows that animate the stucco surfaces, particularly



“The people here, who’ve been neglected for so long, have a building that really shines a light on the community.” —Marques Lewis, director of TREC

the southern façade, facing the parking lot. The mullions on the glass wall of the “classroom triangle” match the fins on the stucco. (The fainter lines seen on the curtain wall are ceramic frits on the glass.)

The building is centered on a T intersection, so anyone driving or walking west on Wharton Street arrives “on axis”—that is, right at its main entrance. The site was partially regraded, Tattoni says, to make sure the building would be universally accessible. That was important because the building’s users range from toddlers to octogenarians.

Value engineering eliminated some elements the architects hoped to include, such as a mosaic mural in the entry. Instead, the housing authority decided to invite artists from the neighborhood to create artworks for the circulation spaces. So that wasn’t a minus but a plus, Tattoni says.

“There are many things we’re proud of,” he observes. “One was taking that \$8

million and wringing every last cent out of it to make the building as appealing as it could be.” Inside, that meant there would be stained concrete underfoot and exposed trusses and ductwork overhead. In addition, Tattoni says that “along with everything else we were trying to do within the budget, we attempted to minimize energy consumption.” The ceramic coating on the glass reduces heat gain in the building by diffusing sunlight. Other “green” features include on-site storm-water retention and the use of recyclable interior materials.

The architects say they didn’t make much—or any—money from the project, especially considering the hundreds of hours spent meeting with stakeholders—which, Tattoni notes, is time-consuming but essential to producing a successful building.

But there are other rewards. Marques Lewis, the director of TREC (and a former chair of the Newark Board

of Education), was surprised when a reporter asked what he liked about the building. “I love everything about it,” he replied. “Everything. The people here, who’ve been neglected for so long, have a building that really shines a light on the community. That light is shining when we see our children’s smiles.” He said that for many neighborhood residents, the building is “a safe haven, their escape from the world.”

Told that the architects had won an award for the building, he said, “They did a great job.”

“When you see the community using it,” says Tattoni, “you know it was worth it.”

***Fred A. Bernstein** studied architecture at Princeton and law at NYU and writes about both subjects. He has published hundreds of articles on architecture and design in dozens of publications, and in 2008 he received the AIA’s Oculus Award for excellence in architecture writing.*

Architecture Design Team

Joseph G. Tattoni, FAIA; Charles J. Maira, AIA, LEED AP; Arvind Tikku, AIA; J. Daniel Cummings, AIA; Michael J. Herbst, AIA; Jeffrey A. Butcher, AIA

Collaborators

KS Engineers, P.C.; ACB Consulting Services; Toscano Clements Taylor; Hunter Roberts Construction Group; RDS Associates Consulting Engineers; KS Engineers, P.C.; Thomas Murphy & Associates



MUSÉE ATELIER AUDEMARS PIGUET

LE BRASSUS, SWITZERLAND

BIG – BJARKE INGELS GROUP

Similar to architecture, watchmaking is the art and science of giving inanimate matter intelligence and performance. Nestled in the heart of La Vallée de Joux, the birthplace of Swiss horology, the Musée Atelier Audemars Piguet exhibits some 300 timepieces and enables visitors to observe and interact with watchmak-

ers working at their benches. Embedded into the landscape and linked to the company's restored historic 1875 building, the 25,500-square-foot, spiral-shaped museum resembles the coils and intricacies of a watch's interior. Locally sourced materials that comprise a watch are used in the building's design and construction.

The pavilion is composed of 108 structural curved glass walls that form chambers within, thus eliminating the need for interior columns. Following the curve of the walls, the interior path converges clockwise towards the center of the spiral before unwinding in the opposite direction. Located in a seismic zone, the curved



“It doesn’t compete with the surrounding buildings, and yet has a very strong presence.”
—Juror Maria Paz de Moura Castro

Architect of Record, Site Management, and Historic Renovation Architect

CCHE Architecture and Design SA

Landscape Architect

Müller Illien Landschaftsarchitekten

Exhibition Design

Atelier Brückner GmbH, HG Merz

Architecture Design Team

Thomas Christoffersen, Daniel Sundlin, Beat Schenk, Simon Scheller, Matthew Oravec, Otilia Pupezanu, Ji-Young Yoon, Rune Hansen, Adrien Mans, Alessandra Peracin, Ashton Stare, Blake Theodore Smith, Claire Thomas, Dammy Lee, Eva Maria Mikkelsen, Evan Wiskup, Hogni Laksafoss, Iva Ulam, Jan Casimir, Jason Wu, Julien Beauchamp-Roy, Kristian Hindsberg, Marcin Fejcek, Marie Lancon, Maureen Rahman, Maxime Le Droupeet, Natalie Kwee, Pascal Loschetter, Pierre Goete Teodor Javanaud Emden, Sara Ibrahim, Tore Bank, Ute Rinnebach, Veronica Lalli, Vivien Cheng, Yaziel Juarbe

Collaborators

Ecoacoustiques, Geneux Dancet SA, BG Consulting, De Cerenville, Belzner Holmes Light-Design, Niklas SA, Luchinger und Meyer, Estia SA, Fondation Pierre Chuard Ingénieurs-Conseils SA, Pierre Chuard IC SA, BG Ingénieurs Conseils SA, Chings

form actually prevents the glass from buckling in an earthquake. The building’s 470-ton roof, made of a single sheet of steel clad in a brass mesh, inclines in different directions, allowing an infusion of daylight and views into and out of the space. Covered in grass, the roof transforms into a lawn in summer; when it’s

covered with snow in winter, slivers of interior light are barely visible from the outside. The building meets Switzerland’s voluntary Minergie standard, which promotes renewable energy use, while at the same time improving quality of life and low environmental pollution for occupants. **Linda G. Miller**



BENNINGTON COLLEGE COMMONS RENOVATION

BENNINGTON, VT

CHRISTOFF:FINIO ARCHITECTURE

Bennington College's Commons is the original centerpiece of its Beaux-Arts campus. Constructed in 1932, it was and remains the only building on campus that combines learning, socializing, and dining under one roof. And as the only building where meals are served, it is frequented by every

member of the college community. The 45,000-square-foot renovation is the first substantial upgrade to the commons since it was erected. Now located at the geographic center of the campus, the structure has been transformed into a gateway that joins the two halves by opening up interior passageways.

**"This project requires a second look; it doesn't give much away."
—Juror Julie Eizenberg**

Originally, its monumental southern façade anchored the great lawn and flanked colonial houses, while the smaller north wing acted as a service entry for back-of-house operations. Now, a double-height glazed portal that relates to the architectural language of adjacent contemporary



buildings welcomes visitors into the building's central spine. The renovation has more than doubled the serving capacity of the dining floor without adding to its footprint. The building's third floor had remained unused for decades because of code restrictions, but with the integration of an updated fire suppression system, elevators, and accessible entries, 16 new classroom spaces were added, including a large Peer Learning Lab. The upgrade also includes a new bookstore, café, bakery, lounges, and other social spaces. Building envelope improvements support the introduction of a full-building mechanical system configured for a

future transition to geothermal energy. The character of the building remains, while the new upgrades, reconfiguration, and additions serve to better the college for decades to come. **LGM**

**Architecture
Design Team**

Taryn Christoff, RA; Martin Finio, FAIA; Caleb Linville, AIA; Daniel Hemmendinger, RA; Kathy Kao, RA; Kat Ballo; Meredith Strickland; Connie Chung

Landscape Architect
Reed Hilderbrand

Collaborators

Acoustic Distinctions; James R. Gainfort, AIA, Consulting Architects; Otter Creek Engineering; Centerline Architects; Ellana, Inc.; PC Construction; One Lux Studio; LN Consulting; Construction Specifications, Inc.; Hage Engineering; Corsi Associates; Acoustic Distinctions; Cx Associates



JONES BEACH ENERGY & NATURE CENTER

JONES BEACH STATE PARK, WANTAGH, NY

nARCHITECTS

Designed as a “chalet for all,” the Jones Beach Energy & Nature Center is a public laboratory for discovering how the feats of engineering and the forces of nature intertwine. The 12,000-square-foot building sits above the horizon, providing protection from storm surges and views of the dunes and the Atlantic Ocean. The linear, 330-foot-long, one-story building rises from foundations of a Robert

Moses-era bathhouse. In the lobby, an interactive model and video explain how the net-zero building generates as much energy as it consumes. Two exhibition routes, “The Power of Nature” and “The Nature of Energy,” show how energy use and nature shape each other, encouraging visitors to ponder a carbon-neutral future for New York State. The continuous band of galleries surrounds interior volumes

that house offices, support spaces, and classrooms. Characterized by sloping roofs and clerestory windows, the interior spaces are luminous. A mass timber roof structure resonates with the warmth of the building’s terra cotta-colored radiant tile floor. From the exterior, the roof’s silhouette evokes a series of waves; a cedar-clad trellis envelops a wraparound porch. The newly constructed landscape, reclaimed from 12 acres of a demol-



ished concrete parking area, contains native plant species. Born out of a public-private partnership spearheaded by New York State Parks, Recreation and Historic Preservation, the nature center meets Governor

Andrew M. Cuomo's recently signed Climate Leadership and Community Protection Act's objectives almost 30 years before its targets. The building is intended to serve as a model for sustainable architecture. *LGM*

Architecture Design Team

Eric Bunge, FAIA; Mimi Hoang, AIA; Amanda Morgan, RA, LEED AP; Laura Buck, RA; Matthew Sikora; Jason Kim, RA; Isabel Saras; David Mora, RA; Paul Mok; Michelle Lin; Sarah Bernard

Landscape Architect

Starr Whitehouse

Exhibition Design

Tactile Studio & AJA Architects

Collaborators

Elite Construction Company of NY, LLC; Ellana, Inc.; Peter Scalumandre & Sons, Inc.; CHA Engineering & Construction PVT. LTD.; aFreeman design; Lumen Architecture; FPM Group, LLC; Robert Schwartz & Associates; Silman; Terrapin Bright Green

"It does a great job representing how we should be building and designing." —Juror Andrea Love



ROOFTOP PRIM

MEXICO CITY, MEXICO

PRODUCTORA

The Rooftop PRIM overcomes pragmatic and functional problems while creating a balance between “as found” architecture and a new intervention. Abandoned for almost a half century, a once-opulent, early 20th-century Neoclassical mansion has been rehabilitated for reuse as a popular event space. Since a full-scale renovation was not an option, evidence of the original décor and the effects of years of neglect remain in situ, adding to the site’s appeal. The 93,690-square-foot rooftop

was designed to cover three existing patios and provide protection from rain so that activities in the courtyards below would not be interrupted. Instead of constructing three separate interventions, the architects designed a continuous structure more than 165

feet long to connect the patios in a straight line. This new intervention generated new covered surfaces between the patios and created new space in which event-goers can congregate. The 45 lightweight metal trusses, placed four feet apart, divide the weight evenly over the existing structure by means of new concrete tie-beams that replace the existing parapets, providing improved stability and bringing the entire structure up to new earthquake protection codes. Synthetic materials—such as the PVC deck, translucent

“It’s small in scale but makes a big impact, allowing decaying buildings to survive.”—Juror Andrea Love



and transparent polycarbonate sheets that filter the sunlight, and railings made of nylon nets—reduce the weight of the construction and contrast with the material quality of the existing building. Planters with foliage overflow onto the patios and bring nature into the building while complementing its new and historic features. A horizontal strip of light fixtures gives the rooftop a presence in the nighttime sky. *LGM*

