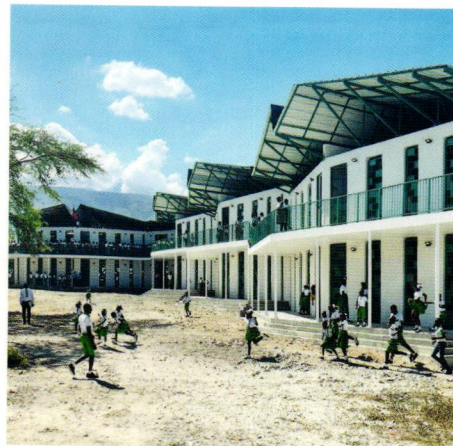
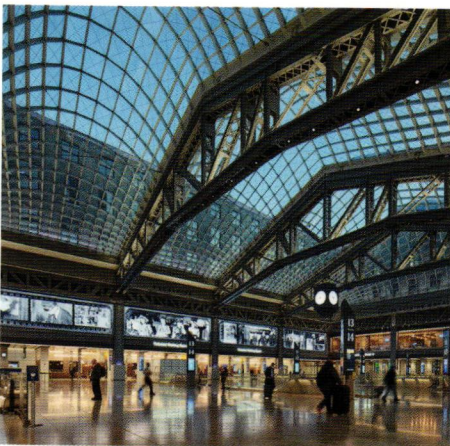
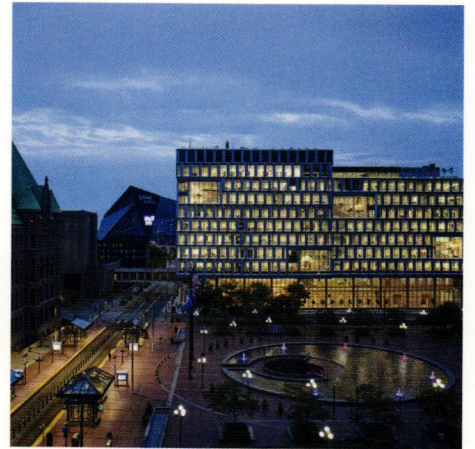
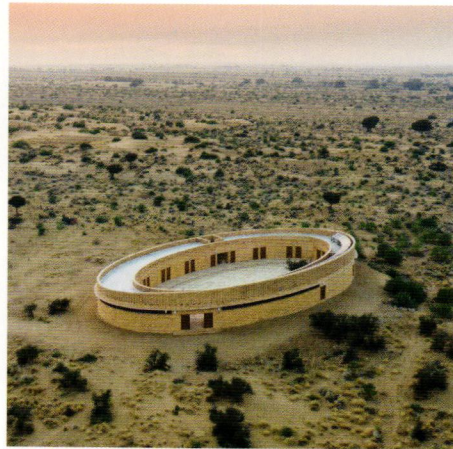
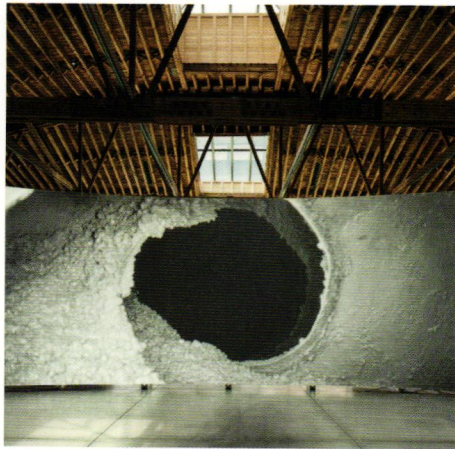


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Spring 2022

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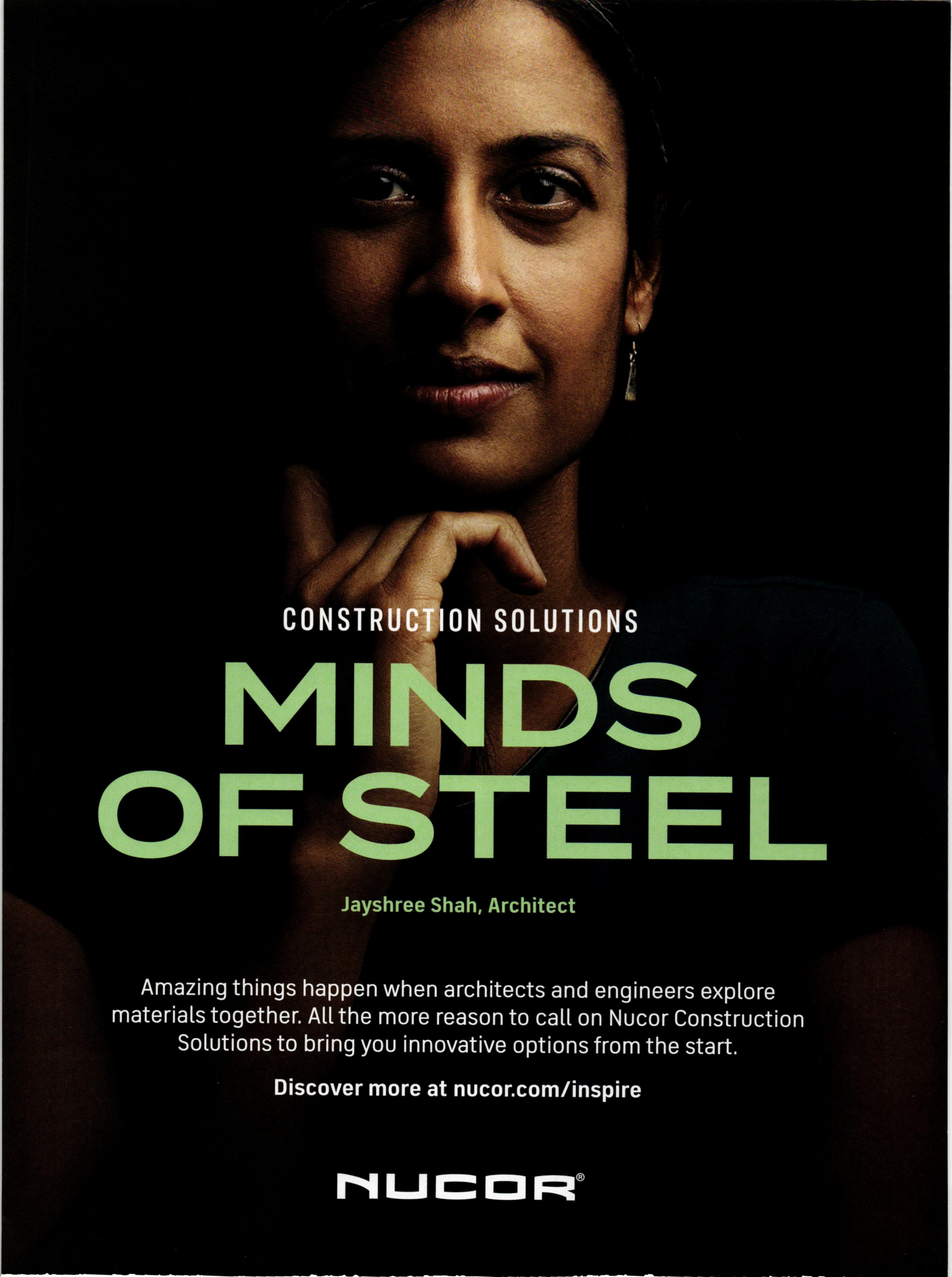
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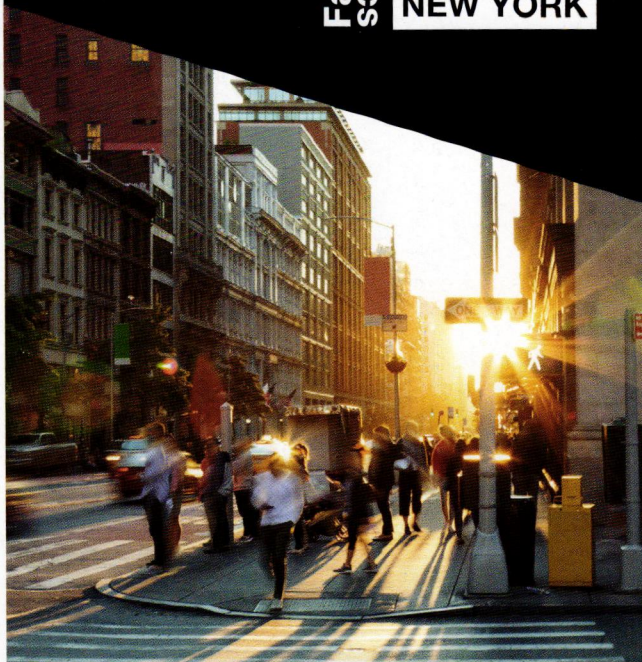
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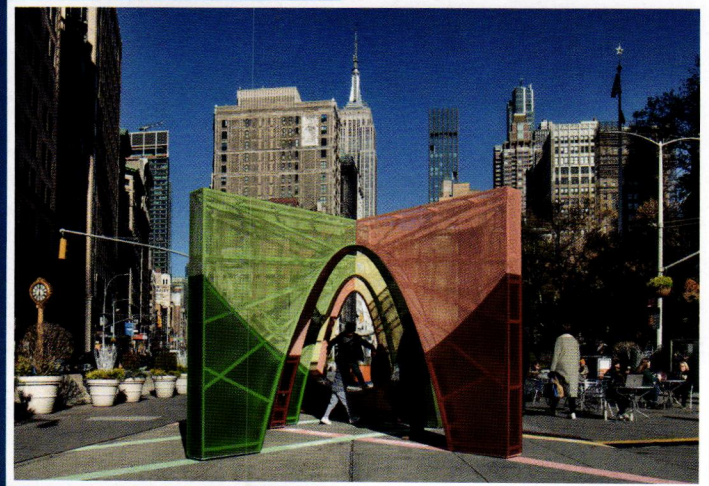
Cover: 2022 Architecture Honor award winners.
Please see pages 20-37 for full information.

Above: Architecture Merit Award winner China
Resources Archive Library at China Resources
University in Shenzhen, China, by Studio Link-Arc.
Photo credit: Shengliang Su.

Correction: In the Winter 2022 issue, we regret the
following errors:

In the column "Street Level," the title "Forests for All"
should read "Forest for All."

In the interview "A Greenlight for Gateway," page 23
should state "Gateway will help resolve that bottleneck
by bringing extra capacity to the tunnel system, while
creating additional tracks at Penn Station through
a project known as Penn Station Expansion" (not
Penn Station Access); Jeff Dugan's name was spelled
incorrectly; the common abbreviation for Interboro
Expressway is IBX.



3form

"I dream of a world where together we can..."

prompted the New York City dwellers and its visitors alike to participate in an award winning interactive installation, *Interwoven*. A call to action written in multiple languages for people of all different backgrounds to experience coming together to relax, hang out, and allow themselves to dream and converse about what the future can be when we all work together.

Two million people had the opportunity to experience *Interwoven* in the six-week span it was displayed at the Flatiron North Public Plaza, the heart of Manhattan. The bi-coastal concept and design firm Atelier Cho Thompson designed *Interwoven* for the 8th annual Flatiron Holiday Design competition. Atelier Cho Thompson was awarded this opportunity with the intention of building community through design recruiting companies like 3form to assist in bringing their *Interwoven* concept to life.

Defined by parabolic arches and inspired by the interweaving geometries that make up New York City and candy-colored hues, *Interwoven* stood out against Manhattan's streets. The installation was constructed with steel framing, wire mesh, and award-winning materials manufacturer 3form's translucent Chroma resin panels. Due to Chroma's incredible design properties, including exterior durability, illuminosity, color options, vellum finish and translucency, 3form was a great fit for their specifications.

It's commonplace for outdoor public spaces to feature bold, primary colors to catch attention. Atelier Cho Thompson opted for unexpected and different, yet joyful hues. 3form's comprehensive system of 250 sophisticated colors allowed the designers to explore color options that are unavailable elsewhere. *Interwoven* is made

up of three colors from 3form's portfolio: a soft red, called "Blush"; a muted green, "Zucchini"; and a pale yellow, "Lioness". This created a cheery color scheme reminiscent of the holidays but still unique, soft, and refined. Atelier Cho Thompson stressed the importance of softness not only within color but texture of the materials used to create a beautiful juxtaposition to the city's rough, gritty, industrial profile.

Inside the installation arches featured the soft textured materials like webbed hammocks and cork benches, inviting a moment of respite, contemplation, conversation, and relaxation—a welcomed change of pace to New York's bustling streets. On the outside of the structure, Chroma's durable yet smooth, renewable finish and its translucency gave the light design a seamless luminous glow. Lighting capabilities played an integral role in the interactive design and overall message behind *Interwoven*. It was important to choose a material that didn't interfere with the wireless lighting signals and also gave the LEDs a prominent, bold glow.

The archways were activated by color-coded sensors; when two or more people passed through sensors of the same color, *Interwoven* responded with corresponding lights and musical compositions submitted by local artists that resonated with the installation's themes. This design element illustrated Atelier Cho Thompson's theme of *Interwoven*, "when people come together, magic can happen." Chroma's transparency and beautiful luminosity allowed the lighting designers flexibility throughout the light design process, maximizing *Interwoven*'s interactive capabilities. They could easily match the LEDs to the structure's colors as well as change the lights without having those effects and their brilliance impeded. With the help of 3form's Chroma, *Interwoven*'s eye-catching colors and luminosity drew visitors near and far like a moth to a light, but it's the words of hope it illuminated was the real form of connectivity.

Atelier Cho Thompson worked with Youth Fellows from the People's Bus NYC—a community-led, intergenerational initiative

focused on engaging people in New York City—to come up with the inspiring and hopeful prompt mentioned earlier, "I dream of a world where together we can". The prompt was created to invite people to reflect on the woven tapestry of culture and people that make up New York City and America at large.

Atelier Cho Thompson challenged themselves to focus on using recycled or sustainable materials and the afterlife of those materials. Whether those materials were recyclable or repurposed, it was important for this project to create something beautiful that was lasting. 3form, a company dedicated to optimizing products, establishing protocols that reduce their footprint, and contributing to the restoration of the planet, was thrilled to donate their Align-stamped material to a project that coincides with their mission. Chroma is fully recyclable and has a renewable finish that gives it a long life cycle and makes it easy to repurpose. After *Interwoven*'s debut on the Flatiron North Public Plaza, Atelier Cho Thompson partnered with community organizations in New Haven, Connecticut to then bring the installation to a local park, where it can continue to spread the message of connectivity through diversity.

The Flatiron Holiday Design competition continually searches for "pieces that bring joy, vitality, and vibrancy to a space," says Andrew Brown, Associate Director of Research, Van Alen Institute, "inviting opportunities for public interaction." The competition's purpose is to strengthen community bonds through design and give smaller design firms visibility. Atelier Cho Thompson did just that, beating out fellow up-and-coming firms with their remarkably colorful and inviting design.

Photos by: Martin Seck,
Flatiron/23rd Street Partnership

Partnership: James Mettham, Executive Director
Flatiron 23rd Street Partnership

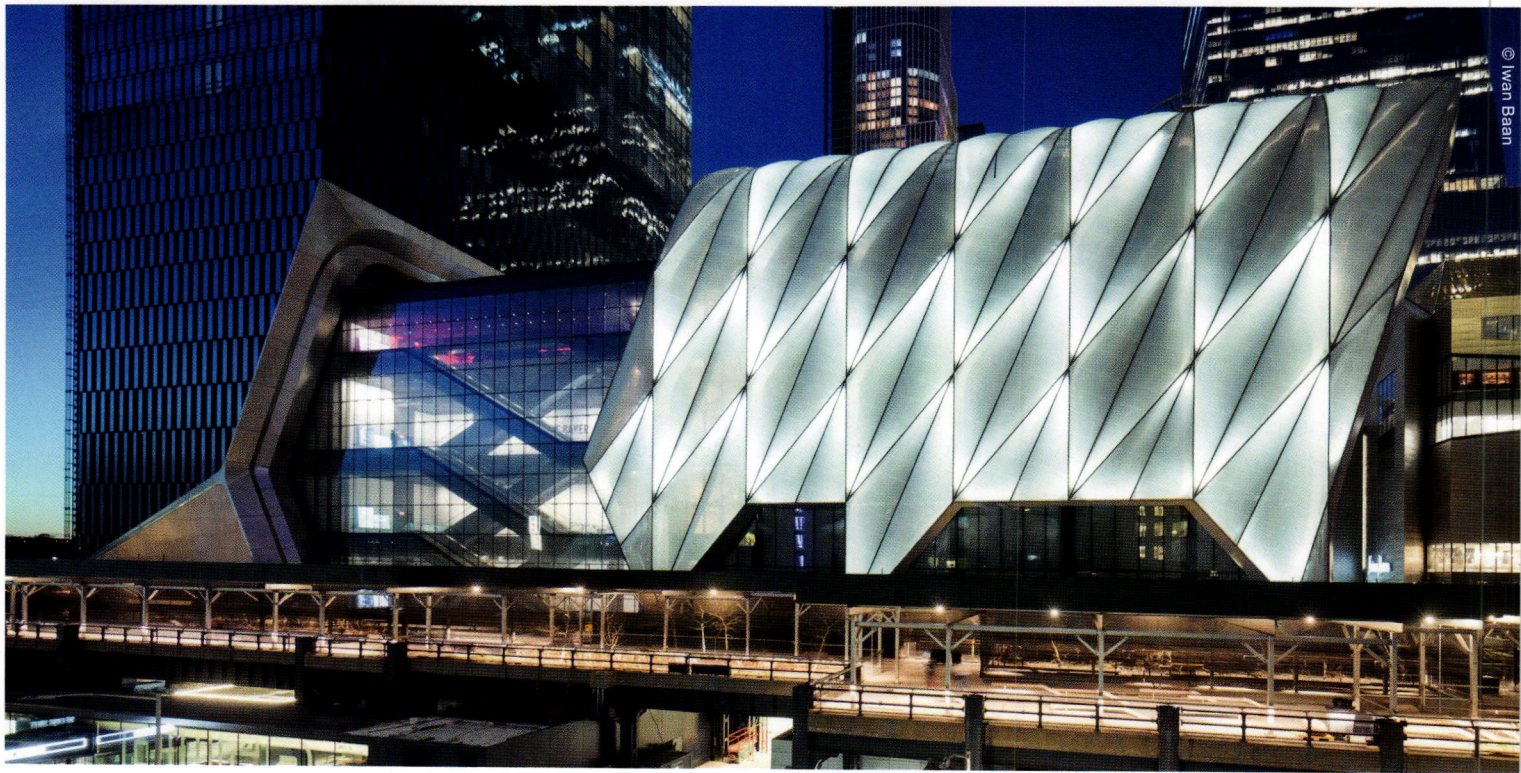
Designers: Ming Thompson & Christina Cho Yoo, Founders
Atelier Cho Thompson

Lighting: Lance Chantiles, Co-Founder
Indistinguishable From Magic Inc.