Architecture Design Team

Víctor Jaime, Carlos Bedoya, Wonne Ickx, Abel Perles, Ruy Berumen

Executive Architect

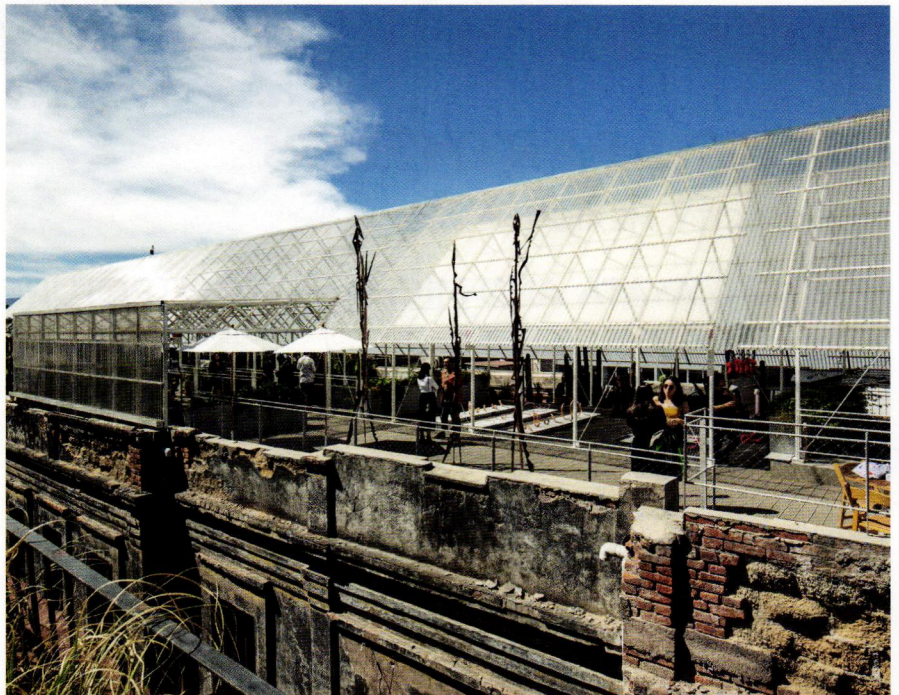
Ruy Berumen

Landscape Architect

PLANTA DB

Collaborator

Kaltia





DL1310 APARTMENTS

MEXICO CITY, MEXICO

YOUNG & AYATA AND MICHAN ARCHITECTURE

The design and construction of DL1310 were influenced by the work of two architects whose work is prevalent in the city: Miguel Fisac, known for his use of ruled surface geometry, and Felix Candela, noted for new structural forms of concrete. Early in the design phase of this residential building, architects decided the construction system would be of cast-in-place concrete, and its

seven units would be simple and straightforward. But new zoning codes made it likely that the mid-market, 10,300-square-foot building would soon be flanked by new multifamily housing, putting sufficient light, ventilation, and views in jeopardy. Fortunately, the codes also allowed the building to increase to five stories in height. The building footprint was pulled back

from the lot lines to create “breathing room,” and a series of 22 rectangular windows in five different sizes were placed on all four sides of the building. Set at a diagonal, the windows, framed by twisting board-marked concrete, rotate into the building’s façade, resulting in two ruled surfaces at the top and bottom. As the windows rotate in, the slabs appear to pull at the head



Young & Ayata Architecture Design Team
Kutan Ayata, Michael Young, Sina Ozbudun

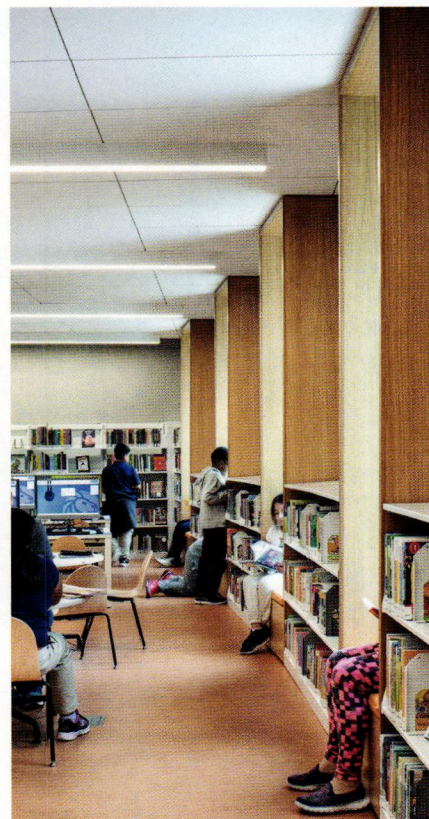
Michan Architecture Design Team
Isaac Michan, Narciso Martinez, Jorge Sanchez,
Omar Acevedo

Collaborators
Montes de Oca Ingenieros Consultores, M2GI,
Izquierdo Ingenieros y Asociados, Inversa, Montes
de Oca Ingenieros Consultores, Schindler

“Local materials and labor came together in this project to create what perhaps is a new vernacular.”
—Juror Marlon Blackwell

and sill. Uniform consistency was maintained by building ruled surfaces of wood boards, then casting negative fiberglass molds on the boards, which would then be used to shape and imprint the head and sill of each window. One-bedroom apartments face the street, and two-bedroom units have views towards the valley below. As the windows push towards the interior, various possible arrangements occur as alcoves within the main living room. When paired with a larger fixed floor to ceiling glazing, an inverted trapezoidal bay is created. *LGM*





NEW YORK PUBLIC LIBRARY VAN CORTLANDT BRANCH

BRONX, NY

ANDREW BERMAN ARCHITECT

After evaluating the suitability of a 6,500-square-foot vacant building to be converted into a branch library, the design team determined that, though the structure needed significant repair and reconfiguration, its size and location made the project worthwhile. A comprehensive conversion transformed the undistinguished 2007 building, originally planned as a group residence, into the Van Cortlandt Branch of the New York Public Library, an inviting civic building to be used by people of all ages. To solve economic and sustainability issues, much of the existing structure was retained, including the perimeter walls, the two-stop elevator, and most of the roof, though a section was removed and

raised to create a well-lit reading room. Partitions were also removed to provide new spaces for a community room, teen room, children's room, and conference room. The reading room on the second floor features eight large bay windows with built-in seats, each of which can comfortably accommodate two people. The new street-facing façade is now clad with terra-cotta shingles that complement the brick, slate, and fieldstone

detailing of neighboring buildings. Large planters with native grasses frame a new plaza on the street. An exposed schist at the rear of the building frames an outdoor reading area. The design responds to the needs and desires of the institution, staff, and a diverse group of stakeholders. It also reflects ongoing research into library patrons' use of public library spaces, information compiled by the architect in a 2016 report commissioned by the Center for an Urban Future and the Architectural League of New York. **LGM**

Architecture Design Team

Andrew Berman, FAIA; Dan Misri, RA; Vinci So; Cyrus Dochow; Graham Brindle; Franziska Gehrmann

Collaborators

Design 2147; Pavarini North East; Richard J. Shaver Architectural Lighting; LNPC Consulting Engineers; Constructions Specifications, Inc.; Silman

**"An example of how to take something uninspiring and turn it into what looks like a ground-up design."
—Juror Stephen Gray**



BOULDER HOUSE

SEOUL, SOUTH KOREA

ATELIERJUN

Celebrity homeowners chose to live in an upscale neighborhood characterized by multifamily residential buildings. The couple prized their privacy and wanted to be shielded from prying neighbors and passersby. The solution was to design and construct a ground-up, four-story, 2,400-square-foot home that, on the exterior, would read as heavy and solid as a giant boulder. The interior, however, had to feel light and airy, with generous spaces

for the main and guest bedrooms, a kitchen/dining room, and a top-floor living room and study with ceilings reaching close to 20 feet in height. The selection of construction methods and exterior finishing materials resulted in Boulder House, a structure appearing as if it were an impenetrable stone fortress, except for strategically placed windows, windows with wood louvers, and folding wooden doors. After experimenting with

several types of stone—appreciated for its versatility and easy maintenance—the architect chose quartzite for the façade because of its soft, uniform horizontal layer that resembles sedimentary rocks. The patterns of the stone in each slab were matched and placed in harmony with the construction joints. At close range, the intricacies in the stone are apparent, and, from afar, the design achieves its intended goal. **LGM**

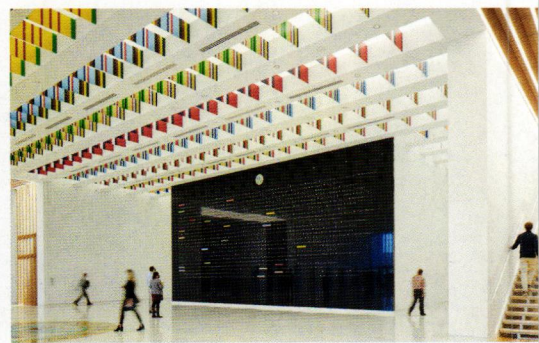
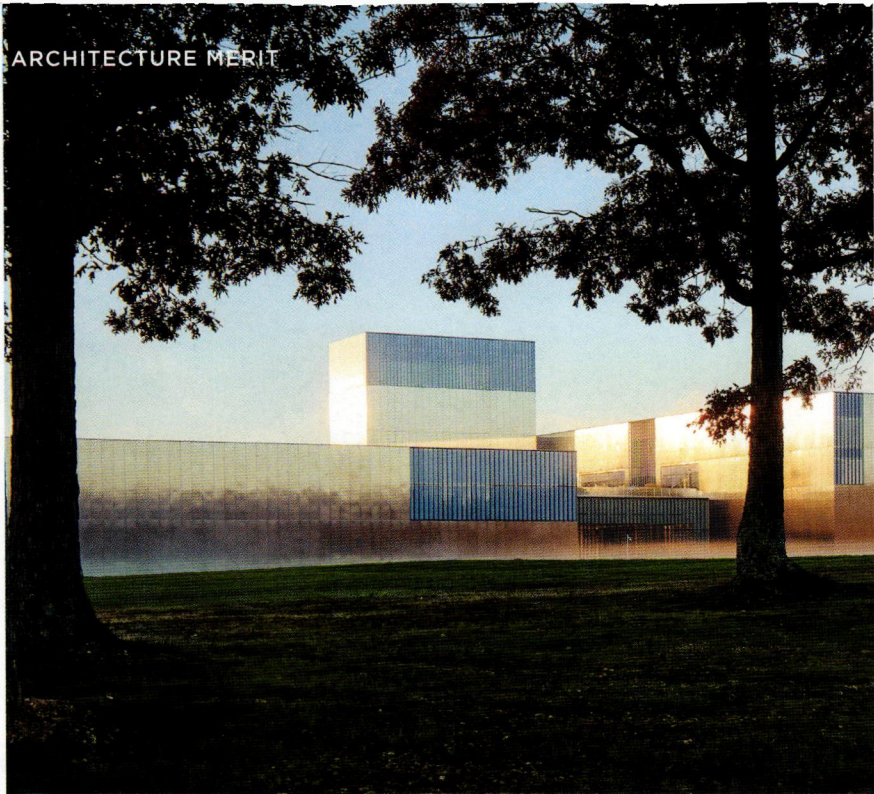


“The project maximizes privacy but still makes a contribution to the neighborhood.”

—Juror Stephen Gray

Architecture Design Team
Junsang You

Collaborators
Kiro Construction; Topjung Engineering Co., Ltd.;
Hana Consulting Engineers Co., Ltd.; ADTCAPS;
Teokujo; Domo Graniti



NATIONAL MUSEUM OF THE UNITED STATES ARMY

FORT BELVOIR, VA

SKIDMORE, OWINGS & MERRILL

Inspired by the planning of West Point, the National Museum of the United States Army is located atop a plateau within a bucolic 84-acre site, evoking a sense of monumentality and the aura of a citadel on a hill. The architecture of the 185,000-square-foot museum is motivated by three core ideals—discipline, modesty, and rigor—expressed in the façade. The regular grid of laser-cut, stainless-steel panels reflect their ever-changing surroundings. At the corner of each of the building's five pavilions, recessed glass panels alternate with painted aluminum fins. Since the complex lies on a three-foot grid system, with every joint and edge of the building falling on each subdivision with precision, the fins are spaced 18 inches apart to fall exactly on the edges of the panels. The museum does not focus on battles or wars, but on

individual soldiers whose stories are told on stainless-steel pylons that lead visitors from the promenade into the museum. Inside the grand lobby, where a Department of the Army's emblem is inscribed on the terrazzo floor, a black granite wall lists every campaign in the army's history. Above is a coffered ceiling with 22 rows of translucent, laminated glass panels that correspond with campaign streamers (decorations traditionally attached to military flags to recognize particular achievements or events of a military unit or service). A monumental staircase leads visitors to the second floor, which features an Army art gallery and office space. On the third level is the Medal of Honor Garden, featuring striped granite paving that matches the interior's coffered ceilings, and a 10-foot-tall granite

"This project was edited into a crisp and refined design."

—Juror Andrea Love

wall engraved with the names of every medal recipient. A green roof provides one of the numerous sustainable features that earned the building a LEED Silver certification. **LGM**

Architecture Design Team

Roger Duffy, FAIA; Colin Koop, AIA; Kristopher Takacs, AIA; Frank Mahan, AIA; Thierry Landis, AIA; Eliezer Lee, AIA; Peter Glasson, AIA; Nicholas Holt, AIA; Mark Regulinski, AIA; Brad Cary, AIA; Silvi Stefi; Michi Ushio, AIA; John Sunwoo; Christian Kotzamanis; Andrea Wong; Jing Hao; Megan Shelby; Charles Besjak, FAIA; Bonghwan Kim, AIA; Yunlu Shen; Selam Gebbru; Georgi Petrov, AIA; Raymond Sweeney; Teresa Rainey; Joseph Dienno; Jean-Jacques Ahounou; Robert Tarasovich, AIA; Ben Caldwell, AIA

Landscape Architect

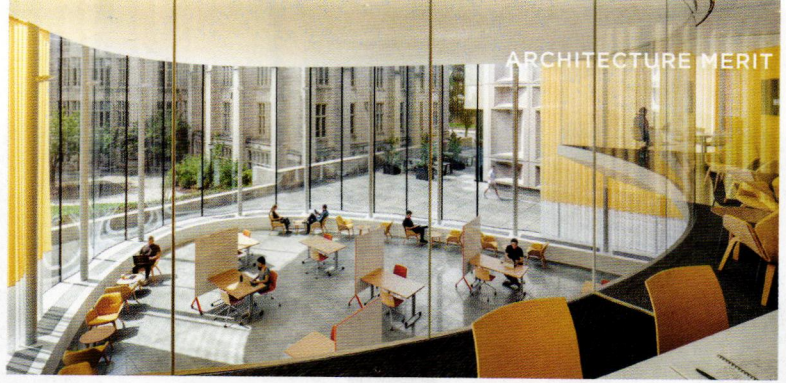
AECOM

Exhibition Design

Christopher Chadbourne & Associates; Eisterhold Associates, Inc.

Collaborators

Draper Aden Associates; Clark Construction Group, LLC; Brandston Partnership Inc.; Southland Industries; M.C. Dean; Van Deusen & Associates; Southland Industries; Thornton Tomasetti; Shen Milsom & Wilke; Crystal McKenzie; Hopkins Foodservice Specialists; Design and Production Incorporated; The Scenic Route, Inc.



YALE UNIVERSITY TSAI CENTER FOR INNOVATIVE THINKING

NEW HAVEN, CT

WEISS/MANFREDI

The mission of the Tsai Center for Innovative Thinking, a program within Yale's School of Engineering and Applied Science, is to inspire students from diverse backgrounds and disciplines to find innovative ways to solve real-world problems. The 11,000-square-foot, two-story pavilion sits atop what was once an underused plaza roof deck set in a rectangular-shaped courtyard. The elliptical-shaped, crystalline structure creates an unexpected counterpoint to the back faces of the adjacent orthogonal Brutalist and Gothic-style buildings. The glass skin's reflective

and transparent quality allows the pavilion to act as a chameleon, mirroring its surroundings and campus activity, including pedestrians and bicyclists using the newly created pathways. Spanning 22 feet vertically, the mullion-free corrugated glass envelope reveals the interior, consisting of conference rooms, meeting spaces, offices, and, at the heart of the building, the multipurpose Studio Loft. Group meeting spaces are centered around skylights at each floor level. Curtains can be opened to admit daylight and views, and drawn to provide shade and create a backdrop. The scope of the

renovation work, covering approximately 28,000 square feet, presented significant technical problems and included the repair of existing structures, including the lab space below the plaza. In keeping with the university's tradition of leadership in sustainability, the building and the plaza renovation are currently on track for LEED Gold certification. Features include new landscaping and a green roof designed to reduce site runoff, and storm retention tanks that lessen the impact on city storm systems and provide water to irrigate plantings. **LGM**

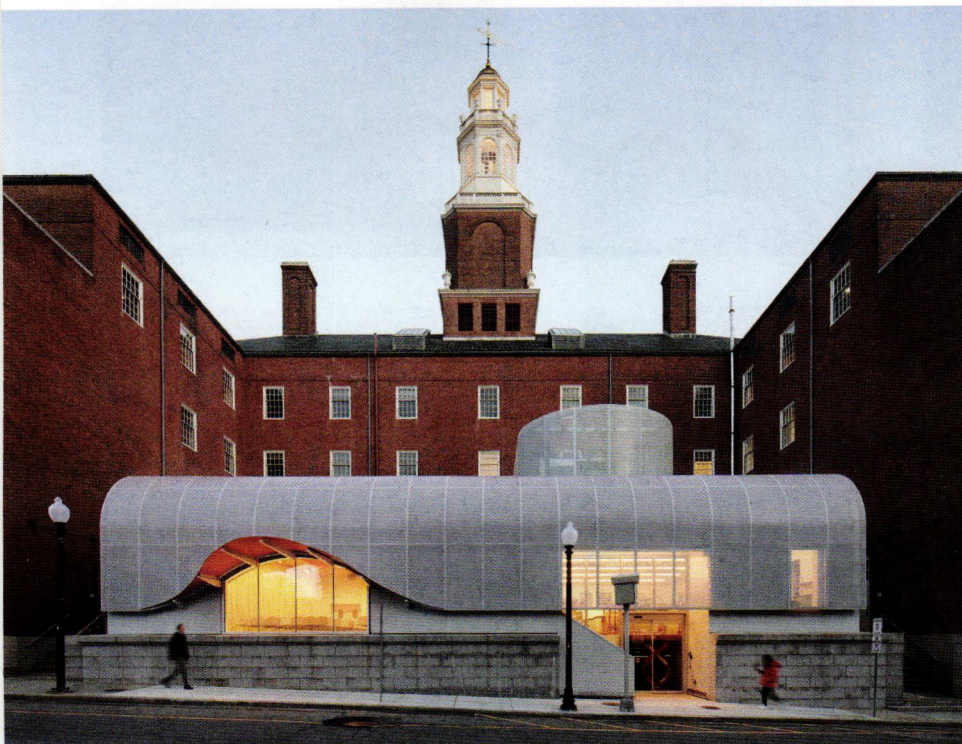
**"The building creates a new dynamic within its surroundings, a new propeller for activity."
—Juror Maria Paz de Moura Castro**

Architecture Design Team

Marion Weiss, FAIA; Michael Manfredi, FAIA; Mike Harshman, AIA; Pierre Hoppenot; Bryan Kelley; Dave Maple; Heather McArthur; Catherine Chang Qi

Collaborators

Langan, Lighting Workshop, WSP, Thornton Tomasetti, Joseph Neto & Associates



RHODE ISLAND SCHOOL OF DESIGN STUDENT CENTER

PROVIDENCE, RI

WORKac

The RISD Student Center incorporates both a significant renovation of the historic building's ground floor and an addition to the rear of the structure previously occupied by a parking lot. The 25,000-square-foot structure is inserted into the U-shape formed by what is now the back of the existing center. Clad in curved perforated aluminum panels, the addition presents a new contemporary public face on campus. The façade is accentuated by a vibrant orange on the underside of the cantilever, and the color is carried throughout to the interior. Under the cantilever, glazed windows reveal a lecture hall that can be used for events, academic instruction, and additional display space for exhibitions. Double glass doors lead to a curved lining that wraps around the main lobby, creating a vestibule with

informal stepped seating. A flexible gathering space at one end of the lobby can be closed off with an acoustic curtain and converted into one large or two small classrooms. An expanded mail room reinvents the post office for the 21st century, emphasizing responsible recycling of packaging material. At the center of the building is a gender- and physical ability-inclusive accessible bathroom designed in collaboration with QSPACE, a queer architectural research organization. Each of the six private stalls is of a different vivid color and shape, and is equipped with a mirror. Communal sinks of various shapes are grouped around a custom-built wash basin. Seamlessly combined, the new and old structures provide exhibition, academic, student, and administrative spaces under one roof. **LGM**



“The designers made bold decisions inside and outside, addressing the diversity of the users.”
—Juror Francesca Perani

Architecture Design Team

Amale Andraos; Dan Wood, FAIA, LEED AP; Yongsu Choung; Troy Lacombe, AIA; Nevin Blum; Silvia Delisi; Silvia Marega; Joyce Zhou

Original Architect of Historic Building

Perry, Shaw & Hepburn

Collaborators

Jensen Hughes; Shawmut Design and Construction; 2x4; Tillotson Design Associates; Environmental Systems, Inc.; Building Engineering Resources, Inc.; Wilkinson Associates; Odeh Engineers, Inc.; Perry, Shaw & Hepburn



SIX SQUARE HOUSE

BRIDGEHAMPTON, NY

YOUNG PROJECTS

Composed of six 24- by 24-foot gabled modules, the Six Square House features roof eaves that flow upward and downward, resulting in a variety of undulating surfaces that shift from sloped to flat to curved. The modules are clad in deep gray slatted Accoya wood, producing striations that further accentuate their individuality. The placement of each square is programmed to consider adjacency, degrees of privacy, and relationships to the other structures on the two-acre site. From the exterior, the house reads as a collection of discrete

volumes, but from the interior, the space flows seamlessly from room to room. The tessellated arrangement also creates strategic programmatic divisions across the home, with each module loosely tied to a different use—living, kitchen, main bedroom, secondary bedroom, outdoor lounge, and garage—all of which encircle the triangular courtyard. This layout also takes advantage of the surrounding landscape, with each module offering a different view of the landscape and other structures on the property. The living spaces and kitchen are linked to serve as a

large open space emphasizing the flow of continuous ruled ceiling geometry, while bedrooms feature framed views of the site's mature trees, for privacy. The design of the house also takes into account solar orientation and works with the natural stormwater flow across the gently sloping topography. The completion of the house coincides with the addition to an 1850 farmhouse, new pool house, gunite pool, and ipe deck. Though governed by geometric logic, the project was equally founded in connecting to its surroundings. **LGM**

**"The connections it sets up between inside and outside are beautiful."
—Juror Julie Eizenberg**

Architecture Design Team

Bryan Young, RA, AIA; Noah Marciniak, RA, AIA;
Rachel Lee, Sonya Ursel

Landscape Architects

Coen+Partners, Landscape Details

Collaborators

Taconic Builders, Silman

LAND COMMUNITY CENTER

XI'AN, CHINA

EID ARCHITECTURE

CITATION FOR THE FORMAL EXUBERANCE OF THE EXTERIOR

The jury cited this project for its ambitious exterior. Situated within a landscaped plaza, the nearly 49,000-square-foot LAND Community Center floats over the entry plaza of a new residential development. The contrast between the complexity of its sculptural, organic base and the simplicity of its upper volume reflects the duality of a Chinese architecture tradition integrating nature

and the human-made. The mass of the center's lower portion takes its cues from Xi'an's historic wall and gateways, and provides protection from the weather. To achieve this section's rippling effect, digital fabrication and local craftsmanship were combined to produce precast glass fiber reinforced concrete panels. The upper portion of the community center is wrapped with curved, high-

performance, low-iron glass units, forming an open-plan interior space for a community service center, cafeteria, gallery, reading room, multipurpose room, and daycare center, all accessed by escalators on the plaza. **LGM**

Architecture Design Team

Ping Jiang, AIA; Michelle Bao; Sean Lu; Jinjing Yu; Hong Li; Wei Xu; Chengyang Wang; Yixuan Cheng

Architect of Record

Sichuan Zhoyu Architecture Design Co., Ltd.