Fabrication: Taylor Browning, CEO
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The Shed
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JUST PRACTICE



Just as the COVID Omicron variant recedes and our communities show signs of returning to “normal,” the global situation has been disrupted yet again with Russia’s invasion of Ukraine. Only a few weeks ago, mindful of carbon neutrality goals, architects were carefully considering options for building reuse prior to demolishing or building anew. But now, totalitarianism has led to the instantaneous destruction of buildings, landscapes, and infrastructure. The choice for millions of Ukrainians has been reduced to fight or flight, risking their lives either way. As of this writing, potential future outcomes are grim for the citizens of Ukraine, and architects worldwide are reacting to the loss of lives, communities, cultural heritage, and infrastructure.

At the AIA New York Chapter, within the framework of the Just Practice Presidential Theme, we continue to support architects in the creation of more inclusive, resilient, and sustainable environments. Recent programming has facilitated dialogue focused on establishing just, safe, and accessible cultural and civic spaces. In our advocacy directed at city and state governments, the Chapter has supported legislation promoting more sustainable and equitable construction through concepts such as all-electric buildings, safe development of accessory dwelling units, and better utilization of building sites historically overlooked due to small size and dispersed locations in all boroughs. In January, we welcomed new city council representatives and appointed officials, many of whom are responsive to architects’ concerns

and whom we supported through a transparent engagement process in 2021. Going forward, a set of policy priorities culled from recommendations of the Chapter’s 26 committees will now guide our input to city and state representatives in 2022.

In *just practicing* at creating a more welcoming, safe, and responsive environment for our membership’s work activities on a daily basis, we understand the stresses that the pandemic inflicted on architects—including the loss of job security, the blurred boundary between work and private life, and many other hardships. We’re seeking to support healthy, vital, and inclusive work cultures, to disseminate information and tools that help firms and members achieve those environments, and to foster further dialogue in these areas. Similarly, AIANY is working alongside the College of Fellows to ensure that all members are fully informed about potential paths to fellowship, aided by a new pilot program set up to engage with a broad range of diverse candidates.

We are thrilled to be holding the honors and awards luncheon event in person after two years of remote celebrations. I admire the work of Tsao & McKeown, recipient of this year’s Medal of Honor, for the way the firm supports community, demonstrates the true art of craft, and deftly melds local practices with global standards. In overseeing development of Columbia University’s Manhattanville Campus, Champion of Architecture award recipient Maxine Griffith has spearheaded community engagement while holding the bar high for design

excellence, incorporating guidance from a wide range of architects, and preserving the open and transparent nature of the campus. New Perspectives award-winner *Deem* synthesizes research, projects, and viewpoints to raise awareness of underrepresented voices and communities with respect to the built environment. And the Architectural League’s online publication *Urban Omnibus* has consistently investigated and reported on issues and projects that impact our world, enlightening not only design professionals but the general public as well.

I am inspired by this year’s award winners, and I cheer the jurors for recognizing how so many of these projects help bolster their surroundings—even if it meant departing from a project’s brief—by creating places that build communities and welcome broad constituencies. ■

Andrea Lamberti, AIA, LEED AP BD+C
2022 AIANY President

FREE SPACE

When we shipped this issue off to the printer a few weeks ago, the world had just entered another distressing chapter. In late February, news coverage abruptly shifted from the fading COVID pandemic to the brutal Russian invasion of Ukraine, an unwarranted, aggressive move threatening global stability. Our thoughts are with the people of Ukraine and our colleagues in architecture and media whose lives have been disrupted. As a gesture of solidarity with Ukraine, many international businesses, including several large architecture firms, have publicly announced they are stopping work in Russia. Many cultural institutions with international reach have also suspended operations, including Moscow-based Strelka Institute for Media, Architecture, and Design.



Since 2009, Strelka has hosted an international contingent of research fellows who create programming focused on urbanism and public space, while also fostering an independent urban design consultancy. As reported by Stephen Zacks in *The Architect's Newspaper* in early March, Strelka's office "worked with Russian mayors to launch architecture competitions to reshape parks and streetscapes in Moscow and several

other cities. Among its most high-profile projects was the Diller Scofidio + Renfro-designed Zaryadye Park, located directly adjacent to the Kremlin." Russia's actions have paralyzed the kind of public discourse supported by Strelka and other cultural organizations. Related crackdowns on independent media and voices critical of the government have highlighted the fragility of the public realm, both physical and digital, when it lacks the underpinnings of democracy.

This is why it's a particularly apt moment to celebrate freedom of the press and two publications that bring critical insight and analysis to a conversation about public space and culture, *Deem* journal and *Urban Omnibus*. Both are receiving 2022 Honor Awards from AIA New York (New Perspectives Award and Architecture in Media Award, respectively). Read more about each of these progressive publications in this issue's "Street Level," along with fellow honorees Tsao & McKown Architects (Medal of Honor) and Maxine Griffith (Champion of Architecture Medal).

Then head to our feature section to see this year's Design Awards winners! The jury did not select a Best in Competition from among the top projects, and this is reflected in our cover, highlighting *all nine* winners in the Architecture Honor category, and in our feature text by Stephen Zack. Instead of focusing on a cover project, Stephen goes behind the scenes of the submissions process to shed light on the technical review, a new step in evaluating a project's performance and sustainability before it's

submitted to the Design Awards jury. Sincere thanks to Ennead's Stefan Knust, AIA, a steering member of the Committee on the Environment and leader of the tech review team, for his input on this issue. And, while it's the design teams that receive the laurels, we acknowledge the multi-team effort behind each project. Check out the "Index of Collaborators" for a breakdown of consultants who supported the winning work. Special thanks to our feature writers Linda G. Miller, Claire Wilson, and Clara Gross, who help projects jump off the page with their lively descriptions.

As we look back over a year's worth of great design, we thought we might also look back on the year in architecture and design books. Our "In Print" column calls out a few 2021 favorites you may have missed, and cites a few new 2022 titles to look for this spring. We'll offer up even more titles (and prospective beach reads) in our forthcoming Summer issue.

Finally, warmest congratulations from all of us at *Oculus* to our managing editor Jennifer Krichels, who wrapped up her work on this issue just ahead of new baby Clara. Welcome, Clara, and welcome, spring!

Molly Heintz

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

Photo credit: Nir Arieli



Photo credit: Courtesy of The Strelka Institute

Healthy Dose of Color



PAC-CLAD Flush panels provide pops of playful color: Stripes of Patina Green, Teal and custom Parakeet Yellow against a field of neutral Cityscape Gray create a cheerful backdrop for an outdoor courtyard where guests can relax and play.

Ronald McDonald House, Cincinnati | Installing contr. (walls): Neiheisel Steel | Architect: GBBN Architects
General contractor: Messer Construction | Photo: hortonphotoinc.com

Flush Panel

Metal Wall System

Patina Green, Teal, Cityscape Gray
and custom Parakeet Yellow



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case study
and video



AT THE CENTER

ON VIEW

Center for Architecture

536 LaGuardia Place

Reset: Towards a New Commons

April 14–September 3



In April 2022, the Center for Architecture will present “Reset: Towards a New Commons,” an exhibition analyzing architecture’s role in envisioning new dynamics of living and community. Contemporary American culture is increasingly disconnected, with people divided by needs, generations, and beliefs. The disconnection has been exacerbated by the enduring COVID-19 pandemic and illuminated by the growing racial justice movement. This exhibition will explore the belief that environments that foster cooperation, interaction, and mutual assistance can be an antidote to the intense divisions in American life.

The negative impacts of social estrangement extend, but are not limited to, the isolation of aging populations and people with disabilities. Cities, suburbs, and rural areas wittingly and unwittingly separate certain groups from larger communities in favor of spaces designed according to age,

needs, or income, but their well-being would be improved by active inclusion in society. Rather than designing specific spaces for specific needs, the exhibition considers how spaces may be designed for all, addressing the need for barrier-free environments and practices rooted in Universal Design. It will explore how architecture can address this while helping to create communities that foster inclusion in the broadest of terms.

The exhibition will present several historic and contemporary case studies that demonstrate ways in which designers have helped foster community, many of them focusing on specific target groups—isolated religious communes, parents-to-be, people with disabilities, or seniors with dementia. “Reset: Towards a New Commons,” however, hopes to prompt designers to think beyond these examples and envision radically different environments that promote a broader and more holistic approach to inclusion. To achieve this, the Center for Architecture launched a nationwide RFP to solicit proposals from interdisciplinary teams that envision environments that encourage new ways of living collaboratively. Proposed sites will be located throughout the country, encompassing the regional differences that characterize the U.S. Co-curated by Barry Bergdoll and Juliana Barton with exhibition design by Natasha Jen, Pentagram. *The Editors*

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**Cornell University
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with *Weiss/Manfredi*

Dia Chelsea
with *Architecture Research Office*

Northeast Bronx YMCA
with *Marvel Architects*

Studio No. 3 (Roof with Studio)
with *MOS*

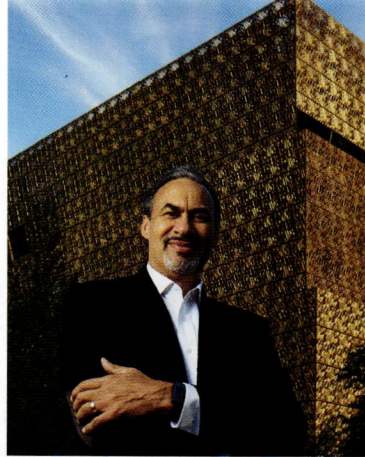
**Congratulations
to all our collaborators.**

BEYOND THE CENTER

ON VIEW

North Carolina Museum of Art
Raleigh, NC

**Container/Contained: Phil Freelon Design
Strategies for Telling African American Stories**
Through May 15



Phil Freelon in front of the Smithsonian National Museum of African American History and Culture by Freelon Adyaje Bond, Washington, DC, 2016.

Phil Freelon often noted that “architecture is more than a container; it should help tell the story of and be integral to the content of public institutions.” This guiding principle is illuminated in an exhibition that honors the career of the late architect at the North Carolina Museum of Art. Freelon is known for his work designing museums, libraries, cultural centers, and parks that celebrate and memorialize African American heritage. He founded Freelon Group in 1990 and later became the design director at Perkins & Will. His most iconic achievement is the Smithsonian Museum of African American History and Culture in Washington, D.C., but he is also the designer of the National Center for Civil and Human Rights in Atlanta, the Museum of the African Diaspora in San Francisco, and the Mississippi Civil Rights Museum in

Jackson, Mississippi. Highlighting these designs, the exhibition explores the connections between form, material, and meaning in Freelon’s work. Throughout his career, the architect played with the metaphor of skin as a protective barrier and visual identification. For example, the patterning of the perforated metal panels at the Gantt Center reference African American quilting patterns. Symbolism and metaphor are integrated into the building to create a design that is deeply rooted in African American culture and history. The exhibition was brought together in collaboration with a team of faculty members and students from the School of Architecture at University of North Carolina at Charlotte. In a documentary video on the museum website, the students explain what Freelon’s legacy means to them. *Clara Gross*

Photo credit: © Noah Willman. Courtesy of Perkins & Will.



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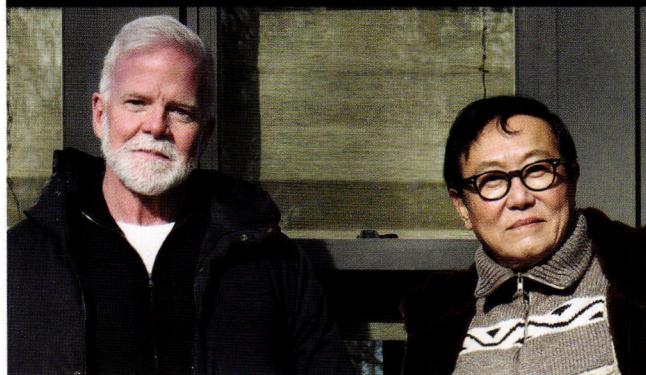
ARCHITECTURAL GRILLE

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2022 HONOR AWARDS

Our Street Level column usually covers public-facing and community-oriented projects. For this special awards issue, we wanted to give this space to public-facing and community-oriented *people*, namely our 2022 Honor Award recipients! Congratulations to this esteemed group for your impressive contributions to the architecture profession and beyond.

Medal of Honor



Tsao & McKown Architects

The Medal of Honor is the AIA New York Chapter's highest honor conferred on an architect or firm of architects to recognize distinguished work and high professional standing. Any architect who is a member of the AIA and practicing within the territory of the Chapter is eligible for the medal.

Calvin Tsao, FAIA, and Zack McKown, FAIA, discovered the joy of collaboration when they were randomly assigned to work together as students at Harvard Graduate School of Design. They found they shared a passion for improving peoples lives through design, and a belief that understanding how people experience their environments—from intimate levels of tactile engagement to larger environments in the public realm—is essential for good design. The duo, who launched their eponymous firm in 1985, also realized that their perspectives had benefited from living in different cultures, and from the outset they sought to engage with people across continents. This has taken them around the globe, realizing projects in Canada, China, Japan, Hong Kong, Taiwan, Malaysia, Thailand, Singapore, and the U.S. Their projects range in scope from a funerary crypt at the foot of Mount Fuji to Suntec City, a new town center in Singapore.

Tsao and McKown are recognized for expanding the architect's usual perspective by measuring the success of a project not by the building alone, but by how well it works in

its physical and social context. An example is Suntec, where they were integrally involved in developing the program. The project needed a large public area, and, with few precedents in Southeast Asia for privately owned public space, they cited examples from other countries to convince the authorities to allow additional buildable area in exchange for gaining public space and establishing a new paradigm locally. Current projects include reconfiguring the National Palace Museum of Taiwan and developing a community of 3,000 residences, half to be affordable, in Atlanta. Building on their experiences in new projects big or small, serving an individual or a community, Tsao and McKown continue to stretch boundaries in their quest to support the human experience.

Champion of Architecture Medal



Maxine Griffith, FAICP

This award is conferred on a non-architect for contributions as a client, public servant, critic, or layman in a field related to the profession.

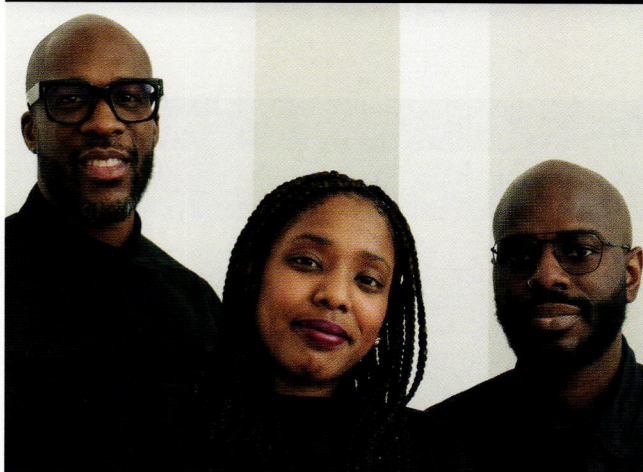
Maxine Griffith is principal of Griffith Planning & Design. Prior to starting the firm in 2020, she held positions at Columbia University, serving as senior advisor to the president

and executive vice president. Griffith oversaw land use and design management for the university's 17-acre, award-winning Manhattanville campus, in addition to leading the university's government and community relations efforts. She currently teaches at Columbia's Graduate School of Architecture Planning & Preservation.

Griffith was executive director of the Philadelphia City Planning Department and secretary (deputy mayor) for Strategic Planning. Prior to her appointment in Philadelphia, she served at the U.S. Department of Housing and Urban Development, first as a regional director and then as assistant deputy secretary.

She has served on the New York City Planning Commission, the National Board of Directors of the American Planning Association, and the Lincoln Institute of Land Policy. She is currently a board member of the Regional Plan Association and HypotheKids, an organization providing underserved students with hands-on STEM learning. Born in Harlem, Griffith has a Master of Architecture degree from the University of California, Berkeley, and is a fellow of the American Institute of Certified Planners.