Landscape Architect

GZ S.P.I. Landscape Design Co., Ltd.

Collaborators

Shanghai Wilderness Structural Design Firm; Waterfrom Design; Shenzhen Feiyan Interior Design Co., Ltd.; CCBH; Meichuang Building Material

"It's a very fluid and different kind of space for the community to gather in." —Juror Julie Eizenberg



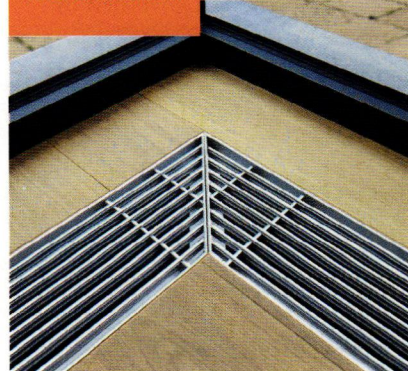
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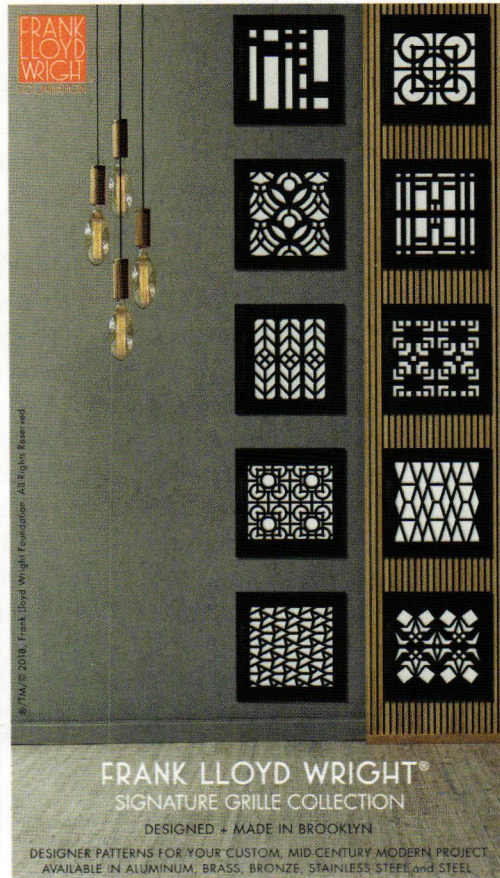
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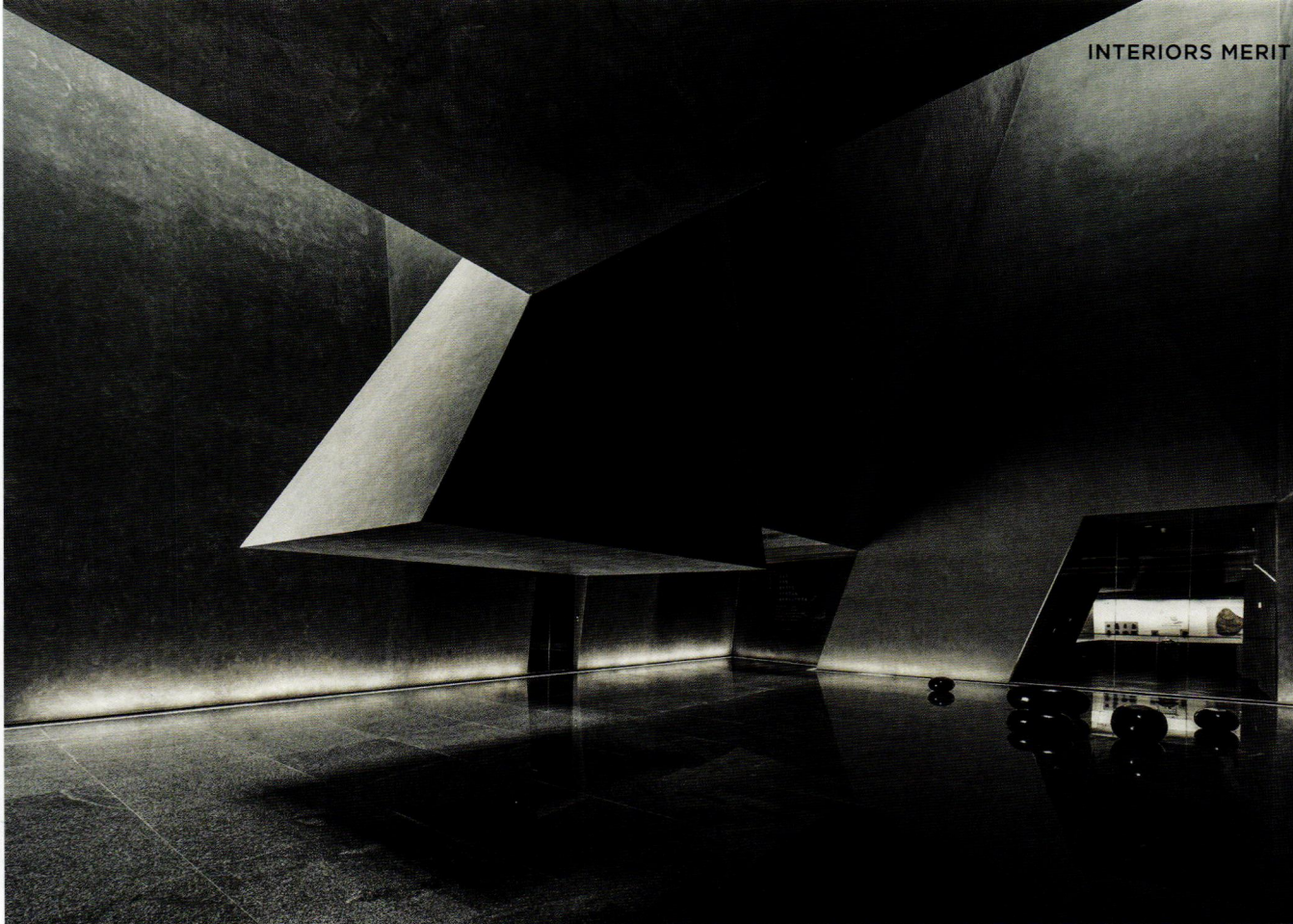
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YINGLIANG STONE NATURAL HISTORY MUSEUM

XIAMEN, FUJIAN, CHINA

ATELIER ALTER ARCHITECTS

The Yingliang Stone Group, an international supplier of stone products, has dedicated the first two floors of its new five-story headquarters to a museum devoted to the prehistoric fossils found in its quarries. The 28,000-square-foot museum's design language is based on the faceted structure of crystals,

an element in the creation of many stones. The inward-slanting walls of the first floor's 23-foot-tall skylit atrium are that language's first and most dramatic expression. Three generously sized light wells, which extend down from the roof, bathe and seemingly open up the cave-like atrium, the museum's entry area,

with their light. In contrast, a solid pyramid shape hanging from the top of the atrium acts to compress the space. The first- and 13-foot-high second-floor exhibition spaces offer information about the history and evolution of the fossils displayed, which include specimens as varied as insect amber and dinosaur eggs and skeletons. The spaces' tilted walls and ceilings continue the crystalline expression. Concrete panels covered with dark gray concrete paint are used throughout. The light wells in the open center of the building limit the amount of light entering the third- and fourth-floor offices, so the walls of the wells are tilted to reflect light into these spaces. *Richard Staub*

"There was very clear storytelling behind this project, and visually it blurred the lines between what might be a digital image and reality."

—Juror Francesca Perani

Architecture Design Team

Zhenwei Li, Jiahe Zhang, Lairong Zheng, Bo Huang, Leilei Ma

Architects of Record

Jiyuan Zhang, Xiaojun Bu

Collaborators

Yingliang Stone Group, Gong Cheng



NEW YORK PUBLIC LIBRARY MACOMB'S BRIDGE BRANCH

NEW YORK, NY

MICHIELLI + WYETZNER ARCHITECTS

Located in a public housing complex in an underserved Upper Manhattan neighborhood is a new branch for The New York Public Library (NYPL). The 3,500-square-foot facility, situated at the street level of the landmarked Harlem River Houses along Adam Clayton Powell Junior Boulevard, combines seven unoccupied storefronts into one space. Because the one-story library is adjacent to a public park and can be seen from a distance, a new entrance and canopy were introduced at its south end to give the branch greater visibility in the community. In addition, the exterior was cleaned and restored, including the storefront windows, which were replaced with bronze mullions and details to make them compatible with their original

design. New insulated glass was also installed to improve energy efficiency. The existing ceilings of the spaces were low to accommodate piping from the four stories of apartments running above. The new design takes advantage of the setback of the apartments to lift the roof, raise the ceiling, and add clerestory windows to bring sunlight into the centrally located children's room. The spaces were gut-renovated, and the brick bearing walls supporting the façades above were opened up with new large-scale, wood-framed interior windows, allowing views across the light-filled interior. An adult reading room, a new community room, and various support spaces were also included. The project meets NYPL's sustainability standards. *RS*

"This project did a lot with a little in an excellent way."
—Juror Andrea Love

Architecture Design/Preservation Architect Team

Michael Wyetznr, AIA, LEED AP BD+C; Frank Michielli, AIA, LEED AP; Debbie Balters, AIA, NCARB; Amy Atzmon, RA; Tyler Duncan

Collaborators

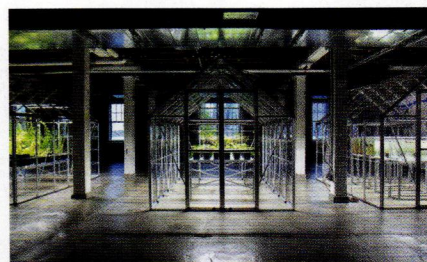
Gannon Vitolo Contracting; Anita Jorgensen Lighting Design; Goldman Copeland Associates; AKF Engineers; Constructors Specifications, Inc.; Engineering Group Associates



LMCC'S ARTS CENTER AT GOVERNORS ISLAND

NEW YORK, NY

PEI COBB FREED & PARTNERS



An important contribution to the ongoing transformation of New York City's Governors Island is the adaptive reuse of an 1870s munitions storage warehouse as an arts center for LMCC, founded as the Lower Manhattan Cultural Council. The facility's goal is to support city artists while offering generous space for public exhibitions and events.