New Perspectives Award



Deem Journal

The New Perspectives Award celebrates individuals and/or collectives who, through recently published or curated work, take unique, critical positions that contribute to the broader understanding of architecture.

Deem journal is a Los Angeles-based biannual print publication and online platform that positions design as social practice. Born out of the belief that design is a constant part of our daily lives, founders Nu Goteh, Alice Grandoit, and Marquise Stillwell (above, left to right) along with their collaborators, realized a disconnect in the way people talk and think about design. The founders share the perception that humans are often preoccupied with aesthetics and

the tangible output of design as opposed to the diverse, process-oriented practice that it is. In response, they established *Deem* to reimagine design as the process of adding value and a fundamental, shared experience.

The journal provides an in-depth look into the function of design within communities through careful consideration of their histories. *Deem* explores futures in which design forges inclusive dialogue and intersectional dignity. Centering design as a social practice allows for nontraditional designers to identify with the field, expanding the consciousness of design as a complex, lived experience accessible to audiences across disciplines.

<https://www.deemjournal.com>

Architecture in Media Award

**URBAN
OMNIBUS**

Urban Omnibus

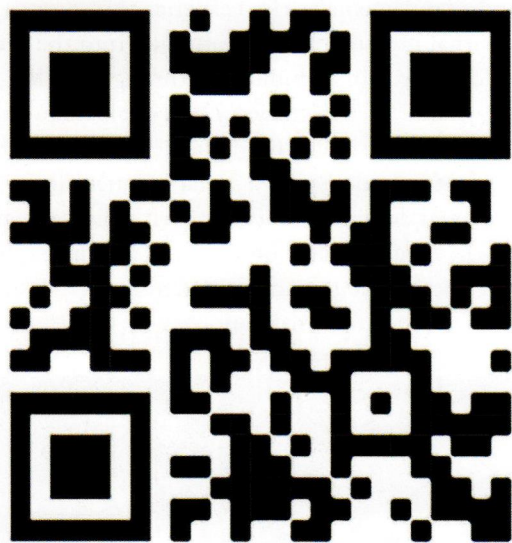
Originally named after former *Oculus* editor Stephen A. Kliment, the Architecture in Media Award recognizes individuals who elevate and challenge the architectural discourse.

Based in New York City, Urban Omnibus is the Architectural League's online publication dedicated to observing, understanding, and shaping the city. It raises new questions, illuminates diverse perspectives, and documents creative projects to advance the collective work of city-making.

Founded in 2009 by Rosalie Geneviro, Cassim Shepard, and Varick Shute, Urban Omnibus has published thousands of original features presenting the work of activists, architects, archivists, artists, disc jockeys, farmers, filmmakers, photographers, policymakers, planners, scientists, seniors, building superintendents, teenagers, tenants, therapists, waste haulers, and many others. Commissions, contests, residencies, and fellowships offered by the publication have provided new opportunities for young writers. In search of new paradigms for planning and design, Urban Omnibus has created interdisciplinary series exploring topics that include the ubiquitous New York City rowhouse, the city's infrastructures of criminal justice, and practices of environmental remediation. It The publication is now produced by Editor-in-Chief Mariana Mogilevich with Managing Editor Joshua McWhirter.

<https://urbanomnibus.net>

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A) Issue a text message about your car's extended warranty.

B) Send you to your company's website (how did it know?).

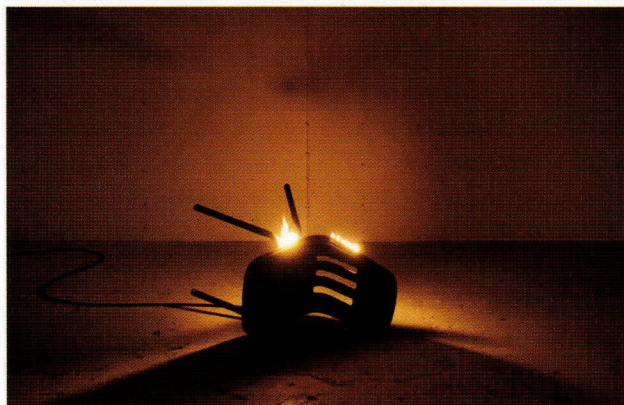
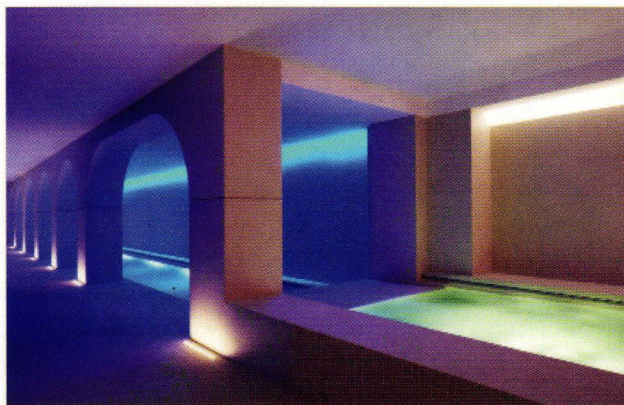
C) Break your phone (can't say we didn't warn you).

D) Link you to the lighting design firm whose unlimited capability will blow your mind.

We'll give you a hint: it's D

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AIA NEW YORK DESIGN AWARDS 2022



On January 10, the 2022 jury members discussed their award selections in an online symposium moderated by *Oculus* editor Molly Heintz. Juror Héctor Esrawe, not pictured here, could not attend the event but participated in the preceding deliberations. Clockwise from top left: Ted Flato, Molly Heintz (moderator), Julie Snow, Sean Canty, Dana E. McKinney, Ying-yu Hung.

JURORS

Sean Canty

Founder, SSC; Founding Principal, Office III;
Assistant Professor of Architecture, Harvard
Graduate School of Design

Héctor Esrawe

Founder, Esrawe Studio

Ted Flato, FAIA

Founder, Lake|Flato

Ying-yu Hung, FASLA

Managing Principal, SWA

Dana E. McKinney, AIA

Architect and Urban Planner, enFOLD
Collective; Development Manager, Adre

Julie Snow, FAIA

Founding Principal, Snow Kreilich Architects

AIA New York's annual Design Awards program recognizes outstanding architectural design by AIA New York members, New York City-based architects in any location, and work in New York City by architects around the globe. The purpose of the awards program is to honor the architects, clients, and consultants who work together to achieve design excellence.

The 2022 Design Awards jury met in early January and selected 25 winners across four categories: Architecture, Interiors, Projects, and Urban Design. Top projects received Honor Awards, with Merit Awards going to other highly competitive projects in the same category, and selected projects were recognized with Citation Awards for outstanding work on a specific design element. The awards were announced at an online symposium in January.

The 2022 winners will be celebrated along with this year's Honor Award winners (see pages 14–15) at an Honors and Awards Luncheon on April 28 at Cipriani Wall Street, and with an exhibition of the winners at the Center. (Look for updates and details at www.aiany.org.)

Congratulations to this year's winners!

A SURE VET

How the technical review process holds design to a higher standard

BY STEPHEN ZACKS

Oculus normally uses its annual Design Awards special issue to feature a project selected by the jury as best in competition. This year, however, the jury opted not to select one. We took it as an excellent opportunity to shed light on the often-misunderstood technical review process, in which a specialized panel scores each of the Design Award submissions prior to our staff releasing them to the jury. For the 2022 awards, the AIA New York received 202 submissions, 195 of them complete enough to qualify for review.

“How does our profession back up the value proposition of what we keep saying we’re doing?” asks Stefan Knust, AIA, director of sustainability at Ennead and member of AIA’s Committee on the Environment (COTE). Knust led a panel of 12 volunteers from the committee in a technical review of the Design Awards submissions, a process he describes as a way to help architects “walk the walk, and not just talk the talk.”

“How does our profession back up the value proposition of what we keep saying we’re doing?”—Stefan Knust, AIA

“We’re all familiar with the narratives we submit with our projects, and we have great intuition about what matters,” he continues. “Yet we can’t articulate it and put it into context globally, regionally, or even locally unless we take steps to measure what we mean.”

Prior to the technical review process, each year’s panelists meet to develop criteria for how to evaluate submissions. Then AIA New York’s staff assigns each project to a pair of randomly selected reviewers. The reviewers grade the submissions from one to five, based on project descriptions and images, and on written responses to a range of qualitative and quantitative questions contained in the Common App Template, which COTE developed as an umbrella application for sustainability design performance

Technical reviewer notes on a submission that received a 5/5 rating:

“Exemplary submission!!! Not only is it a beautiful project that demonstrates that great design can be provided to those most in need, it ALSO demonstrates a committed focus on design performance, as advocated by the AIA *Framework for Design Excellence*, and actual performance data, as required by Passive House protocols. (Whole-building air-tightness testing and actual energy performance make this certification the most meaningful when it comes to climate change mitigation strategies for operational energy, not to mention optimization of comfort via passive means.) This project deserves to be a national case study for what the AIA means by ‘design excellence services,’ what architecture firms today should be able to practice (and communicate), and what clients should expect. From the passionate Client Impact Statement to exceeding Architecture 2030 Goals to reducing embodied carbon to prioritizing comfort via passive means (first), this project and submission truly stand out. Bravo to the entire project team!”

recognition. The panelists also annotate the scores with explanatory comments.

In general, projects that perform perfectly receive a five, ones that are adequate receive a four, those meeting

the minimum requirements or slightly exceeding them earn a three, those barely meeting the requirements get a two, and those doing a bad job in describing building performance and sustainability are given a one. When the scores differ by more than one point, they are discussed and reconciled between the two reviewers—an additional step implemented by Joseph Corbin, assistant director of member services, who administers the awards.

Once this process is complete, AIANY shares the technical review scores, comments, and submissions with the Design Awards jury members to inform them of its evaluations.

The merging of sustainability into the criteria for the Design Awards is part of the 32-year legacy of the AIA's Committee on the Environment, founded in 1990. Starting in 1994, the group tried to influence the AIA's Committee on Design to change its criteria for Design Awards to demonstrate that performance and design excellence were not mutually exclusive. After failing to persuade the committee to establish performance standards within the national awards program, the group began the COTE awards as a pilot program in 1997. Originally planned to sunset after five to 10 years, it continues to be a key testing ground for the implementation of performance criteria in the profession. In 2016 the AIA published *Lessons from the Leading Edge*, highlighting the evolution of sustainable design, starting with building-scale issues of passive design, energy efficiency, and materials, and leading to the broader context of ecology, economy, health, social equity, and resilience.

In 2019 the AIANY Chapter began technical review to ensure that the Design Awards reflect the organization's expressed values regarding sustainability and building performance. The same year, the Chapter initiated a separate award track for sustainability, evaluating those submissions for project metrics and asking questions along the lines of the Common App, colored by AIANY's values.

In the years since, members, panelists, and staff have debated questions like whether or not the sustainability award winners would normally qualify for a design excellence award, and whether sustainability constitutes one of the basic criteria for design excellence in the first place. That discussion is reflected in a report published by AIA national office, the *Framework for Design*

Excellence, which identifies 10 principles and a series of corresponding questions to inform progress toward zero carbon, equitable, resilient, and healthy built environments. The *Framework* advocates that the 10 principles—concerning matters like ecosystems, water use, economic values, energy performance, and well-being—be considered from the start of every project, regardless of size or type.

In 2020, AIANY decided to adopt the Common App for all Design Award applications, integrating sustainability as one of the key criteria for design excellence in all projects, while maintaining a special award for sustainability.

This year, sustainability ceased to be a separate category and became fully merged into the process of evaluation for Design Awards.

Corbin says the merging of design excellence and sustainability has improved the way the awards reflect the Chapter's values. "Integration led to greater success in seeing submissions across all categories rise to the top on sustainability metrics into the jury room and receiving awards," he says.

Some members have raised doubts about AIANY using a technical review process to vet projects for the Design Awards. They suggest it could lead to a mechanistic process valorizing designs that meet quantitative performance standards, while neglecting the qualitative, humanistic values of architecture. Yet what is great architecture if not the art of gracefully deploying a variety of technical skills to achieve deliberate purposes? Technique is the baseline for protecting the built and natural environment from catastrophe as well as for creating beautiful, meaningful places.

The technical review process is designed to fully embrace the social and environmental values of the Chapter while allowing the wild diversity of project types by New York members to rise to the top of jury selections. "So many projects are on a different continent, in a far-off place, that it is difficult to funnel them into a language or system here in New York," Corbin says. "We have to provide some confidence that, if you do your work in an appropriate way and apply yourself in an overlapping mindset that you see in the Common App and the *Framework for Design Excellence*, the jury members will look at your submission more favorably than you otherwise would have thought." ■

Technique is the baseline for protecting the built and natural environment from catastrophe as well as for creating beautiful, meaningful places.



DIA CHELSEA

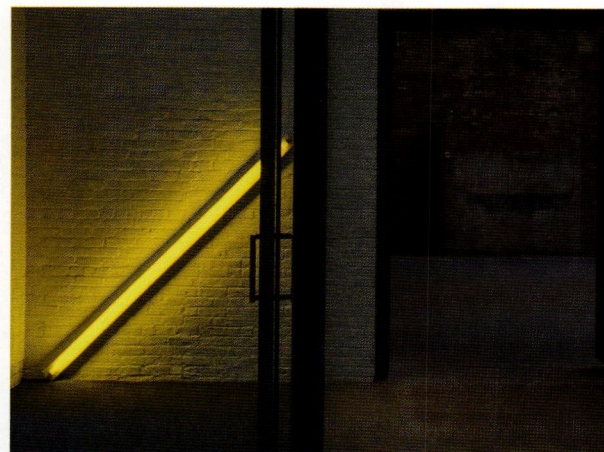
NEW YORK, NY

ARCHITECTURE RESEARCH OFFICE

The Dia Art Foundation's long-standing practice of adapting existing structures to showcase contemporary art continues with the renovation and expansion of Dia Chelsea's permanent home. The design unifies and connects three adjacent buildings into a 32,500-square-foot venue while respecting the integrity of each

building's original spatial, structural, and material qualities. For example, in one of the adjoining exhibition spaces, the vaulted wood roof and white walls have been preserved. The organization of the two one-story former warehouses, located on the western and middle sections of the complex, and a six-story

office building on the eastern end provides for 20,000 square feet of integrated, street-level exhibition and programming space. The gallery buildings have large central openings that facilitate art handling, and an oversized, retractable metal paneled door offers the potential for street-facing performances and



“This new refinement and façade arrangement have made it into a real campus.”—Ted Flato, FAIA

installations. High-performance skylights that match the originals wash the galleries with daylight. The easternmost building contains a street-level lobby, bookstore, and flexible 150-person “talk space,” which support the foundation’s commitment to public engagement; an expanded library, educational spaces, and offices are located on the floors above. ARO installed new MEP and lighting

systems to provide museum-standard climate control and energy efficiency. Though structural systems remain exposed, the new HVAC, lighting, and audiovisual systems are concealed. To highlight the industrial origins of buildings in the neighborhood, common-bond brick has been laid, which also unites the three façades. The various apertures in the façades allow views into the galleries and the

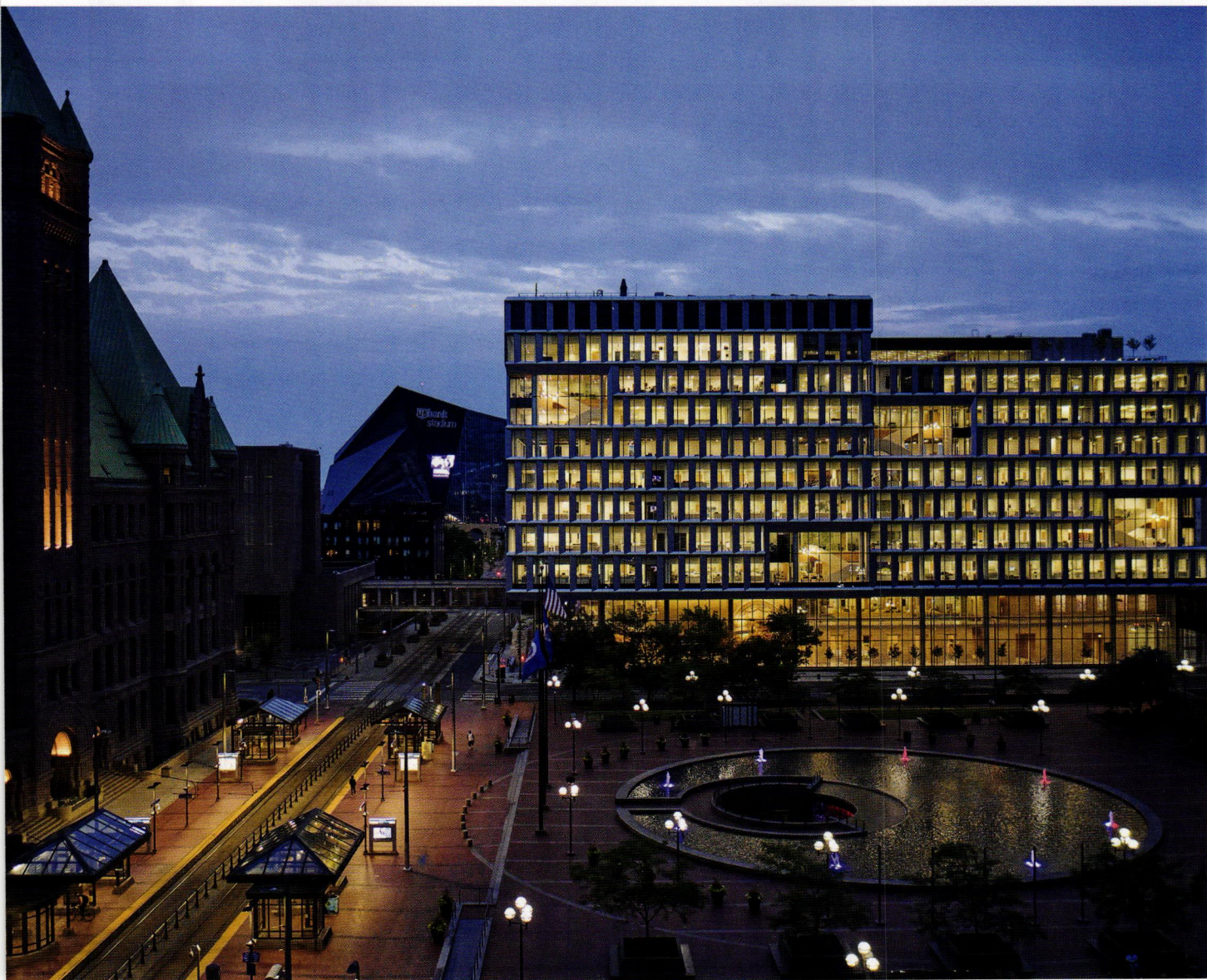
Architecture Design Team

Principals-in-Charge: Kim Yao, AIA; Adam Yarinsky, FAIA, LEED AP; Project Director: Jeff Hong; Project Manager: Daniel Kuehn; Team: Benjamin Moore, Jenny Hong, Christine Nasir, Lian Ren

Collaborators

AKRF; Construction Specifications, Inc.; Eurostruct Inc.; Harvey Marshall Berling Associates; ICOR Associates; JAM Consultants, Inc.; JS Consulting Engineers, LLC; Silman; Simpson Gumpertz & Heger; Stuart-Lynn Company; Tillotson Design Associates; TM Technology Partners, Inc.

lobby, and also serve to enhance the building’s presence on the street and in the community. **LGM**



MINNEAPOLIS PUBLIC SERVICE BUILDING

MINNEAPOLIS, MN

HENNING LARSEN

Facing a plaza that is surrounded by public buildings, including City Hall, the Minneapolis Public Service Building consolidates many municipal services under one roof to better serve constituents. Henning Larsen's design supports new and improved levels of service and operations, gleaned from an outreach

campaign that invited the public into the decision-making process. The design team collected valuable feedback that led to a more comprehensive understanding of public interests and community equity. The aluminum-and-glass façade of the 370,233-square-foot building reflects and complements the granite

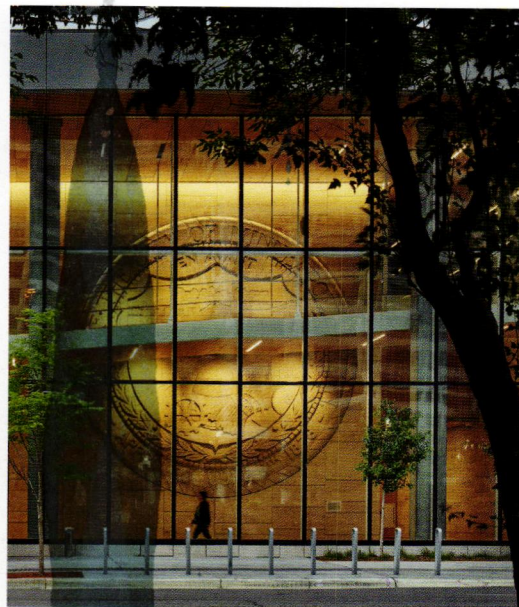
façades of the civic buildings nearby. Mounted on the wall of the two-story lobby is a 25-foot-wide, limestone rendering of the city seal, in storage for the past 30 years. A grand public stairway, built in terrazzo with wooden accents for benches and planters, leads to a mezzanine that connects into the Minneapolis



"It's a nice model for what a civic piece of architecture should be: open and inclusive."—Sean Canty

Skyway System. The public-facing functions are housed on the first two floors of the 10-story building, with department offices above. Each office floor is anchored by a publicly accessible core of meeting spaces, wrapped in perimeter with a secure zone of workstations. Punctuating the façade are six interconnected, double-height collaboration zones. Open stairs

within each volume create a path to walk through the entire building with views out in all directions. Terraces on every floor and the roof give employees easy access to fresh air. Whereas conventional civic architecture aims to project a sense of power, this building offers a welcoming face for people who need to interact with city government. *LGM*



Architecture Design Team

Partner & Design Director: Michael Sørensen; Partner: Nina La Cour Sell; Project Director: Mike McElderry; Senior Architects: Stephanie Rogowski, Sara Rubenstein; Designers: Andreas Brunvoll, Tessira Crawford, Mark David Hocking, Grant McCracken, Christian Bøggild Schuster, Yuye Peng, Royce Perez

Architect of Record

MSR Design (Meyer, Scherer & Rockcastle, Ltd.)

Architect of Record Design Team

Partner-in-Charge: Matthew S. Krontorád, AIA, LEED AP; Project Architect: Eric Amel, AIA; Project Managers: Alan Hillesland, RA; Dan Vercruyssen, AIA, LEED AP; Architects: Byoungjin Lee, AIA, LEED AP; Brendan Gill Sapienza, AIA, CSI, CDT, LEED AP; Ken Martin, AIA, NCARB; Mitch Karr, AIA; Workplace Expert, Interior Designer: Rachelle Schoessler Lynn, FASID, LEED Fellow; Interior Designer: Caitlin Maus-Grussing, CID; Designers: Benjamin Schwarz, LEED Green; Brian Charles Davis, LEED AP ID+C; Matthew Mahoney; Sara Du

Landscape Architect

Coen + Partners

Collaborators

AWS; Baker Metal Works; Buro Happold; CPMI; EVS; Faithful+Gould; Greenway Transportation Planning; Jensen Hughes; Koliso; Kvernstoen, Ronnholm & Associates; Lerch Bates; McClaren, Wilson & Lawrie, Inc.; Obernel Engineering; Pie Consulting & Engineering; Questions & Solutions Engineering; Technology Management Corporation; Traffic Impact Group, LLC; Willdan



NORTHEAST BRONX YMCA

BRONX, NY

MARVEL

Preserving the natural landscape on a sloping three-acre site, once a dense forest, was of prime importance for the Northeast Bronx YMCA's community-oriented campus. The landscape informed the configuration of the Corten steel-clad pavilions

and glazed corridors that link them. The 52,106-square-foot project is composed of three pavilions, each performing a specific part of the program. Marvel's strategically placed windows promote transparency and frame views of new plantings and

mature trees, some reaching as tall as 80 feet. Natural wood ceilings at the entry lobby and circulation paths and exposed glulam structural beams at the aquatic center further relate to the landscape. The entrance is located in a three-story main pavilion, a

“They broke down the scale of something that otherwise would be large and monolithic, and made it a lot more accessible.”
—Dana E. McKinney, AIA

single-story gym pavilion is set into the rear, and a swimming pool pavilion is to the north. The facility boasts two swimming pools, full-size basketball court, gymnasium, wellness center, teaching kitchen, group exercise studios, community rooms, childcare space, and rooftop terrace and garden. With a high-performance thermal envelope and a new cogeneration plant that produces electricity on site and recycles waste heat for the pools, the annual site energy consumption is expected to be reduced by 33% and utility costs by 61%, as compared to code baseline. The project is on track to receive LEED v4 BD+C Gold certification. The realization of the YMCA in this underserved community fulfills a 30-year effort by a coalition of local leaders, elected officials, and the YMCA. *LGM*

Architecture Design Team

Jonathan Marvel, FAIA; Lissa So, AIA; Martha Bush, RA; JS Yong, AIA, LEED AP; Justine Ala; Yadiel Rivera-Díaz, ASLA, PLA

Landscape Architect

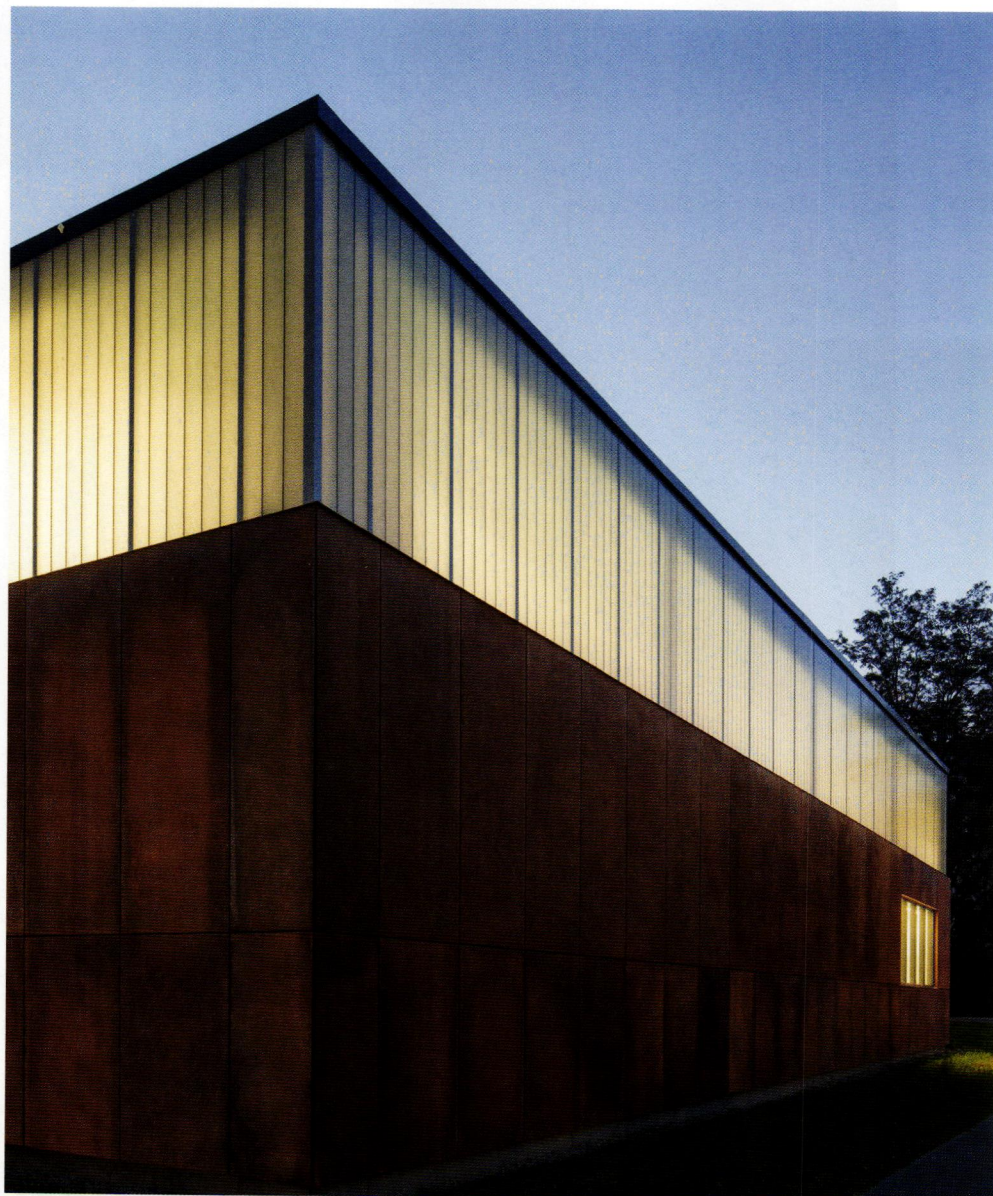
Marvel; Abel Bainnson Butz, LLP

Landscape Architecture Design Team

Marvel: Jonathan Marvel, FAIA; Lissa So, AIA; Martha Bush, RA; JS Yong, AIA, LEED AP; Justine Ala; Yadiel Rivera-Díaz, ASLA, PLA; Abel Bainnson Butz, LLP; Terri Burger, RLA; Heike Bergdolt-Batista, RLA

Collaborators

AKRF; Cerami; Claremont Peconic LLC; CodeGreen; Design 2147; Dharam Consulting; Dot Dash Lighting Design; Gilbane, Inc; Lothrop Associates LLP; Philip Habib and Associates; Polise Consulting Engineers; Robert Schwartz and Associates; RWDI; Silman; Two Twelve; VDA





MIT SITE 4

CAMBRIDGE, MA

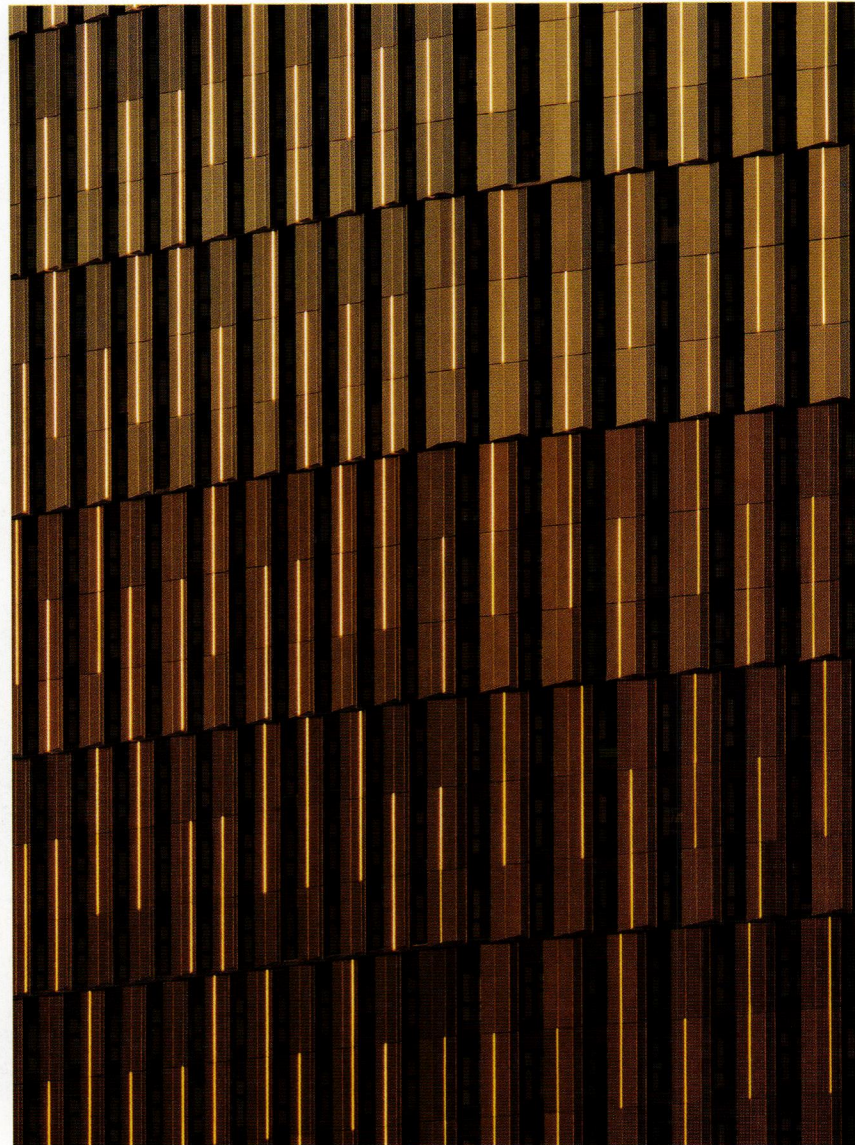
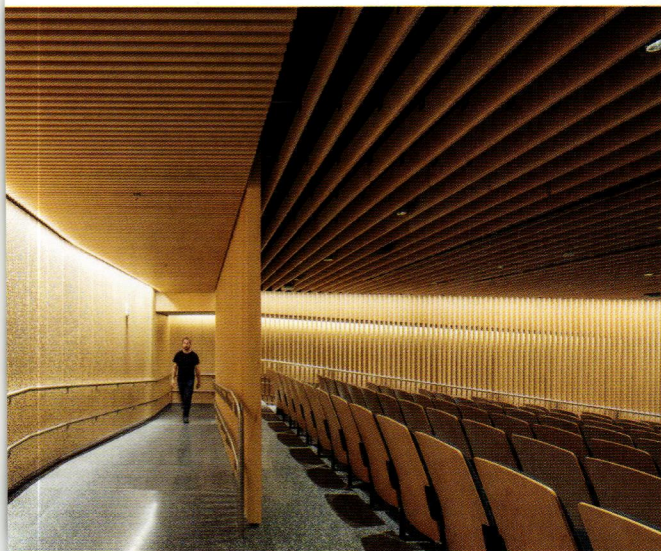
NADAAA

As a central component of an ambitious revitalization plan, the 426,150-square-foot MIT Site 4 comprises a 27-story residential tower that rises from a four-story base and

is interconnected across adaptively reused historic buildings. The tower offers 454 units of housing, ranging from efficiencies to two bedrooms, for graduate students and their families.