LMCC intends the new center to be a creative incubator that expands the organization's mission to serve artists and the community with grants, studio space, public exhibitions, and events. To accommodate the organization's eclectic program, the design opens the interior of the long, narrow, two-story building—previously a warren of military offices—by exposing and restoring the original

truss structure. The result is 40,000 square feet of flexible, loft-like space. The two-story facility's upper level includes a light-filled main gallery with an adjoining reception area behind a clear glass wall, which preserves the expansive quality of the space. Smaller rooms for performance, rehearsal, and exhibition as well as art studios are arrayed on both levels and enjoy abundant natural light. A new stair and elevator allow for

integrated, accessible programming, and a café on the lower level, framed by an exposed-brick wall, offers views of Lower Manhattan and the harbor. In addition to retaining much of the brick, wood, and steel from the existing building, the renovation incorporates energy-efficient systems throughout. **RS**

Pei Cobb Freed & Partners Architecture Design Team

Jay Berman, AIA; Katherine Bojsza, AIA, WELL AP, LEED GA; Christopher Jend

AAI Architects, P.C. Architect of Record/Executive Architect Team

Nick Zigomanis, AIA, OAA, AIBC, NCARB, LEED AP; Terry Hudak, AIA, LEED AP; Crystal Gosline, RA, LEED AP BD+C, CDT; Keith Barnes, AIA, LEED AP; Jeff Feingold, AIA, CCS, LEED AP

Collaborators

JAM Consultants; Reidy Contracting Group, LLC; Sciam Construction; Two Twelve; LightSwitch; Buro Happold Consulting Engineers PC; Linda Stone; Vidaris; Gensler; Gardiner & Theobald

**"It's a minimalist
approach that reveals
the space as it is."
—Juror Francesca Perani**



POLLINATORS PAVILION

HUDSON, NY

HARRISON ATELIER

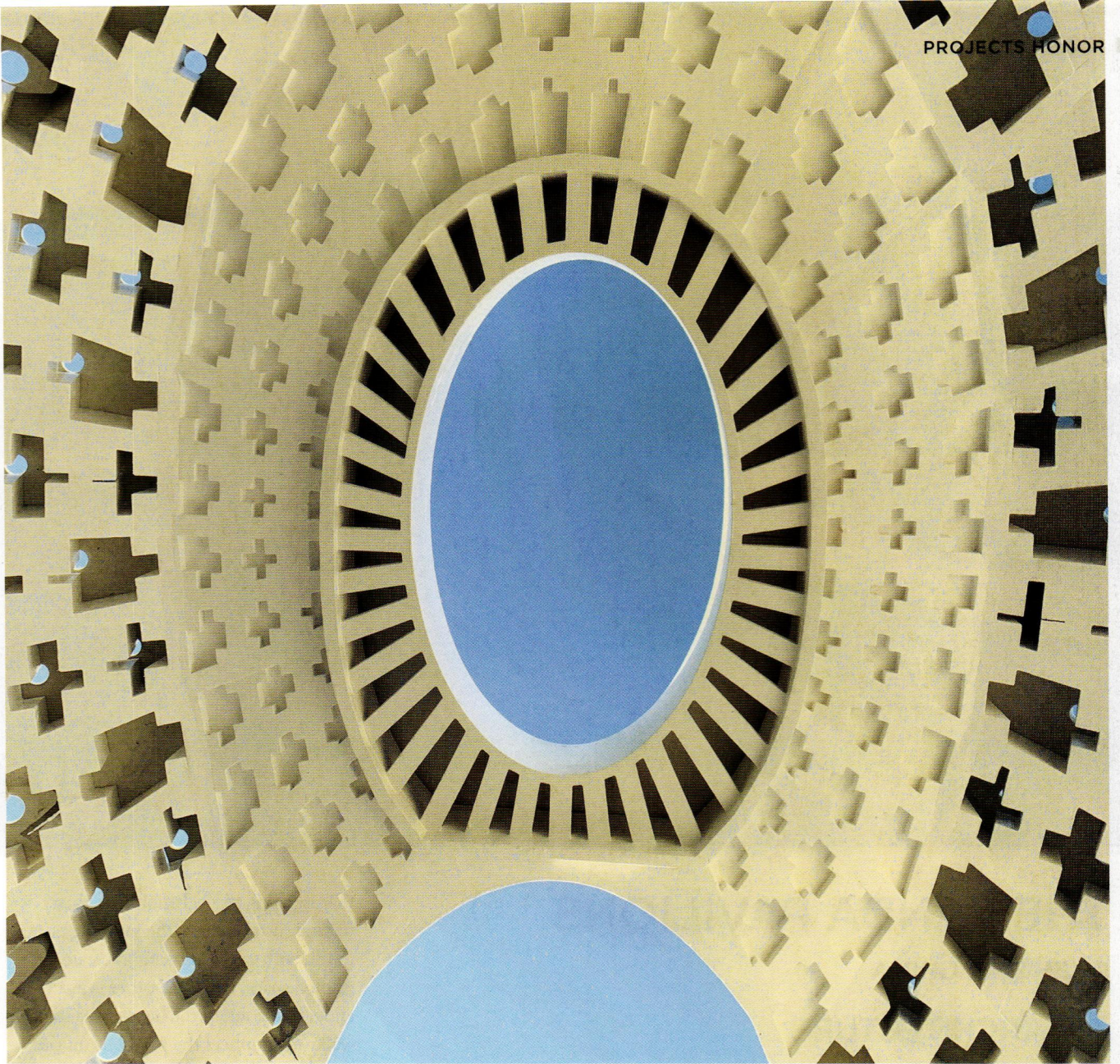
The Pollinators Pavilion is the prototype for an artificially intelligent habitat for solitary bees. The recent decline of native and non-native bees poses a major threat to the global agriculture food supply, and the elusive nature of solitary bee nesting sites makes monitoring a time-consuming

and expensive prospect. Combining architecture, art, and science, the nine-foot-tall Pollinators Pavilion provides a similar nesting habitat and field station for solitary bees, one that can be closely monitored. The pavilion provides bee nesting layers and an artificial intelligence-based monitoring platform to help fill the knowledge gap on these pollinators. With a

perimeter of about 62 linear feet, the structure's ovoid dome is shaped like a bee's eye, and its surface is a grid of custom-designed panels that allow for the testing of bees' preferences. Tubes contained in the panels offer a variety of nesting substrates and aperture sizes, orientations to the sun, and nesting heights from the ground level. A monitoring system—solar-powered

“What’s brilliant about this project is that it allows for the generation of knowledge.”

—Juror Maria Paz de Moura Castro



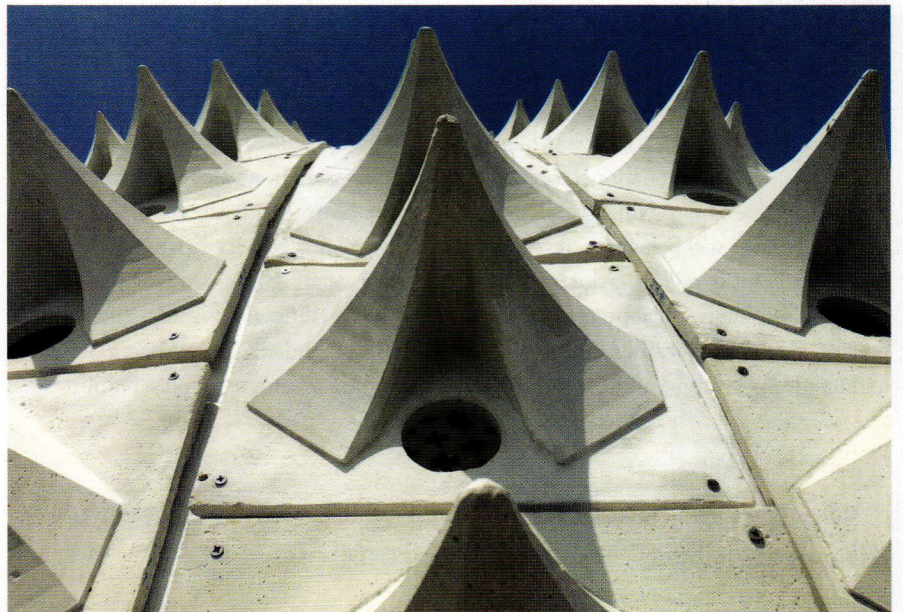
motion sensors, cameras, and microprocessors—sends photographs to a database that trains a machine-learning system to automate insect identification. Completed in 2020 and occupying a prominent site in Hudson, NY, the Pollinators Pavilion is cultivating a public awareness about these important native pollinators and the challenges they face. *RS*

Architecture Design Team

Ariane Harrison, AIA, LEED AP; Seth Harrison; Yuxiang Chen; Zongguan Wang; Nai Hua Chen; Eileen Xu; Zhengyang Chen; Hanwen Zheng; Kevin Matteson; Jerome Rozen; Christina Grozinger; Francine Hunter McGivern

Collaborators

Marius Amstutz, Hudson Valley Timber Framing, ARUP, Craft Engineering Studio, Ductal





THE PANDA PAVILIONS

CHENGDU, CHINA

EID ARCHITECTURE

Four circular pavilions for the housing and care of giant pandas are the latest addition to the world's leading research institute on panda preservation, the Chengdu Research Base of Giant Panda Breeding. Nestled in a national forest park on a three-and-a-half-acre site, the panda pavilions will be used to research and study giant panda behavior as part of a cross-disciplinary collaboration. They are also aimed at educating, entertaining, and inspiring a diverse audience from

around China and the world, and will offer a cultural experience that blends science, education, art, and entertainment. Each pavilion is organized around a naturally landscaped, circular courtyard that serves as an outdoor playground for the bears. Inside the pavilions are indoor panda activity spaces and living quarters, staff administrative offices, and support facilities. For visitors, interactive exhibition and education spaces describe the panda research and preservation

that is taking place. Embracing their natural surroundings, the buildings seem to tilt, with one end rising to create a vaulted space, while the other is just tall enough to contain the bears. Meandering walkways connect the pavilions on this pedestrian-friendly campus. To harmonize with their surroundings, pavilion façades feature pressure-treated cedar wood panels and cast-in-place concrete walls. Water nozzles around the pavilions emit a fine mist, creating panda-friendly temperatures and humidity. The end result is an immersive experience of exploration and discovery for staff and visitors—and a welcome home for pandas. **RS**

Architecture Design Team

Ping Jiang, AIA; Michelle Bao; Sean Lu; Yunpeng Ma; Shuang Zhang; Chendi He; Di Fan; Xiaoxu Sun

Architect of Record/Associate Architect
Chengdu Architectural Design & Research Institute

Collaborators

Chengdu Architectural Design & Research Institute; Shanghai Tianhua Planning Co., Ltd.; Chapman Taylor

“We appreciated how the project is integrated into the landscape.” —Juror Andrea Love



PERCH

BROOKLYN, NY

HARDINGOSTROW

The Brooklyn Bridge is close to reaching its limit for the daily number of pedestrians, joggers, and cyclists who cross it. The landmarked bridge is just one example of New York City's 19th-century historic infrastructure that needs to be augmented to serve

as a sustainable 21st-century material. Heavy timber can move and flex, which makes it the ideal material to adapt to historic steel bones. Perch separates the bridge's heavily used pedestrian path by grafting an upper level for slower users, such as tourists, while allowing faster

and new by capitalizing on the inherent pliancy of wood. Weaving through the iconic towers, the upper level splays out at the center to create a focal point and resting area. The modular structure lightly grips the existing steel truss in a tight interval of new struts, whose flexible connections allow the new timber structure to move with the historic bridge. As a symbol of beauty and elegance, this synthesis of engineering and form is crucial to the successful adaptation of historic structures. **RS**

"It allows pedestrians to celebrate and experience the space in a different way." —Juror Andrea Love

today's demands. Using the bridge as a case study, Perch investigates the adaptive reuse of large-size, historic steel structures, employing heavy timber

users—joggers, bike riders, and quickly moving commuters—to move speedily through the existing lower pathway. The heavy timber walkway ties together old