Residents share use of a community kitchen, study areas, and specialized study spaces such as a music practice room. A mid-level roof terrace features play areas, a media room,

“It’s an interesting combination of a really strong presence with deference to the city and the community.”—Julie Snow



and a community dining room, while the base contains a mix of academic, residential, and retail programs, plus daycare for the campus community. The tower's north/south orientation allows optimal light to fall on a primary street and gives residents outstanding views. A well-insulated mega-panel façade system forms a high-performance envelope that is responsive to solar exposure and daylighting. Nine shades of panel form the exterior of the building's graduated palette. NADAAA's façade layout draws from the "café wall" illusion system, whose standardized pattern nonetheless produces a disorienting optic condition, challeng-

ing the actual orthogonal nature of its construction. The tower slab cantilevers over an open area that contains terraces and play spaces for children, connecting residents with the campus and larger community. The project is designed to achieve LEED Gold certification and to have a service life of at least a century, which led to a focus on climate resiliency, resource sustainability, and simplicity of maintenance. While the tower makes a dramatic statement in the skyline, the base successfully negotiates the physical and programmatic relationship between "town and gown" to activate the site and the surrounding neighborhood. *LGM*

Architecture Design Team

Principals-in-Charge: Nader Tehrani; Katherine Faulkner, AIA; Project Manager: Harry Lowd, RA; Project Team: Tom Beresford, RA (Project Architect); Nick Safley; Peter Osborne; Matthew Waxman; Ali Sherif; Ilia Yazdanpanah; Todd Fix, RA; Amin Tadj; Arthur Chang, AIA

Architect of Record and Executive Architect

Perkins&Will

Architect of Record and Executive Architect Design Team

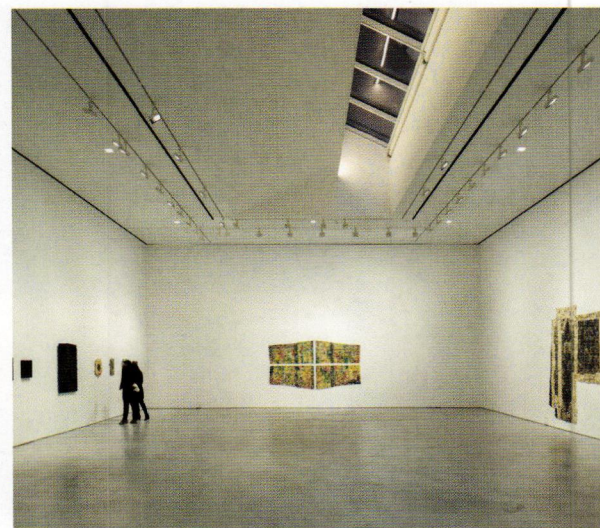
Principal-in-Charge: David Damon, AIA; Project Manager: Andrew Grote, AIA; Project Team: Grace Nugroho, AIA (Project Architect); Athena Patira, AIA; Daniel Szczebak; Ruoxi Cui; Heather Miller; Jennifer Miller; Kate Hriczo; Peter Graffunder; Philippe Genereux, AIA; Carolina Otero; Stephen Messenger; Brad Pineau; Tuan Trieu; Wendy Morita

Landscape Architects

Playspace and Terraces: Landworks Studio; Open Space: Hargreaves Associates

Collaborators

Acentech; Arup; Atelier Ten; D.W. Arthur Associates Architecture; Faithful+Gould; Jensen Hughes; Lam Partners; Nitsch Engineering; Odeh Engineers; Studio NYL; Syska Hennessy Group; Turner Construction



HAUSER & WIRTH 22ND STREET

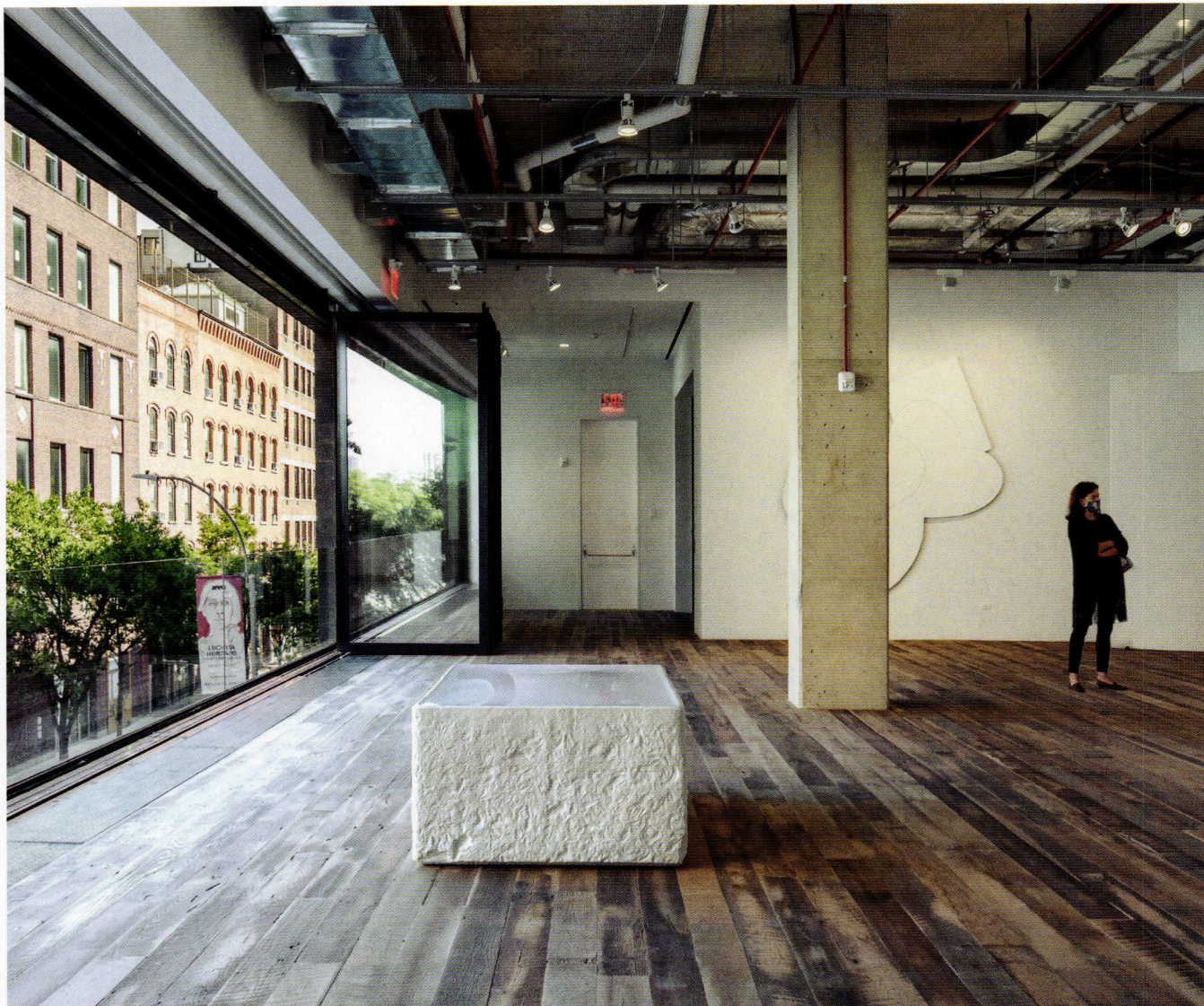
NEW YORK, NY

SELLDORF ARCHITECTS

Hauser & Wirth 22nd Street is the international art gallery's first purpose-built, ground-up building. The 36,000-square-foot building contains column-free volumes of varying sizes. Polished concrete floors and white plaster walls create an unobtrusive setting for the exhibition of a range of works. For Selldorf Architects, transparency

is the key to creating a welcoming space throughout the building. On the ground floor, a wide, 16-foot-tall glass doorway folds away to reveal an L-shaped gallery space with 18-foot ceilings and a large, rectangular skylight. Positioned off to the side, the reception area is not a buffer between visitors and the art. The second story offers flexible

gallery space, a smaller showroom, and a café/bookstore that is used for events such as artists' talks, defined by wood plank flooring. A 12-foot-tall window folds away, opening the room to the street. Private offices and client showrooms occupy the third and fourth floors. An 18-foot-high clerestoried gallery on the fifth floor features a large, glazed roof hatch



“The variety of gallery types offers a range of curatorial experiences.”—Sean Canty

that enables exceptionally large works of art to be craned into the building. And here, a 10-foot-square picture window provides another sightline into and out of the gallery. Permanent site-specific artist interventions have been installed in stairways, elevators, and other public spaces throughout the building. The façade’s dark gray palette is composed of concrete

blocks that incorporate recycled waste glass and aggregate. Zinc panels are punctuated by a sequence of large, glazed openings with black aluminum headers and sills. While presenting forward-looking architecture, the contemporary masonry façade expresses a contextual relationship with nearby red-brick buildings in the Chelsea Arts District. **LGM**

Architecture, Architect of Record, and Executive Architect Design Team

Principal: Annabelle Selldorf, FAIA; Partner-in-Charge: Sara Lopercolo, FAIA; Project Managers: Michael Baskett, AIA; Melissa Rivers, RA; Project Architects: Kristine Makwinski, RA; Matthew Kanewske, RA; Additional Architects: Oscar Kang, AIA; Jonathan Chesley, RA; Ross Amato, RA

Collaborators

Advanced Plumbing; Arup; Blue Rock; Cables & Chips; Derosier Engineering; DeSimone Consulting Engineers; DGA; Dharam Consulting; Fire and Building Code Services, Inc.; Flux Studio; Frank Seta & Associates; GZA; HAKS; IROS Elevator Design Services; JAM Consultants, Inc.; Longman Lindsey; Synergy Associates; Westerman Construction; Wkshps



MOYNIHAN TRAIN HALL

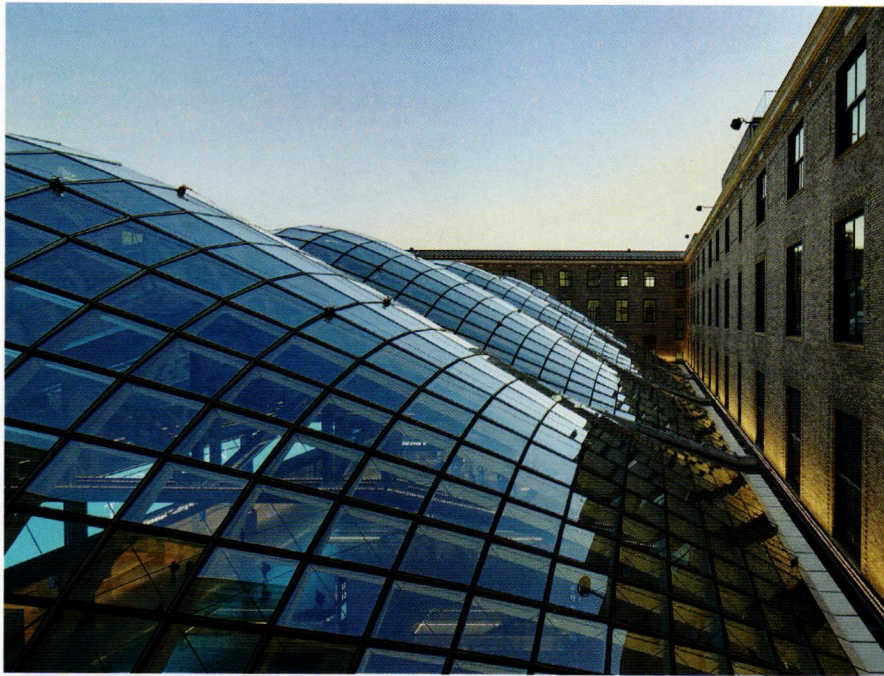
NEW YORK, NY

SKIDMORE, OWINGS & MERRILL

Almost six decades after the demolition of the original Penn Station, the completion of Moynihan Train Hall—named for New York's Senator Daniel Patrick Moynihan, who championed it—marks one of the most monumental civic projects undertaken in New York in a generation. Following the 1963 demolition,

only the underground concourses and platforms remained, accommodating 200,000 people. But by 2010, the number of daily commuters and travelers swelled to about 700,000. SOM was tasked with converting the underutilized, landmark James A. Farley Post Office Building into a new 255,000-square-foot transit

hub and extension to Penn Station. Important lessons learned from the historic preservation movement, spurred on by the fate of the original station, guided the design of the new train hall, which adaptively reused the extant underground elements of the historic building while also celebrating it through the new



Architecture and Architect of Record Design Team

Roger Duffy, FAIA, Design Partner; Colin Koop, AIA, Design Partner; Laura Ettelman, FAIA, Managing Partner; Marla Gayle, AIA, Managing Principal; Jon Cicconi, AIA, Senior Associate Principal; Andrew Lee, AIA, Design Architect; Joyce Ignacio, Senior Technical Coordinator; Andrew Melillo, Site Representative

Collaborators

Billings Jackson Design; BNP Associates, Inc.; Building Conservation Associates, Inc.; Cerami; Code Consultants, Inc.; Domingo Gonzalez Associates; DVS; Higgins Quasebarth & Partners; Jaros Baum & Bolles; Langan; Mijksenaar USA; Pentagram; Peter Pennoyer Architects; Rockwell Group; Schlaich Bergermann Partner; Severud Associates; Skanska; SYSTRA USA; Thornton Tomasetti; VDA; Watson & Company; Weidinger Protective Design Practice; WSP

design. A dramatic skylight sits 92 feet above the main concourse, located in the former mail sorting room. The skylight is arranged in four catenary vaults containing more than 500 glass-and-steel panels that form a moiré effect. To support the structure, the building's three massive steel trusses, previously hidden, were uncovered. Now the focal point of the space, the trusses combine a contemporary architectural element with the workmanship of the original structure. Drawing inspiration from



"It represents New York in the sense that it celebrates public open space."—Ying-yu Hung, FASLA

the Farley Building and Grand Central Terminal, 6,000 Quaker Gray marble stone tiles add a sense of unity, warmth, and grandeur to the interior spaces. Art installations,

commissioned by Empire State Development in partnership with the Public Art Fund, are located on the soaring ceilings at both mid-block entrance ceilings. **LGM**



LA RÉFÉRENCE DE GANTHIER

GANTHIER, HAITI

STUDIO PHH

After the 2010 earthquake in Haiti, many people sought refuge in Ganthier, a village outside Port-au-Prince. La Référence de Ganthier represents years of collaboration between a group of dedicated Haitian professors; the educational non-profit Konekte, based in Princeton, NJ; and Studio PHH Architecture, which worked on

a pro bono basis to plan and design the project. Strategically phased, construction evolved as a series of repeating modules, which allowed the team to manage limited funds, assess available local materials, troubleshoot issues, and grow at a sustainable pace. Designed to be an open-air building with no mechanical systems, the

structure uses the primary materials CMU block, concrete, and corrugated steel roofing. Already realized is an 18,840-square-foot, L-shaped, two-story building containing 18 classrooms for students from pre-K through 12th grade. A second building, still on the boards, will be used for administration. Community



“We were inspired by the design’s ability to naturally ventilate the space using a vernacular language.”
—Dana E. McKinney



groups can make use of the facility after hours. The school is bookended by existing stands of trees that combine with the floating corrugated metal roof to produce a continuous ring around a large central courtyard. This configuration provides a safe, healthy space in which children can play. The rhythm of reinforced piers and

openings, a feature that has become a defining design element, is based on shifting the CMU block piers, which transfer the bearing, uplift, and shear loads down to the foundations. Throughout the process, structural engineers, who also worked on a pro bono basis, worked to ensure that the project can withstand hurricane-force

winds and seismic activity. As its name implies, the school aspires to become a model for future educational facilities in the country. **LGM**

Architecture Design Team
Pierre-Henri Hoppenot, Gregor Horstmeyer

Collaborator
Eckersley O’Callaghan Engineers



HUDSON VALLEY HOUSE II

HUDSON VALLEY, NY

THOMAS PHIFER AND PARTNERS

Set back from the road and sited in a gently sloping meadow, Hudson Valley House II is a collection of six separate pavilions totaling 4,600 square feet, each housing a different function commonly found in a single residence. The structures are clustered around a central courtyard filled with native grasses, locust and

conifer trees, and flowering shrubs. This arrangement provides a sense of seclusion, privacy, and pastoral retreat sought by the clients, and encourages immersion in nature. Support functions are located in a nearby unobtrusive garden shed and garage. Inspired by traditional farm settlements in the Swiss Alps,

the courtyard buildings have sloped roofs and are clad in rough-hewn cedar shakes coated with black tar that acts as a natural preservative. Each shingle-clad form sits on a continuous, projecting concrete apron that hovers above the ground plane. Large, unfinished granite slabs and tall, black metal portals,



“The super-minimalist buildings are beautiful and simple, and are complemented by the diversity of the plantings, which in contrast have much more texture and variety.” —Ying-yu Hung

flanked by flowering native shrubs, mark the entry to each building. The main building's ground floor contains support spaces, while living, dining, and kitchen areas are located above for optimal views of the landscape and the forest beyond. An elevated walkway, triangular in section, links the adjoining master bedroom. The grouping is complete with two

separate bedroom buildings, a study, and a meditation room with a lofty, steeply peaked roof. Exterior-grade Austrian light spruce plywood covers the interior floors, walls, and ceilings. The inside of the meditation room is painted black, obscuring perception of the tall ceiling and focusing attention on the large square opening that faces the adjacent field. **LGM**

Architecture Design Team

Thomas Phifer; Project Architect: Jean Phifer; Design Team: Lauren Eggert, Jeremiah DeMoss

Landscape Architect

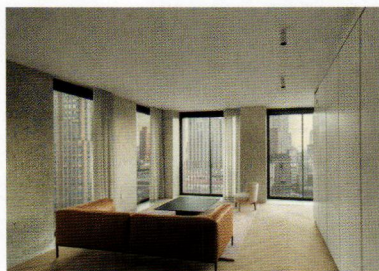
Larry Weaner Landscape Associates

Landscape Design Team

Principal: Larry Weaner; Project Manager: Rebecca Kagle

Collaborators

Dcor Design Works; Eastern Construction Professionals, LLC; Skidmore, Owings & Merrill; Thompson Plumbing, Heating and Electric; Twin Brooks Gardens



THE BRYANT

NEW YORK, NY

DAVID CHIPPERFIELD ARCHITECTS

Named for the park it overlooks and surrounded by historic landmark buildings, The Bryant consists of the Park Terrace Hotel, with 230 guest rooms on the bottom 13 floors, and 57 luxury condominiums on the 19 floors above. Separate lobbies at street level have retail and restaurants on either side of each entrance. The 228,195-square-foot, 32-story building articulates its base, middle, and crown following the traditional tripartite composition of the New York City skyscraper. The base occupies the full width of the site and contains a double-height ground floor and the first four levels of the hotel. A decreased footprint, together with an increased floor-to-ceiling height for the hotel bar and lounge, mark the start of the central section. This setback creates

an outdoor terrace accessible to both hotel guests and residential tenants, while maintaining the elevation pattern of alternating medium- and high-rise buildings along the street. The crown is established by double-height spaces for the two penthouses at the top of the tower. The tower's concrete façade relates to that of its famous neighbors, including the New York Public Library, the Knox Building, and the American Radiator Building, by color references to the surrounding masonry façades. Polished precast

concrete slabs and columns following a tectonic grid composition lend the building a classical appearance. The concrete on the exterior continues into the interior with terrazzo flooring on the ground-floor entrance and terrazzo walls in the residences. Sited around a central core to maximize views and daylight, the residences feature built-ins that conceal storage spaces and appliances, eliminating the need for partition walls. *LGM*

Architecture Design Team

Mira Abad, Pau Bajet, Gonçalo Baptista, Kleopatra Chelmi, David Chipperfield, Florian Dirschedl, Gabriel Fernandez-Abascal, Micha Gamper, Ines Gavelli, Maria Giramé, Christopher Harvey, Mattias Kunz, Johannes Leskien, Nic Moore, Sergio Pereira, Billy Prendergast

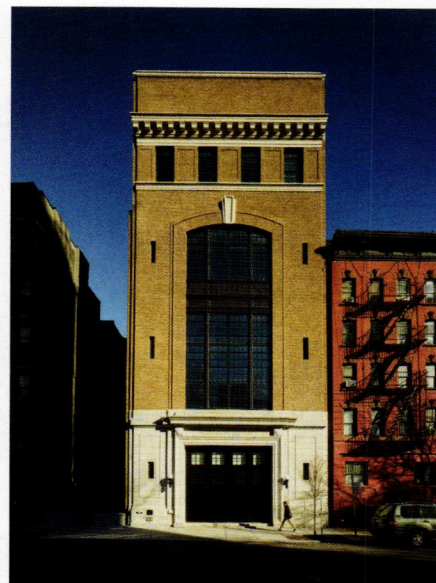
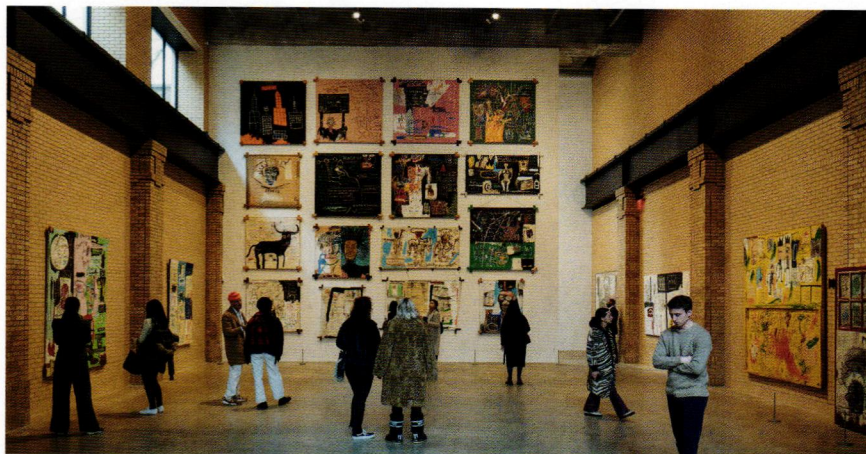
Architect of Record and Executive Architect

Stonehill & Taylor Architects

Collaborators

Corcoran Sunshine Marketing Group; George Sexton Associates; Severud Associates; Shen Milsom & Wilke; T.G. Nickel & Associates; Vidaris, Inc.; WSP

"This powerful contextual project combines extraordinary detailing of a beautiful stone and glass façade with amazing planning for the residences."—Julie Snow



THE BRANT FOUNDATION NEW YORK

NEW YORK, NY

GLUCKMAN TANG ARCHITECTS

Originally a Con Edison substation, the 1920s landmarked building was formerly the home and studio of the artist Walter De Maria from the mid-1980s until his death in 2013. The 16,000-square-foot building has been transformed by Gluckman Tang Architects for the exhibition of modern and contemporary art culled from the Brant Foundation's private collection, as well as borrowed works. Visitors enter through a new tree-lined garden that leads directly into an exhibition space. As they travel up through the building, they experience a space that transitions from industrial to refined. The second floor, with much of its original masonry intact, is characterized by its 30-foot-high glass-and-wire stair enclosure and 50-ton operable gantry. New clerestory windows introduce natural light. Furred partitions clad in veneer brick, matching the original in color, texture, and pattern, hide mechanical systems and insulation. The third-floor gallery restores the existing character of the concrete ceiling structure and frames views. The fourth floor, with a wood

"The integration of the existing building features, which themselves were showstoppers, made them feel more contemporary."

—Dana E. McKinney

floor and ceiling, offers a more intimate space. A 12- by 14-foot skylight on the rooftop terrace doubles as a reflecting pool. It holds 600 gallons of water and weighs five tons. Light streams through four inches of water, casting shadows to create a dynamic, yet tranquil experience. In addition to the new mechanical and lighting systems that follow American Alliance of Museums standards, other new elements include an industrial-sized elevator for passengers and freight, and an oversized floor hatch system with a chain hoist to move art. A monumental three-story window on the rear façade is a contemporary response to the restored front façade. **LGM**



Architecture Design Team

Richard Gluckman, FAIA; Robert White; Edowa Shimizu; Patrick Queisser; Kerry Nolan, AIA; Zach Poole, AIA

Landscape Architect

Madison Cox Associates

Landscape Architecture Design Team

Madison Cox, Wendy Dye

Preservation Architect

Bone Levine Architects

Preservation Architecture Design Team

Kevin Bone, RA, FAIA; Barbara Wronska-Kucy, RA

Collaborators

AKRF; Altieri; Blondie's Treehouse; Construction Specifications, Inc.; Eurostruct Inc.; Flux Studio; JAM Consultants, Inc.; Macktez; Marriion Fire & Risk Consulting, PE, LLC; Platinum Integrators Inc; Robert A. Hansen Associates; Silman; Studio Cicetti Architect; VDA



BOSTON PUBLIC LIBRARY ADAMS STREET BRANCH

BOSTON, MA

NADAAA

The completion of the Adams Street Branch Library represents a collaboration between NADAAA and various community stakeholders. Many organizational aspects of the 13,900-square-foot, single-story building were established by this ongoing dialogue, including the triaxial layout of separate wings for adults, teens, and children; the visual communication between all sections of the library; and the transparency between the library and the street to create an open and welcoming public space for all. The design challenge of this project, which is essentially a mat-building, was to bring light deep into the core of the structure. This was accomplished by excising a wedge portion of the building in plan, allowing daylight to be drawn

into the wings. This intervention also presented the opportunity to create two community gardens. One of these, transformed into a “reading garden,” frames a beloved heritage oak tree that has held pride of place on the site for decades. Reading areas along the periphery of each age-specific space are visually connected to the gardens via floor-to-ceiling windows. The community room has access to the reading garden for special events. In keeping with the Greek Revival architecture of historic local public buildings, the

library is clad in glazed-white fluted terracotta tile on the front façade, while unglazed and burgundy-glazed tiles clad the sides and rear of the building. A single-pitch roof creates a monumental front façade, while a sequence of peaked roofs corresponds with the houses in the back. A folded roof connects the two sides, drawing rainwater to the new gardens. *LGM*

Architecture Design Team

Design Principals: Nader Tehrani; Katherine Faulkner, AIA; Principal-in-Charge: Arthur Chang, AIA; Project Manager: Amin Tadj; Michael Schanbacher; Project Architect: Amin Tadj; Project Team: Nathan Vice, RA; Lisa LaCharité; Gretchen Neeley, AIA; Ali Sherif; Tim Wong, AIA; Alex Diaz; Dustin Brugmann; Ronnie Kataki; Hannah Wang

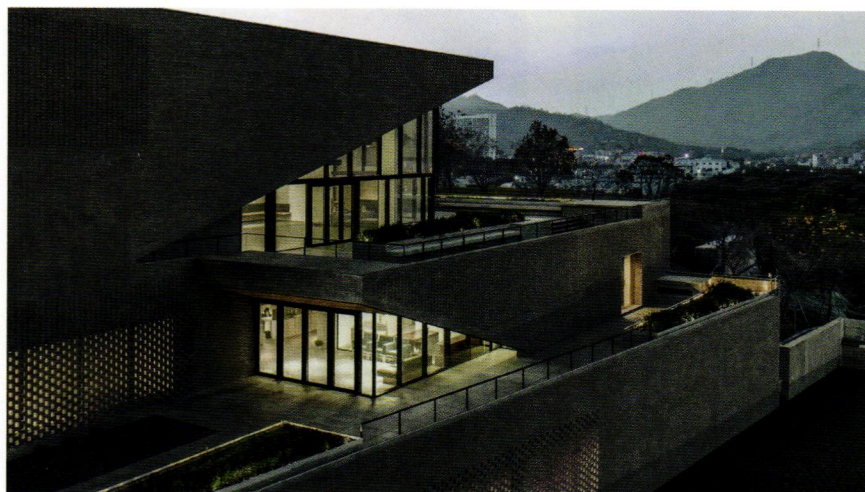
Landscape Architect

Ground, Inc.

Collaborators

Acentech; BSC Group; CW Keller; GGD Consulting Engineers, Inc.; Gorman Richardson Lewis Architects; Hastings Consulting; J&J Contractors, Inc.; Kalin Associates; McPhail Associates, LLC; PM&C; Sladen Feinstein Integrated Lighting; SMMA; Souza, True and Partners

“The odd shape of the lot produces a diverse set of spaces on the block that are quite dynamic.”—Sean Canty

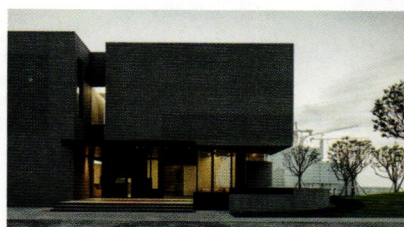


CHINA RESOURCES ARCHIVE LIBRARY

SHENZHEN, CHINA

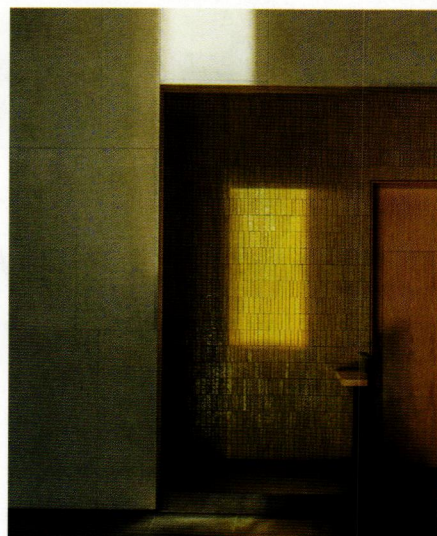
STUDIO LINK-ARC

The design of the China Resources Archive Library fulfills a dual program. A subterranean, climate-controlled vault, built into the hillside, serves as a repository for China Resources University's physical and digital records. Rising above, adding a civic and cultural dimension to the project, is a two-story public space that contains gallery spaces and a lecture hall. Its boxy massing is defined by the footprint of the vaults beneath. Studio Link-Arc divided this volume into two interior spaces: an understated entry lobby that faces the campus, and the adjacent exhibition hall lobby demarcated by the "skylight hall," an angular cut that connects the two spaces and an exterior terrace. A grand staircase, located at the entrance and hidden behind a stone wall, links the main public floors of the building. The 96,875-square-foot building is clad in gray brick, which is articulated in three different patterns to add visual texture to the exterior and to maximize the effects created by a single material. The brick is used both as a solid cladding, to promote a sense of mass and weight,



"There's a strong attention to material and detail, but also to the ways in which the building falls on the landscape to produce a series of plazas."—Sean Canty

and as light skin, to promote transparency. Each brick was formed and fired by hand, connecting the project with the earth itself. A glazed golden tile wall reflects natural light into the lobby through hollowed-out bricks on the exterior. Terraces and zigzagging ramps appear to cascade down the hillside, connecting the campus to the residential neighborhood at the bottom. Along the way, visitors have views of the city and landscape. *LGM*



Architecture, Landscape Architecture, and Interior Design Team

Chief Architectural Designer: Yichen Lu;
Chief Interior Designers: Yichen Lu, Qinwen Cai;
Associates in Charge: Qinwen Cai, Wen Zhu;
Project Team: Hyunjoo Lee, Ching-Tsung Huang, Shuning Fan, Dongyul Kim, Shiqi Li, Yoko Fujita, Alban Denic, Chunqi Fang, Xiaoshi Wang, Jean-Baptiste Simon, Ian Watchorn, Chen Hu, Jasmin Shi

Architect of Record

CCDI Shenzhen

Architect of Record Design Team

Project Manager: Kui Zhuang

Landscape Architects

Studio Link-Arc; LxWxH L.L.C.

Landscape Architecture Design Team

LxWxH L.L.C., Project Manager: Hong Zhou

Collaborators

Beijing Ning Field Lighting Design; China Resources Construction; China Resources Land, Shenzhen; Coordination Asia; Jiaping Deng; Lopo Bricks; Teng Wang; UPdesign, Shenzhen; Yoshinori Nito Engineering and Design

**Architecture Design Team**

Design Partners: Michael A. Manfredi, FAIA; Marion Weiss, FAIA; Project Manager: Clifton Balch, RA; Senior Project Architect: Matthew G. Ferraro, AIA, LEED-AP BD+C; Project Architect: Michael Steiner, AIA, ASLA; Project Team: Noah Z. Levy, RA; Lee Lim, RA; Johnny Lin, RA; Joe Littrell, RA; Additional Team Members: Christopher Ballentine, RA; Michael Blasberg, RA; Ann Charleston; Claire Edelen; Melaney Gorman

Collaborators

Altieri; Atelier Ten; Brandston Partnership Inc.; Champion Millwork; Code Consultants, Inc.; Colfab; Dharam Consulting; Heintges Consulting Architects & Engineers P.C.; Interpane; Jaros, Baum & Bolles; Neudorfer; Shen Milsom & Wilke; Silman; T.G. Miller, P.C.; Van Putte Gardens; Ventana; Welliver; Whiting-Turner Contracting Company

CORNELL UNIVERSITY COLLEGE OF VETERINARY MEDICINE

ITHACA, NY

WEISS/MANFREDI

The design for Cornell University's College of Veterinary Medicine transformed an ad-hoc and outdated collection of individual buildings into a unified campus, befitting the school's status as an internationally recognized leader in veterinary education, research, diagnostics, animal care, and biomedical science. Weiss/Manfredi's design fulfills the programmatic requirements of facility expansion through strategic interior renovations and bold new additions. The 129,140-square-foot project features a 74,460-square-foot new construction and a 54,680-square-foot gut renovation, adding teaching spaces, connecting the hospital to the college, and creating public forums within the same



overall square footage as the original complex. The newly constructed Gallery creates a "town square" for the complex, providing opportunities for informal meetings, social gatherings, performances, and dining. Thanks to north-facing clerestory windows, daylight baths the interior. The Gallery also connects to teaching and research spaces, the medical center, and a new shared central courtyard for events and gatherings. Teaching spaces include two new wood-lined, double-story

tiered lecture halls that each support seating for up to 160 people, and can be combined to provide an amphitheater for larger scale symposiums, lectures, and performances. Additionally, two new 60-seat, flat-floor classrooms allow for multiple teaching configurations. Existing lecture halls, laboratories, new seminar rooms, a cafeteria, and an administrative suite encircle the Gallery. An updated entry plaza framed by a new library wing and a reclad Veterinary Research Tower presents a new, unified front door. The redesign significantly increases the energy efficiency of the new spaces as well as the research tower, which has a new curtain wall. The project achieved LEED Gold certification. **LGM**

"The insertion of this very thoughtful new building clarifies the sense of campus."—Ted Flato

CARROLL HALL

BROOKLYN, NY

DAMERON ARCHITECTURE

CITATION FOR RECLAIMING URBAN SPACE



Carroll Hall is a 10,000-square-foot lush, green, tranquil salute to the natural and social past in Bushwick, Brooklyn, a once-thriving industrial zone that is now a gentrifying mecca for manufacturing, street art, and nightlife. Using the notion of zero waste to connect people to nature in an urban context, the event venue applies Japanese design principles to evoke the millennia of history in that very location. A series of adjoining, interdependent rooms and green roofs is constructed exclusively from reclaimed materials like brick, wood, steel, slate, and mosaic tiles. The whole is enclosed

by a 200-foot-long, 12-foot-high outer wall built with 11,000 bricks and stones salvaged from a warehouse that once stood on the site. These were arranged according to size, shape, and color by master masons. The highly textured wall is key to the ecosystem inside, which nourishes itself with recycled stormwater and sustains

the birds, bees, and butterflies living among the carefully selected native plants, with birch and pine trees for shade. The network of secret paths, passageways, and doors is temperature-controlled by automated windows operating on sensors that flush the building with outside air. The building was designed to be of “highest and best use” for the 21st century. *CW*

“The designers created this special secret garden that becomes a very interesting public space.”—Julie Snow

Architecture, Architect of Record, Executive Architect, and Landscape Design Team
Christopher Dameron, AIA; Emily Anderson, RA

Collaborators

Artistic Masonry; Blue Plant NYC; Code, LLC; Kohler Ronan; Langan; Sherwood Engineering; Silman

STUDIO NO. 3 (ROOF WITH STUDIO)

CANAAN, NY

MOS

CITATION FOR ITS SPATIAL REINVENTION OF A RESIDENTIAL TYPOLOGY



The physicality of this two-story structure is a metaphor for its dual purpose in the community. The windows and cutouts bring the leafy outside into the private live/work studio space and gallery. The shape of the building also connects with the silhouettes of the farm buildings typical of this rural community in Columbia County, 120 miles north of New York City, near the Massachusetts border. The oversized pitch roof extends beyond the building itself to create an outdoor space that further connects the studio with the dense surrounding green.