Architecture Design Team

Matthew Ostrow, AIA; Rosannah Harding, AIA; Thorsten Helbig

Collaborator

Knippers Helbig



MAKE THE ROAD NEW YORK COMMUNITY CENTER

QUEENS, NY

TEN ARQUITECTOS WITH ANDREA
STEELE ARCHITECTURE

Make the Road New York is an organization that empowers underserved individuals by offering leadership in education and immigration; health, environmental and housing justice; and other services. To establish a hub for its 23,000+ members and a greater civic presence, the organization needed a permanent home that was visible and accessible and embodied the mission of this civic-minded community. The three-story, 20,000-square-foot facility declares the openness of the organization with a glass-front façade that creates a strong connection with

the neighborhood and extends the public streetscape into the building. Providing the community with a civic landscape for change and exchange, it also offers an inviting connection to resources. The internal landscape steps up to create terraced seating and serve as a town hall that hosts staff meetings, large member gatherings, community dinners, job fairs, and other activities supporting Make the Road's mission. Above this main hall, open areas and private offices enable members to work together in a light-filled space. Three large glass volumes act as light wells

"This building has taken an otherwise challenging site and opened it up, drawing people into the space."
—Juror Stephen Gray

to bring daylight into the conference rooms, informal meeting areas, and communal dining space. Rising above the roofline and adjacent train tracks, they also serve as a beacon to the surrounding city. **RS**

Architecture Design Team

Enrique Norten, FAIA; Andrea Steele, AIA; Nuria Heras Díez; Nieves Calvo López; Dichen Ding; Charles Mattern, AIA; Gisela Vidallé; Sam Rosen; Sara de Miguel; Nicole Reamey, AIA; Virginia Daroca; Andrew Vichosky; Andrew Schalk; Armaan Shah

Collaborators

Simpson Gumpertz & Heger; Derosier Engineering; Robert W. Scarpa, Jr., Architect; Taylor & Miller; Gallen Engineering; Constructions Specifications, Inc.; Silman; Hester Street; SCCS

MANUAL OF PHYSICAL DISTANCING

NEW YORK, NY

LTL ARCHITECTS

CITATION FOR SERVING AS AN IMPACTFUL RESOURCE

The *Manual of Physical Distancing* makes legible through specially created architectural drawings, diagrams, and texts the scientific research and spatial and urban issues related to COVID-19. The goal was to use architectural tools to provide clear information to the public about the complex science and issues related to the pandemic. This work was made available

free to the public starting in May 2020 and can be found on Issuu, the digital publishing platform. A live document, it is adjusted as new data and research become available. What is now a 211-page manual provides accessible graphics to understand the challenges of living in the time of COVID-19, ranging from interiors to urban space. In addition to visualizing the science related to

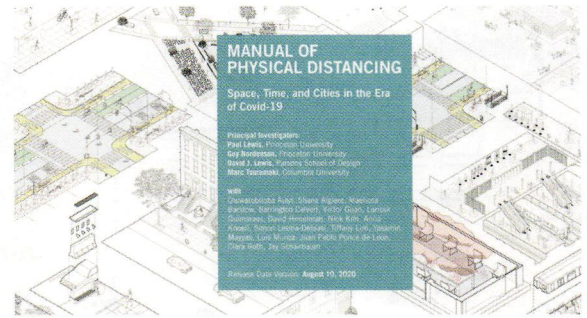
the virus, the project provides an assessment of how and why historic pandemics have affected cities and architecture. Using New York as a test case, the manual also explores the potential ways that cities might capitalize on the transformations of public streetscapes demanded by this pandemic to realize longer-term benefits. **RS**

Principal Investigators

Paul Lewis, Guy Nordenson, David J. Lewis, Marc Tsurumaki, Oluwatobiloba Ajayi, Shane Algieri, Maeliosa Barstow, Barrington Calvert, Victor Guan, Larissa Guimaraes, David Himelman, Nick Kim, Anna Knoell, Simon Lesina-Debiasi, Tiffany Lim, Yasamin Mayyas, Luis Munoz, Juan Pablo Ponce de Leon, Clara Roth, Jay Schairbaum

Collaborators

Guy Nordenson & Associates



“It was heartening that someone took this on and tried to make sense of what we could do.”

—Juror Julie Eizenberg

CONTAINERIZED WASTE DaRT

NEW YORK, NY

MARVEL ARCHITECTS

CITATION FOR REORGANIZING THE DETRITUS OF A CITY

The jury cited this project for a creative approach to managing urban waste. The Diversion Recovery Tracking system, or DaRT, consolidates the pickup of waste while providing block-by-block metrics for the tremendous volume of debris and recycling that New Yorkers generate each day. A tool for handling both residential and commercial waste, DaRT is easy to operate, and it gives the city the detailed information that can help motivate residents and businesses to improve their sustainability practices. New York's density, its lack of back alleys,

and the demands on the streetscape create unique challenges. DaRT is designed to turn these challenges into an opportunity for waste reduction and material recovery. What makes DaRT so efficient is its modular system of semi-permanent docks and rolling containers. Each station includes four identical modules, each of which holds three cubic yards, for separate waste streams. More modules can be added to address block-specific demands. Modules consist of a stainless-steel outer shell and a painted steel inner bin that rolls off its track and into the

street. All technology is built into the stationary outer shell and powered by PV panels in the top of the shell. **RS**

“It’s educational and a real civic contribution.”
—Juror Marlon Blackwell

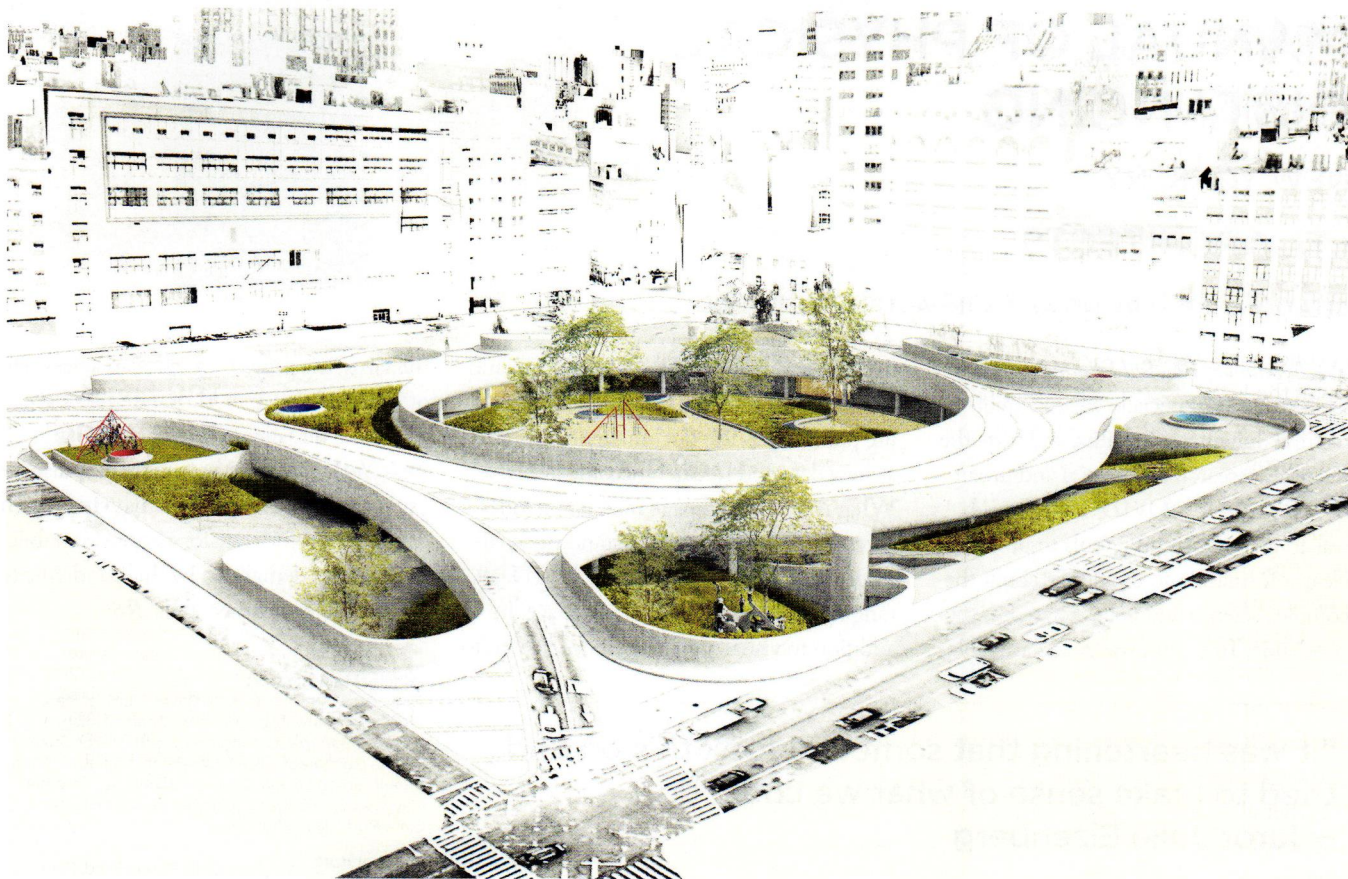
Architecture Design Team

Chit Yee Ng; Carolyn McShea; Guido Hartray, AIA

Collaborators

HR&A Advisors, Sam Schwartz Engineering, Recycle Track Systems





ST. JOHN'S PARK

NEW YORK, NY

BALLMAN KHAPALOVA

The traffic circle St. John's Park is the New York terminus of the Holland Tunnel and the tunnel's only entry into Manhattan. A true park at the beginning of the 19th century, the site is now a rotary with five off-ramps traversed by 100,000 vehicles per day. Due to the form of the rotary and its ramps, the open center of the four-and-a-half-acre site has remained inaccessible, unbuildable, and closed to the public. This proposal brings back the space's original function with a series of small parks—playgrounds, piazzas, wild gardens, and dog runs—at the edges of the rotary and a large multiuse park in the center. The unifying form is a continuous loop around the traffic circle that travels from the street-level

parks to one level belowground, where the circular central park and interior spaces are located. A stairway from the sidewalk passes beneath the road to the central park, creating a sense of openness and connectivity. Three hundred feet in diameter, this park can be programmed as a neighborhood square, a children's play area, an ice-skating rink, a farmer's market, or a venue for performances, screenings, and gatherings. The loop structure will define and interconnect all the elements and activities of the new St. John's Park as well as the transportation infrastructure. When built, the park will be a center and link for the neighborhoods at its periphery, Hudson Square, SoHo, and TriBeCa. **RS**



"It's a great model that can be replicated in other cities." —Juror Maria Paz de Moura Castro

Architecture Design Team

Peter Ballman, Dasha Khapalova, Wendolin Gonzalez

Collaborators

Thornton Tomasetti; RPO, Inc.; Sciamè Construction; Persak & Wurmfeld; Langan; Transsolar KlimaEngineering; Bétons Préfabriqués Du Lac Inc.; KÖllab

RIVER RING

BROOKLYN, NY

BIG - BJARKE INGELS GROUP
JAMES CORNER FIELD OPERATIONS

CITATION FOR ENGAGING WITH THE WATER'S EDGE

A concept for North Brooklyn's waterfront, the River Ring master plan offers a model for revitalizing urban shorelines, with a combination of waterfront park and extended shoreline. Totalling more than six acres of open space and recreation facilities, the plan includes a three-acre public park and an additional three acres of protected riverfront access for boating and exploring the intertidal habitat. A circular esplanade that reaches out into the East River is the park's centerpiece and organizing element. Bringing together all the park's features, it connects a series of nature trails, an amphitheater, a boating cove, a children's natural play area, and a sandy beach. It will also be linked

with new riverfront infrastructure and open space featuring accessible breakwaters and nature trails, beaches, marshes, and wetlands. A tidal basin will dissipate wave action from storm surges and create calmer waters for safe recreation. All together, River Ring will introduce a half mile of shoreline and complete the public waterfront that stretches between two burgeoning neighborhoods, Williamsburg and Greenpoint. The realized plan will restore natural habitats, elevate the standard for urban waterfront resiliency, and augment the way New Yorkers interact with the river. River Ring's proposed two mixed-use towers would require rezoning of the current site. **RS**