With tall ceilings and large windows that offer views and bring in light, the design highlights the sleek, stripped-down nature of the project, outside and in. Building materials are also like those used in surrounding farms: corrugated metal, wood, glass, and concrete, creating

a palette that blends seamlessly both with the lush, woodsy surroundings in summer, and with the bare trees in winter. The 12 inches of insulation at the perimeter conserves energy, and, while it currently does not have solar panels, this roof in nature has been wired for future installation. *CW*

“It disrupts that classical home form in an interesting and spatial way.”—Sean Canty

Architecture Design Team

Michael Meredith, Hilary Sample, Andrew Frame, Fancheng Fei, Michael Abel, Mark Acciari, Michaela Friedberg, John Yurchyk, Cyrus Dochow, Paul Ruppert

Collaborator

Silman



Architecture Design Team

Principal: Jennifer Luce, FAIA; Project Manager: Kei Tsukamoto, AIA; Project Manager: Ann Worth, AIA; Kristine Kim; Gabe Velasco; Matt Hagen; Andrew Crocker, AIA, T7Architecture; Robert Keeler, AIA; Rodrigo Villalon, T7 Architecture; Lori Krause; Arica Wolfe; Paz Martinez; Crystal Hutchison; JC Calhoun

Landscape Architect

David Reed, Landscape Architects

Landscape Architecture Design Team

David Reed

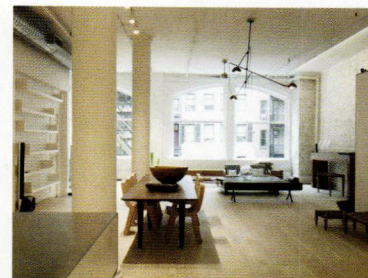
Collaborators

Billie Tsien; Christian Wheeler Engineering; Christina Kim; Churchill Engineers; Claudy Jongstra; Finish Hardware Technology; Green Fields Consulting; Horton Lees Brogden Lighting Design; Integral Group; Jennifer Luce; KPFF; Layton Construction; Mira Nakashima; Nic Lehoux; Orness Design Group; Paul Rivera; Petra Blaisse; Rick Engineering Company; Schuler Shook; Sharon Stampfer

which also has a 125-foot metal ceiling inspired by a player piano roll; a 40-foot Valz quartz bench; and tables and chairs by George

Nakashima. Benches designed by New York architect Billie Tsien are made from wood salvaged from California wildfires, with armrests

fashioned from gnarly tree roots. The curtain in the new theater is made from laser-cut, leaf-shaped pieces of felt. *CW*



DESIGNER'S LOFT

NEW YORK, NY

YOSHIHARA MCKEE ARCHITECTS

The history of this stretch of Avenue of the Americas, a fashion center once known as Ladies' Mile, inspired an apparel designer to take over a loft and turn it into a modern, polished work/living space where his garments take center stage. It's a cozy nest for relaxing and entertaining, as well as home to his workroom and showroom where he meets clients. The loft was completely gutted, leaving only the wide, arched industrial windows that let daylight and ventilation flow deep into the space, and an industrial metal duct that harks back to the building's storied past. The floor plan is vast and open, with two comfortable areas for relaxation at each end. Bleached, wide-plank oak flooring

is laid throughout, creating a subtle contrast with the white walls and stainless steel in the kitchen. The massive peninsula-style counter defines the kitchen with a quarter-inch-thick folded stainless-steel top. It serves as a focal point for parties and intimate dinners during off-hours as well as for daily use. A sleek, triangular bathroom and a long, rectangular closet were also added. The living/dining area has a mid-century vibe, with tones of neutral, warm browns and tans standing out against white-washed

brick walls. A tufted, brown leather daybed separates the living room from the dining area, where a simple wooden table and six chairs sit with white bookshelves as a backdrop. Patterned cushions on curved metal frames round out the seating area, at the center of which is a massive, curved wooden plank where guests—and retail buyers—can set down their martinis. **CW**

Architecture and Architect of Record Design Team

Hiroki Yoshihara, Sandra McKee, Matiss Steinerts

Collaborators

Code, LLC; LB Engineering PC; RS Lighting Design; Yamano CMS; Yoshinori Nito Engineering and Design

"It's a very livable and very serene space."—Julie Snow



KOMISCHE OPER BERLIN EXPANSION

BERLIN, GERMANY

REX

The Komische Oper is a historic theater for opera and musicals in Berlin's Mitte neighborhood. Originally built in the late 19th century, the existing building includes a restored Neo-Baroque auditorium. The façade and surrounding building are the result of a 1966 renovation. The new expansion

runs alongside the existing landmark building as a stylistically independent addition to the old theater, adding 409,000 square feet of rehearsal and back-of-house spaces. Rehearsal rooms are usually closed to the public, but here a double-skin façade with rotating slats gives performers

the option to showcase rehearsals to the surrounding city. The concept for the overall design is to intentionally integrate the internal workings of the theater with the surrounding street life. The long rectangular building is organized around a central circulation hub that connects



“New rehearsal spaces are announced and celebrated through the dynamic façade, which allows for the public to engage prior to production.”—Sean Canty

directly to the Komische’s main stage and orchestra pit. The two far ends are capped by large cantilevers that are points of interaction with the public. The south end includes a three-story café and restaurant, and a new public plaza large enough to host outdoor cinema and performances.

On the other side, a large glass box office extends the theater’s presence to Unter den Linden, one of Berlin’s main thoroughfares. The new Komische Oper opens up the theater to the surrounding neighborhood and cohesively brings together three decades of architecture. **CG**

Architecture Design Team

Principal: Joshua Ramus; Project Leaders: Adam Chizmar, Sebastian Hofmeister, Vaidotas Vaiciulis; Tim Carey, Wanjiao Chen, Maur Dessauvage, Kelvin Ho, Britt Johnson, Isabelle Moutaud, Elina Spruza Chizmar, Tammy Teng, Teng Xing

Landscape Architect

Treibhaus Landschaftsarchitektur

Landscape Architecture Design Team

Gerko Schröder

Local Architect

Brenne Architekten

Preservation and Local Architect Design Team

Winfried Brenne, Fabian Brenne

Collaborators

Front Inc.; KLW; Knippers Helbig; Threshold; Theatre Projects; Theater Engineering; Transsolar



AIRBUS NIS ENGINE FACTORY

HAMBURG, GERMANY

THE LIVING

The aviation industry has resolved to reduce 50% of carbon emissions by 2050. Honoring that initiative, a new engine factory on the Airbus campus in Hamburg has been designed to be a model for sustainability in construction

and manufacturing. The building is the product of a 10-year collaboration between Airbus and The Living. The design studio drew on its expertise in biology, computation, and sustainability to embed innovative solutions into

every part of the project. The team used machine learning to generate design options that represent ideal combinations of the competing program goals, including input about employee work conditions, energy use, production flow,



“You can create a workplace environment that would normally be very dirty and dangerous, and make it something safe, clean, and healthy.”—Dana E. McKinney

and future expansion. This data-driven approach for the triangular site created thousands of unique solutions that human ingenuity alone would not have conceived. The final result is a non-orthogonal plan that includes a courtyard, skylights, and a mezzanine that wraps around the production space. Featuring large windows that maximize daylight,

the building is ventilated without the use of air conditioning. The construction incorporates low-carbon materials, such as CO₂-sequestering concrete, biobased cement, and sustainably harvested local timber. In the end, the building reduces carbon emissions by 48% compared to a standard factory. But more than that, it goes beyond typical factory parameters

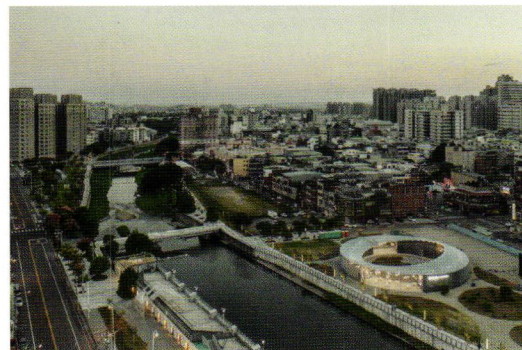
of production and cost to consider the employee experience and environmental impact across the lifespan of the building. **CG**

Architecture Design Team

Damon Lau; John Locke, AIA; Jim Stoddart; Lorenzo Villaggi; Ray Wang; Lindsey Wikstrom

Airbus In-House Architect

Bastian Schaefer



A CONTEMPORARY AGORA

TAOYUAN CITY, TAIWAN

BIAS ARCHITECTS & ASSOCIATES

The run-up to elections can be hectic in any city in the world, but after an election in Taoyuan, Taiwan, public authorities managed to preserve one candidate's temporary campaign headquarters and turn it over for public use. Constructed within an in-progress city park, the structure was embraced by residents for the way it provided a welcome respite from unpleasant weather and noise as the park was being completed.

The contemporary agora (the Greek word meaning space for assemblies and markets) sits near the banks of the Laojie River. The tire-shaped, covered, circular structure is made of greenhouse silver shading net stretched over a series of galvanized tubes. Open in the center, it has additional seating areas around

the periphery that lead to the outside. With a concrete floor set in recycled gravel, the pavilion was designed to be easily assembled and taken down—though that was not the outcome.

The agora very quickly enlivened the local residents, who adapted it for their own purposes. They use it as a place to relax or eat in a café that was added after the campaign, along with a library component. In the middle of the circle, a lawn has been cut into a map of Taoyuan city, meant to spark discussion of the area's future. *CW*

Architecture, Exhibition, Graphic Design/ Wayfinding, and Lighting Design Team

Hanju Chen, Chen-Jung Liu, Alessandro Martinelli, Shin-Wen Fang, Chih-Ying Yu, Chih-Hsuan Chang, Chen-Yi Liu, Tzu-Yu Liu, Yi-Ling Chen, Yu-Chun Liu

Architect of Record and Executive Architect

Hanju Chen

Collaborators

Shenmao Green House

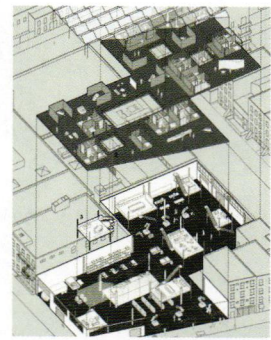
**"It's really sustainable—when it's over, it's gone."
—Ying-yu Hung**

5 YOUTH HOUSING PROTOTYPES FOR NEW YORK CITY

NEW YORK, NY

N H D M ARCHITECTS

CITATION FOR DEMONSTRATING THE COMMUNITY VALUE OF ARCHITECTURAL RESEARCH



N H D M's approach to youth housing is designed to integrate vulnerable young people into the community by placing them among diverse groups in different intergenerational living configurations. Ranging in size from approximately 20,000 to 560,000 square feet, the prototype residences can include seniors, hostel guests, children in daycare, artists and artisans, farmers, and educators. They also feature facilities open to the neighborhood, such as fabrication and design spaces, community meeting rooms, libraries, entertainment centers, well-

ness and recreational setups, teaching kitchens, and an agricultural center with a food market for selling the crops. One residence, HQY, a former NYC Department of Education warehouse located on the waterfront in

"Imagining a future for our cities that is more inclusive is a powerful way to use architecture and architectural investigations."
—Julie Snow

Long Island City, offers environmental and educational initiatives. Spread among four boroughs, other converted facilities include another warehouse in Greenpoint, a hotel in Times Square, a former NYPD parking lot in East Harlem, and city-owned townhouses and micro-plots. Together, these projects benefit the community at large, not just its youth. *CW*

Architecture Design Team

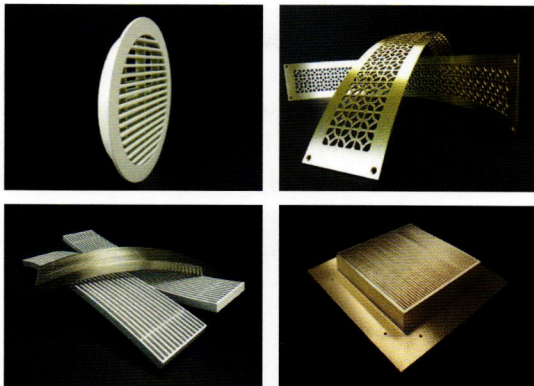
Principals: Nahyun Hwang, David Eugin Moon;
Project Team: Jumanah Abbas, Fernanda Carlovich, Kyungmin Cho, Wendy Guan, Yining He, Xinning Hua, Stella Ioannidou, Justin Kollar, Frank Mandell, Eugene Ong, Kevin Hai Pham, Maxime St. Pierre Ostrander, Travis Tabak, Lu Xu



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ALAFIA

BROOKLYN, NY

DATTNER ARCHITECTS

New York State's Vital Brooklyn initiative will bring community development programs to historically underserved neighborhoods in Central Brooklyn, one of the most vulnerable areas in the state. Its residents have inadequate access to healthcare and services, limited options for healthy foods, high rates of violence, and high poverty levels. The Alafia master plan for East New York seeks to address broader issues of mental, social, and economic health through the creation of a wellness-oriented development. Alafia will be situated on the 28-acre site of a decommissioned state psychiatric hospital that borders the marshlands and maritime groves of Betts Creek and Jamaica Bay. It is projected to add

2,400 units of affordable housing to the neighborhood, including units for seniors, the formerly homeless, and individuals with intellectual and developmental disabilities. In addition to residential buildings, the master plan features retail, a public school, a health clinic, and an urban farm program. It is designed around the planning principle of a 15-minute neighborhood and engages a variety of scales to encourage a sense of place and belonging among the residents. The buildings are

designed to Passive House standards and use on-site renewable energy through photovoltaics and geothermal wells. Planning ahead for long-term environmental resilience to storm events and sea-level rise, the master plan incorporates open space, bioswales, agricultural areas, and other measures to absorb water. Conceived as a small village, Alafia seeks to create a vibrant, healthy working community for its future residents. **CG**

"This project has a lot of aspirations, but still is rooted in reality."—Ying-yu Hung

Architecture Design Team

Daniel Heuberger, AIA, LEED AP; Jen Switala, AIA; Sahar Baghail, LEED AP; Paul Neidhard; John Woelfling, AIA, LEED AP, CPHT; Keith Engel, AIA, LEED AP BD+C, CPHD; Rem Garavito Bruhn, AIA, LEED AP, BD+C; Alex Muller AIA, LEED AP; Praxiteles Lykos

Landscape Architect

SCAPE

Landscape Architecture Design Team

Gena Wirth, RLA; Lee Altman, AIA, LEED AP; Grace Dials, RLA; Will DiBernardo; Daniel Hernandez; Martin Harwood, RLA, LEED AP; Alexandra Burkhardt; Ishaan Kumar

Collaborator

Langan Engineering

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ACOUSTICAL AND VIBRATION DESIGN

Acentech

Adams Street Branch Library
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Cerami & Associates

Moynihan Train Hall
Northeast Bronx YMCA

Harvey Marshall Berling Associates

Spence School Athletic & Ecology Center

Jaffe Holden

Spence School Athletic & Ecology Center

Kvernstoen, Ronnholm & Associates

Minneapolis Public Service Building

Longman Lindsey

Hauser & Wirth 22nd Street

Robert Hansen Associates

Brant Art Foundation Building

Severud Associates

The Bryant

Shen Milsom & Wilke LLC

The Bryant
Cornell University College of Veterinary Medicine

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Komische Oper Berlin
Expansion

BUILDING ENVELOPE AND WATERPROOFING

Archi-Tectonics

512 GW

Artistic Masonry

Carroll Hall

AWS/Baker Metals

Minneapolis Public Service Building

Bone Levine Architects

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CCDI Shenzhen

China Resources Archive
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Colfab

Cornell University College of Veterinary Medicine

Frank Seta & Associates

Hauser & Wirth 22nd Street

Front Inc.