URBAN DESIGN CITATION

"It captures the river as an urban space and transforms the edge."
—Juror Marlon Blackwell

Architecture Design Team

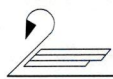
Daniel Sundlin; Tony Saba Shiber; Max Moriyama; Shane Dalke; Agla Sigridur Egilsdottir; Andreea Gulerez, AIA; Bell Cai; Bernardo Schuhmacher; Charlotte Chan; Christopher Tron; Danna Lei; Douglass Alligood; Jakub Kulisa; Jamie Larson; Janie Green; Ji-Young Yoon; Kevin Pham; Melissa Jones; Nicholas Reddon; Terrence Chew; Tracy Sodder; Xi Zhang; Yeling Guo; Yerin Won; Yushan Huang

Landscape Architect

James Corner Field Operations

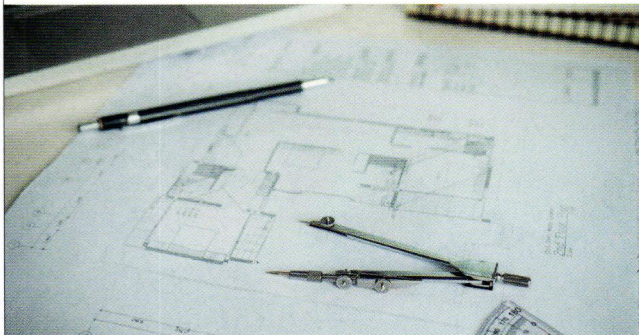
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Philip Habib & Associates; Berlin Rosen; Fried, Frank, Harris, Shriver & Jacobson; Langan; TMS Waterfront; eDesign Dynamics



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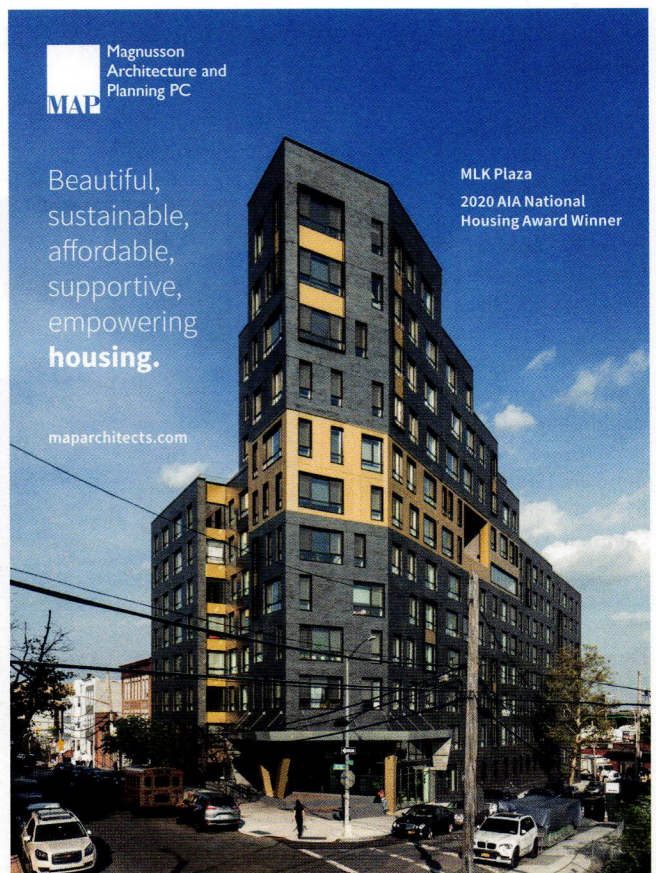


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Linda G. Miller practices PR/marketing and is also a freelance writer who contributes to *Oculus* and writes the "In the News" section in the AIANY Center for Architecture Newsletter.

Richard Staub is a freelance writer who focuses on aspects of the built environment.

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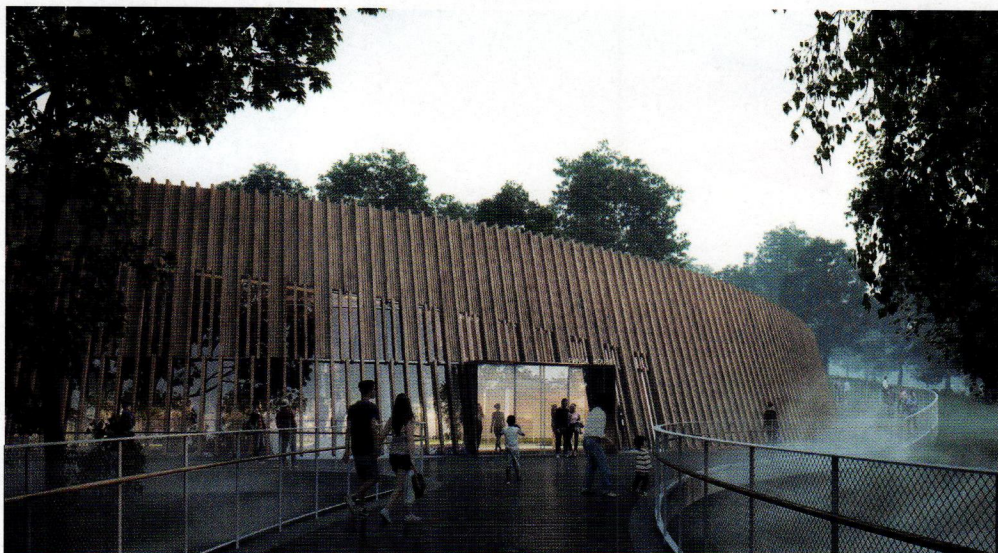
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Sam Schwartz Engineering
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& Associates; Eisterhold
Associates Inc.; The Scenic
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Tactile Studio, AJA Architects
Jones Beach Energy &
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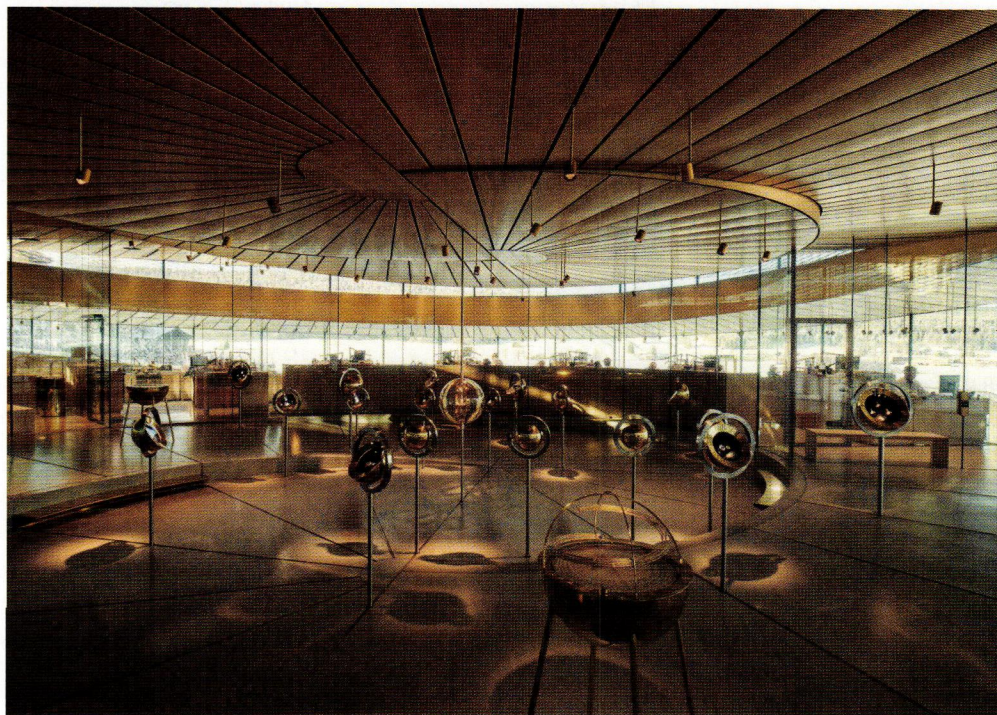
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TEAMS LEAD THE WAY: WHAT ARCHITECTURE CAN LEARN FROM *THE QUEEN'S GAMBIT*

BY DREW LANG, AIA

I binge-watched *The Queen's Gambit* on Netflix recently, and I can't stop thinking about it.

It's not because I follow chess per se, but because I think there's something valuable to be learned from the way the series portrays teamwork as the driving force behind the success of an individual. Every time a chess player—the American lead character or a Soviet opponent—wins a game in this series, news cameras flash on the winner, and magazines report the triumph. But we in the audience see that there's a network of friends and friendly competitors who have been researching

past games and advising the player on strategy and “gambits” all along. One reason that Russia has long been dominant in chess, and was particularly so during the Soviet era, is that collective thinking

and group strategy are built into their approach to the game. Given that chess is a game in which each player unlocks myriad possibilities, it stands to reason that playing with the support of a group of advisors, each with his own unique perspective, beats going it alone.

We like lone heroes in the West, particularly in the United States, and we love tales of history-changing geniuses. Admittedly, the riveting biography of an entrepreneur who succeeded against all odds (Steve Jobs comes to mind) is bound to be more entertaining than an even-handed account of several people who had a fruitful professional partnership that lasted decades. But our stories of rugged individuals too often leave out the best part: the diversity and vast potential of a brain trust. My own profession, architecture, is well known for

its constellation of “starchitects.” Since the era of Frank Lloyd Wright, design professionals and the general public alike have been fascinated by stories of path-breaking architects and builders who made an indelible mark on the world with a soaring skyline silhouette or an iconic landmark that everyone recognizes. But it probably goes without saying that no one builds a skyscraper—or a rural development or a new museum building—alone. Far from it. Every architect who makes a contribution to the built world does so with a team. It's time we shine a spotlight on this dynamic

and all it can accomplish.

This means learning to see success as mutually beneficial rather than zero-sum.

The organizational psychologist and Wharton Business School professor Adam Grant explains

It's time we shine a spotlight on the team dynamic and all it can accomplish.

that the “win” pie, as he calls it, isn't finite. Quite the contrary, it expands with the number of innovative thinkers who seek its rewards. In a 2019 *New York Times* op-ed, Grant makes the case for a business strategy that initially sounds counterintuitive: reach out to your biggest professional rival when you need help. This sounds strange on its face; why work with the person or team whose goal is to beat you at your own game? But Grant provides striking real-world examples of this approach that have yielded stellar results, from the world of sports—where athletes tend to perform better when their closest rivals are competing in the same event—to the case of aviation entrepreneur Wade Eyerly, who found a lifeline for his startup, SurfAir, from the team at his chief competitor, another new airline company

called JetSuite. The team at JetSuite, Grant explains, wanted to help Eyerly because they understood that SurfAir's success was ultimately good for their own business, too. As SurfAir thrived, its success would bolster the larger marketplace for the kind of affordable air travel they both offer, to JetSuite's ultimate benefit.

In the tech world, innovation is already democratized, and the pairing of open-source code with affordable and easily accessible components means that a brilliant individual can make astonishing strides alone, working in the proverbial Silicon Valley garage. But not so in the world of real estate. Bringing a project to life, from initial drawings to finish carpentry, requires access to capital, connecting with good partners, and sourcing the right materials. Relationships and knowledge make these things happen. It's not easy, but it's also not impossible. While the tech world is new and nimble, real estate is arguably as old as civilization itself. It's generational, storied, and, too often, closed to outsiders. Some architects and developers, like San Diego-based Jonathan Segal, are making strides in this arena already. Segal offers a series of courses called Architect As Developer, which are available online. One of his key points is the importance of relation-

ships: lenders, builders, suppliers, makers. Cultivating and managing these can empower an architect to essentially become his or her own client, and stop relying on others to take the first step in a significant, career-changing project.

Democratization in real estate and design is the work of a generation. In order to expand the field and address the challenges of the future, we need to expand our definition of teamwork to include information sharing, inclusivity and even proposing collaboration with a competitor. In every aspect of development, from funding to building and marketing, the most successful projects will be built by a great team that represents a diversity of voices and ideas. Considering how these relationships are forged and finding ways to extend the tent will help more creative and inspired people realize that they, too, can become part of the team. The results are guaranteed to be better.

Drew Lang, AIA, is the principal of Lang Architecture and the founder of Brick & Wonder, a membership community that connects and supports professional leaders in real estate, design, and the built environment. Originally from New Orleans, Drew received a Master of Architecture degree at Yale University, and he currently lives in New York City. ■



The DESIGN:ED Podcast by Architectural Record takes you inside the profession through informal conversations with the field's leading architects and designers.

Hosted by Austin, Texas-based architect Aaron Prinz, Architectural Record's DESIGN:ED podcast features the most renowned architects of our time—such as Art Gensler, Kengo Kuma, Vivian Lee, and Glenn Murcutt, as well as rising professionals in the next generation, such as Michael Murphy, Jenny Wu and Jesus Robles, Jr.

TUNE IN TO HEAR INSPIRING STORIES FROM DESIGN LEADERS, POSTED TWICE A MONTH, AS WELL AS ALL THE INTERVIEWS IN OUR LIBRARY, WITH PROFESSIONALS SUCH AS:



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& AWARDS LUNCHEON 2021

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Save the Date

July 13, 2021

11:30am–2:00pm

Please Save the Date for the 2021 Honors and Awards Luncheon, occurring on July 13, 11:30am–2:00pm. Join us as we celebrate the 2021 AIA New York Design Award Winners and the Medal of Honor, Award of Merit and Stephen A. Kliment Oculus Award. Honorees to be announced in the Spring.

CALL FOR SUMMER 2021

Design Education

In the last year, we've seen centuries-old models of education turned on their heads. Students and educators log in virtually from around the world, facing the challenges that come with the removal of physical space and visual cues, and the added wrinkles of technology. For many, including students unable to support new styles of learning, and working mothers who already face obstacles on their career paths, the new reality could be an insurmountable setback unless alternate methods are adopted. For the Summer issue of *Oculus*, we invite readers to submit 800-word op-eds or captioned visual comments exploring how pedagogy has changed over the last year of remote learning, and how architects can use these new best practices when returning to on-site instruction. Please submit materials to editor@aiany.org by May 1.

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LAST WORD

A CALL FOR ADVOCACY

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

Photo credit: Sam Lahoz



Congratulations to the 2021 Design Awards winners! We look forward to reopening the Center for Architecture later this year, and will be proud to exhibit the award-winning work of both the 2020 and 2021 winners. Stay tuned for details!

And while design excellence is core to our mission, so is public outreach, which is why I always remind AIA members that our organization is uniquely positioned to engage in government advocacy. Fortunately, 2021 presents a broad range of opportunities for architects and design professionals who are seeking to get politically active. Over the last few years, we've seen major turnovers in our elected officials at the city, state, and federal levels. This offers opportunities for architects to develop strong relationships with these newly elected officials, who themselves are seeking to better understand issues related to the development and regulation of the built environment.

To this end, AIA members from across the nation recently participated in virtual Capitol Hill visits as part of AIA's Annual Grassroots Conference. The focus of these conversations was green infrastructure, as the Biden Administration seeks to dramatically increase spending in that sector. Members of the AIA New York Chapter joined with colleagues from across the city and state to meet with local representatives and encourage them to not only support this effort, but to ensure that concerns

ranging from individual buildings to citywide infrastructure would be included.

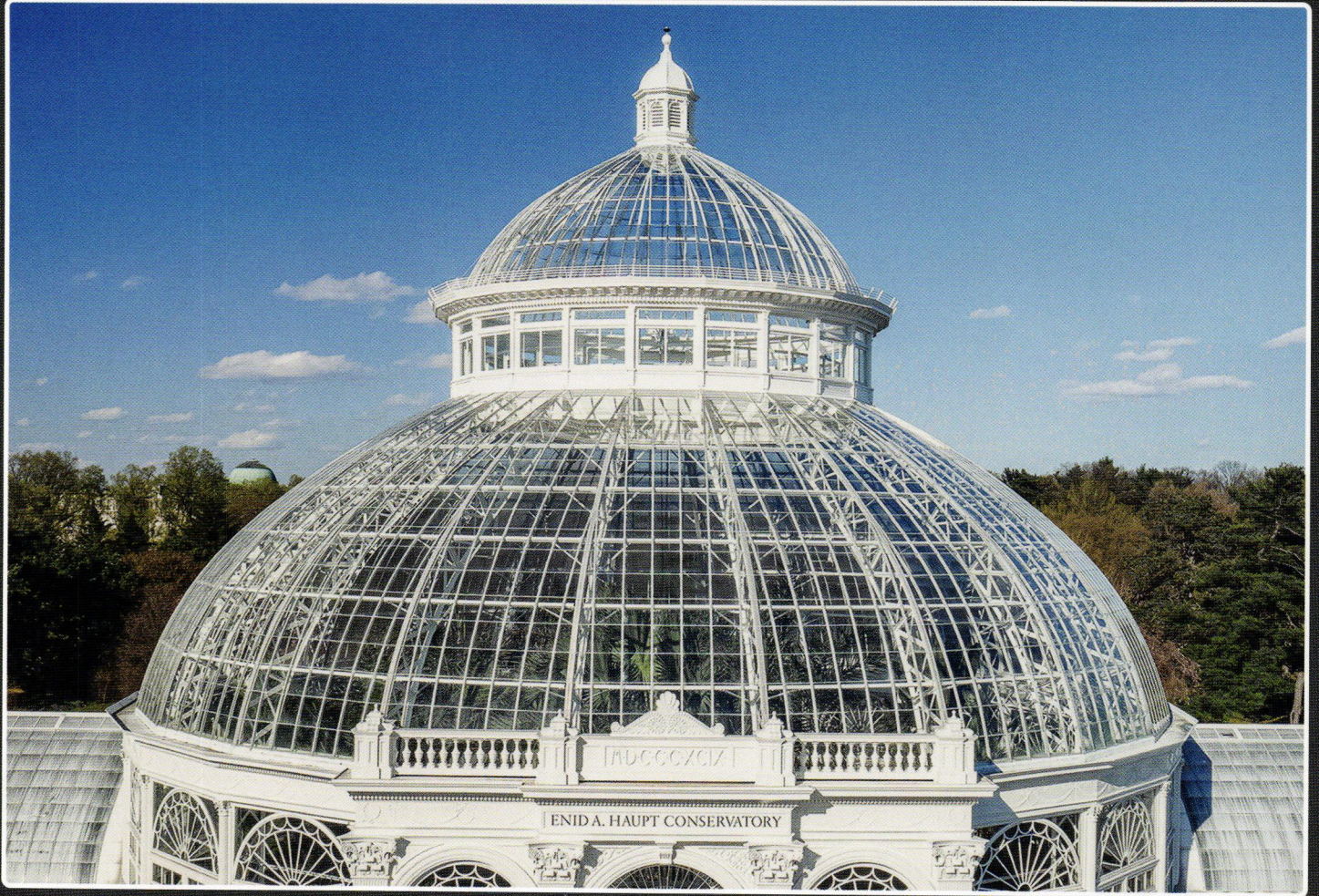
Back in New York City, we ended 2020 with our Virtual City Hall Advocacy Day, where more than 20 AIANY members met with New York City Council members to discuss issues of concern to the design profession. These included the importance of appointing architects to community boards, ending the city's design work stoppage, and effectively enforcing Local Law 97. Though most council members will be forced out of office due to term limits after 2021, we met with the few who can remain in office for another term or are seeking elevation to higher office. Many of these representatives have gotten to know us through our policy work over the years and, more recently, through our 2020 outreach via our project Visualize NYC 2021, which many council members have acknowledged as a great election-year resource. If you have not yet checked it out, please visit visualizenyc.net. In preparation for this turnover in our city's government, the AIA New York Political Action Fund, which oversees the association's political activities, has strengthened our community's ties with our future elected officials. Through a series of events, we've brought in candidates for offices such as city council and mayor, providing our members with the ability to interact directly with them. To assist members with making informed voting

decisions, we've produced a voter guide of candidates who are most supportive of architects and architecture.

Our advocacy efforts over the last year have yielded some major wins for AIANY members. With the support of the New York Congressional Delegation, we led opposition to former President Trump's executive order mandating classical architecture, which President Biden has now rescinded. Locally, we partnered with other organizations and elected officials to overturn the design work stoppage instituted by the city at the beginning of the pandemic. Lastly, through our work with NYC's borough presidents, we continue to support AIANY members who apply to serve on their local community boards. Since we launched these efforts several years ago, the number of architects on community boards has soared to around 50 across the city, with many more members interested in applying.

These successes would not be possible without the support of AIANY members. Your devotion of time and resources is what allows us to have such a robust advocacy program. If you haven't already attended an Advocacy Day to meet with elected officials or participated in one of our candidate events, I strongly encourage you to do so. As a design professional, you have unique opportunities to have your voice heard in the halls of government, and to help design and shape the future of our city and our country. ■

CONGRATULATIONS TO ALL OF THE 2021 DESIGN AWARD HONOREES



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Jan Hird Pokorny Associates



Southampton Hospital - Phillips Family Cancer Center
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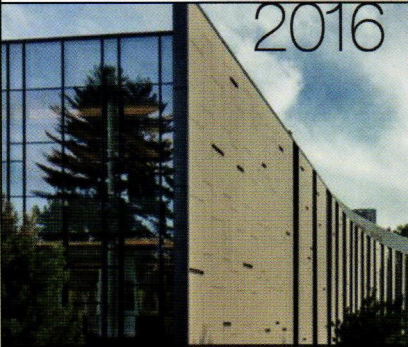
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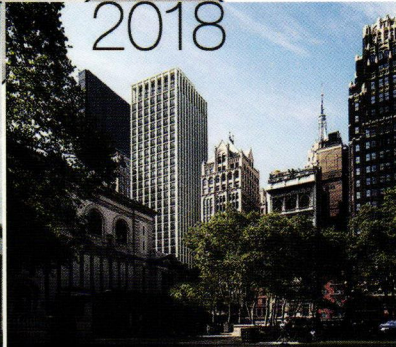


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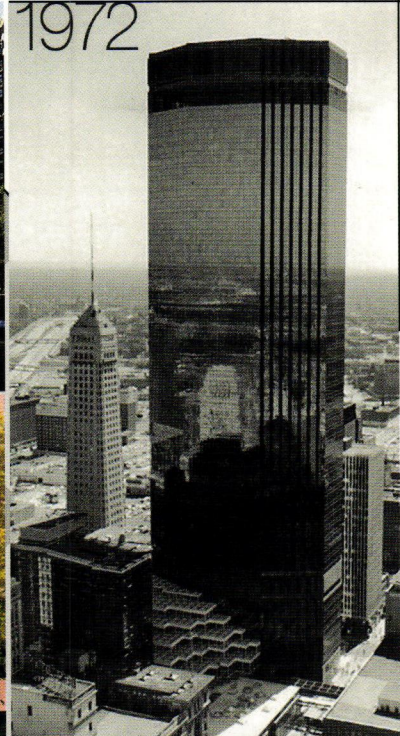
2016

Vassar College, Integrated Science Commons



2018

The Bryant Hotel and Condominiums



1972

IDS Center and Crystal Court



rendering courtesy of Perkins Eastman

NYP/Brooklyn Methodist Hospital, Center for Community Health

2020



The Los Angeles Forum Renovations

2014



U.S. Capitol, East Front Extension

1962

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