Komische Oper Berlin
Expansion
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Gate Precast

The Bryant

GRLA

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Heintges Consulting Architects & Engineers P.C.

Cornell University College of Veterinary Medicine

Interpane

Cornell University College of Veterinary Medicine

LOPO China

China Resources Archive
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Pie Consulting & Engineering

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Philip Habib & Associates

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Rick Engineering

Mingei International Museum
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Sherwood Engineering

Carroll Hall

T.G. Miller, P.C.

Cornell University College of Veterinary Medicine

CODE CONSULTANT

CCDI Shenzhen

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CCI

Spence School Athletic & Ecology Center

Churchill Engineering

Mingei International Museum
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Code Consultants

Professional Engineers, PC
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CODE, LLC

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Designer's Loft

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Kevin Hastings

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Komische Oper Berlin
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BIAS Architects & Associates

A Contemporary Agora
– Political Campaign
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Faithful & Gould
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PM&C
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Stuart-Lynn Company
Dia Chelsea

ECONOMIC/ PUBLIC FINANCING ADVISOR/OWNER'S REPRESENTATIVE

Claremont Peconic LLC
Northeast Bronx YMCA

CPMI
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Studio Cicetti
Brant Art Foundation Building

Zubatkin Owner
Representation
Spence School Athletic & Ecology Center

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BIAS Architects & Associates
A Contemporary Agora
– Political Campaign
Headquarters

Coordination Asia
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GENERAL CONTRACTOR

China Resources Construction
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Eastern Construction Professionals
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Layton Construction
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Westerman Construction
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Yamano CMS
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– Political Campaign
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NADAAA
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Pentagram
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Piscatello Design Centre
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Two Twelve
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UPdesign, Shenzhen
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Higgins & Quasebarth
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SKYLIGHT STRUCTURAL ENGINEER

Schlaich Bergermann Partner
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512 GW

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Syska Hennessy Group
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OTHER CONSULTANTS AND CONTRACTORS

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DW Arthur Associates
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Information Technology
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Synergy Associates
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Inspections
HAKS
Hauser & Wirth 22nd Street

Macia Inspection & Testing
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512 GW

Lab Design
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Montgomery-Smith Inc.
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Van Putte
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Masonry
Marco Boscardin and Sons
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Hudson Valley House II

Metalwork
Dutchess Metal Supply Corp.
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CW Keller
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Champion Millwork
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Veterinary Medicine

Dcor Design Works, LLC
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Plumbing
Advanced Plumbing
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Pool Consultant
Lothrop Associates LLP
Northeast Bronx YMCA

Real Estate
Corcoran Sunshine
The Bryant

Solar Installation
Genus Innovations
The Rajkumari Ratnavati Girls'
School

Traffic and Pedestrian
**Greenway Transportation
Planning**
Minneapolis Public Service
Building

Traffic Impact Group, LLC
Minneapolis Public Service
Building

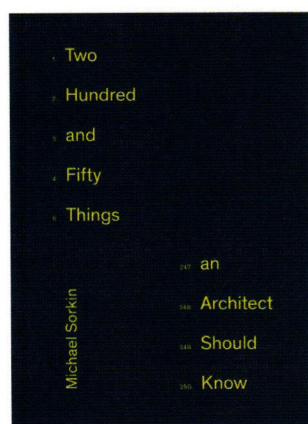
IN PRINT

LIT REVIEW

Reading List

Compiled by Laura Raskin
and The Editors

As we celebrate another year of award-winning design and design leaders, we're also looking back on a year of laudable books and highlighting a few that remain at the top of our must-read list for 2022.

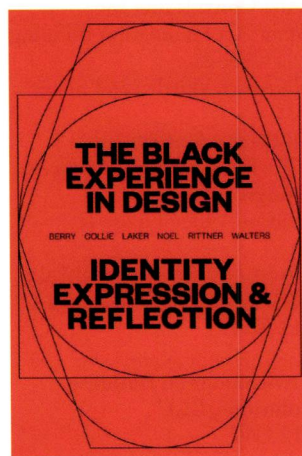
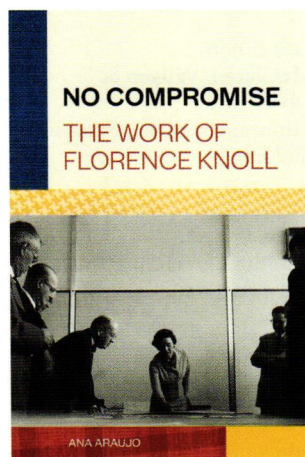


Two Hundred and Fifty Things Architects Should Know, by Michael Sorkin (Princeton Architectural Press, 2021)

The death of architect and critic Michael Sorkin in March 2020, at 71, was one of the coronavirus pandemic's first brutal blows to the architecture community. Remembering him in *Architectural Record*, Thom Mayne wrote of late-night chats with his friend in the 1980s: "He spoke of our awesome responsibilities; he spoke relentlessly of the power of architecture to change lives; he never stopped insisting that we must never stop fighting—for what we believed in, for a resistance of the status quo." Now Sorkin's famous essay-list, "Two Hundred and Fifty Things," is beautifully bound with archival images, illustrations, and photographs—something to savor whenever you're in need of inspiration.

No Compromise: The Work of Florence Knoll, by Ana Araujo (Princeton Architectural Press, 2021)

Florence Knoll's motto was "no compromise, ever." Araujo presents the architect's career as both a testament to that sentiment and the ways she must have had to reframe

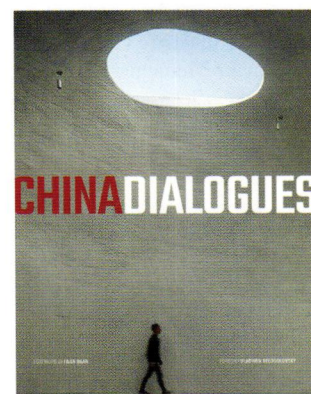


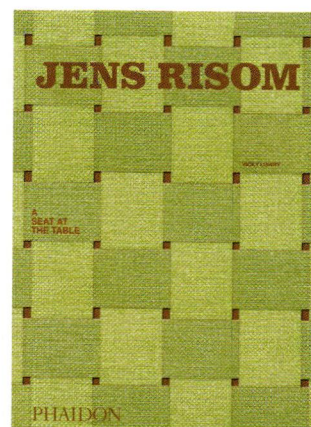
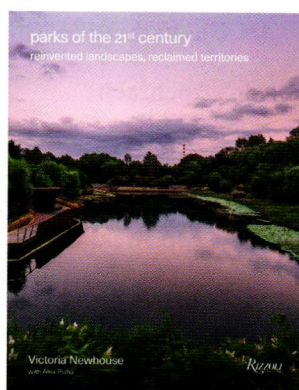
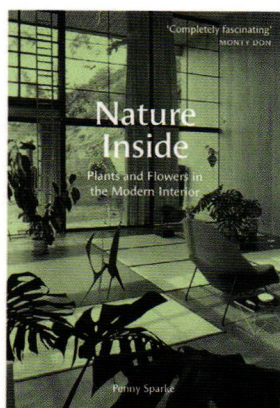
it as a woman working in a male-dominated environment—including her colleagues at Knoll Associates and her clients—to bring the company to its great heights.

The Black Experience in Design: Identity, Expression & Reflection, edited by Anne H. Berry, Kareem Collie, Penina Acayo Laker, Lesley-Ann Noel, Jennifer Rittner, Kelly Walters (Allworth Press, 2022)

This anthology centers a range of perspectives and spotlights teaching practices, research, stories, and conversations from a Black/African diasporic lens, including contributions from architect and educator Alicia Olushola Ajayi and Pentagram partner Eddie Opara. The project was developed in the aftermath of the Black Lives Matter protests of 2020 with a goal of making long-term, systemic changes in design education, research, and practice, reclaiming the contributions of Black designers in the process.

China Dialogues, by Vladimir Belogolovsky. Edited by Crisie Yuan and Kenneth Frampton (Tongji University Press/ORO Editions, 2021)





During extensive travels in China, Belogolovsky conducted interviews with numerous Chinese architects. Twenty-one of those conversations with leading practitioners have been compiled and edited for this new book, along with 120 photographs and drawings of projects built throughout China since the early 2000s.

Nature Inside: Plants and Flowers in the Modern Interior, by Penny Sparke (Yale University Press, 2021)

This deep dive into the history and popularity of indoor plants in the modern era explores the close relationship among architecture, interior design, and nature. Sparke attributes much of the interest in indoor plants to urbanization, and, more recently, the climate crisis.

Parks of the 21st Century: Reinvented Landscapes, Reclaimed Territories, by Victoria Newhouse with Alex Pisha (Rizzoli, 2021)

A selection of 52 parks in the U.S., Mexico, Canada, Europe, and China illustrates how despoiled and polluted land (including former factories, railroads, and industrial waterfronts) can be transformed into beneficial landscapes.

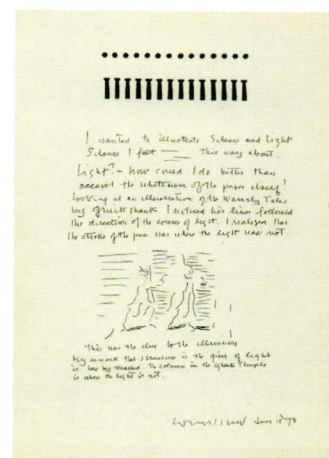
Jens Risom: A Seat at the Table, by Vicky Lowry (Phaidon, 2022)

In this much-anticipated monograph and authoritative biography, Lowry takes readers through the Danish-born mid-century modern designer's early life and education in Copenhagen, his arrival in the U.S. in 1939 and subsequent work for Knoll and George Nelson, the creation of his own company, and his celebrated pre-fab house on Block Island, RI.

Coming in April!

The Notebooks and Drawings of Louis I. Kahn: Facsimile Edition and Reader's Guide, edited by Richard Saul Wurman and Eugene Feldman (YC British Art, 2022)

Originally published in 1962 and long out of print, this was the first book about Kahn to feature the architect's own images and words. This facsimile edition includes his early sketches, reproduced at full size, from his European travels in the 1950s, as well as renderings of the designs for several of his notable buildings. It also contains unpublished speeches and excerpts from lectures, radio broadcasts, and other sources. The book is accompanied by an illustrated Reader's Guide that features essays and commentary by family members, writers such as scholar William Whitaker and critic Paul Goldberger, and fellow architects including Frank Gehry, Tadao Ando, and Denise Scott Brown.



Excerpt of four-page letter from Louis I. Kahn to Richard Saul Wurman and Eugene Feldman (included in 1973 edition of *Notebooks and Drawings*).

LAST WORD

MANY HAPPY RETURNS

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

As spring returns and COVID-19 cases wind down, New York City is buzzing with anticipation and energy. AIA New York and the Center for Architecture have returned to hosting lively events in our space, and will continue to plan additional opportunities to welcome our members, friends, and supporters to reconnect.

In March, Guess-A-Sketch, our signature Pictionary-style fundraiser for K-12 education, returned to the Center for the first time since 2019. Following two years of hosting the event virtually, we cannot tell you how thrilled we were to see our honoree sketchers Tonja Adair, AIA, NOMA, LEED AP; Alexandra Barker, FAIA, LEED AP; Matthew Bremer, AIA; and Calvin Tsao, FAIA, FAAR, take to the stage to sketch historic and contemporary projects from around the world, as teams and our live audience guessed to win. We thank our sketchers and this year's emcee, Jerome W. Haferd, for helping us make this return such a success.

This April, AIANY is delighted to welcome back our friends and supporters to Cipriani Wall Street for the Honors and Awards Luncheon. After some much-missed in-person networking in the landmarked Greek Revival masterpiece, we will celebrate this year's four honorees and the 25 winners of the 2022 AIANY

Design Awards. We hope to see you there as we toast to our Medal of Honor recipient Tsao & McKown; Champion of Architecture Maxine Griffith, FAICP; Architecture in Media awardee Urban Omnibus; and New Perspectives award-winner *Deem* journal.

As our honorees and award recipients demonstrate, design excellence refers to more than a project's formal qualities. At AIANY, we believe that social responsibility and equity are integral to good design. To that end, we are proud that the Center's first in-house exhibition since the pandemic will be "Reset: Towards a New Commons," opening on April 14. Co-curated by Columbia University's Barry Bergdoll and independent curator and historian Juliana Barton, the exhibition analyzes architecture's role in envisioning new dynamics of living and community. Contemporary American culture is increasingly disconnected, with people divided by needs, generations, and beliefs. How can environments that foster cooperation, interaction, and mutual assistance serve as an antidote to the intense divisions in American life? "Reset" will attempt to answer this question by presenting four radically different, interdisciplinary proposals that promote a broader and more holistic approach to inclusion.

Beyond our walls, we are delighted to collaborate with New York's

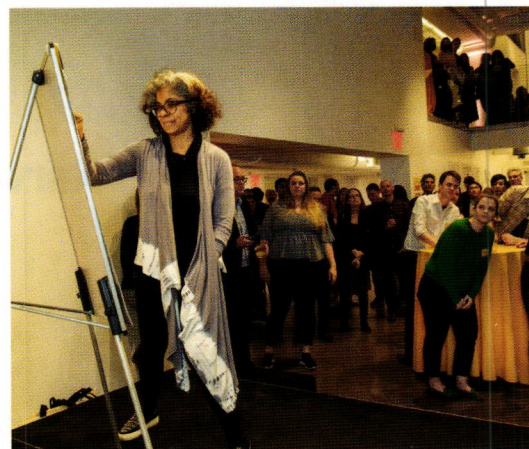
Tonja Adair, AIA, NOMA, LEED, of Splice Design was one of the honoree sketchers at the 2022 edition of Guess-A-Sketch at the Center on March 10.

broader design community with the return of the NYCxDESIGN festival, celebrating its 10-year anniversary from May 10 to 20. We encourage our community to take advantage of the festival's countless events, planned across the five boroughs. Farther afield, we can't wait to reconnect and share our experiences over the past two years with our colleagues from across the U.S. at the AIA Conference on Architecture, taking place in Chicago from June 22 to 25.

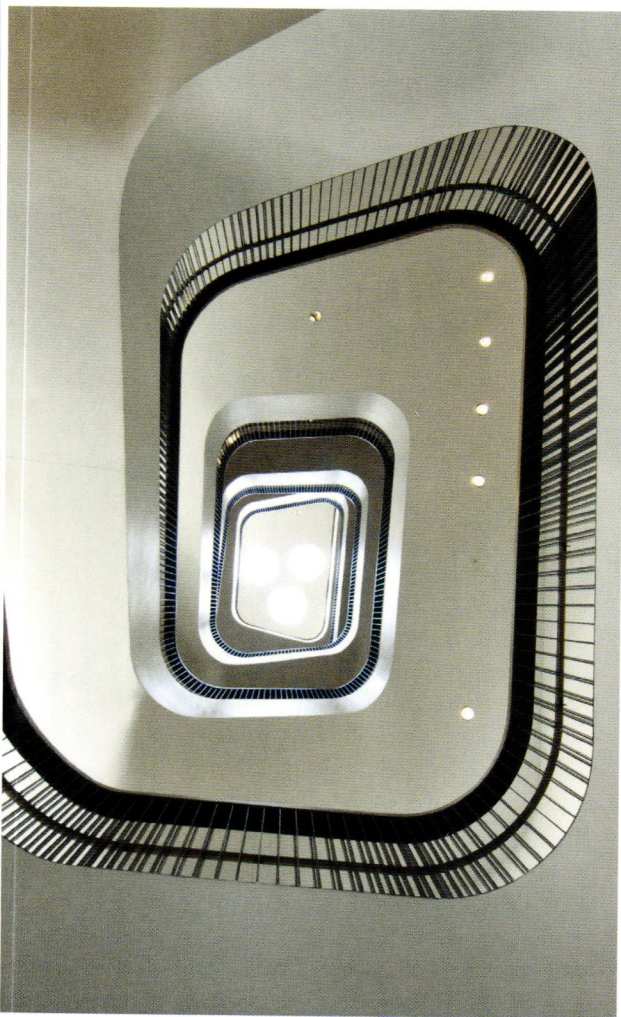
As trying as the pandemic has been, we are proud of how our organizations stepped up to the challenges of the past years, quickly adapting to changing—and often unprecedented—circumstances. We have learned about our profession's resilience, capacity for change, and commitment to building a better, more equitable future. We hope you will join us as we continue to expand upon these lessons throughout the spring and beyond.

See you at the Center! ■

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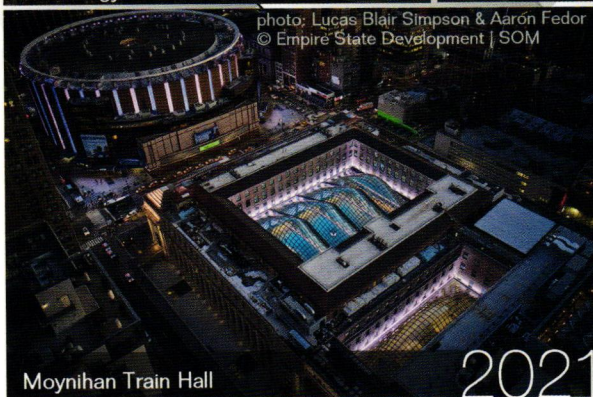
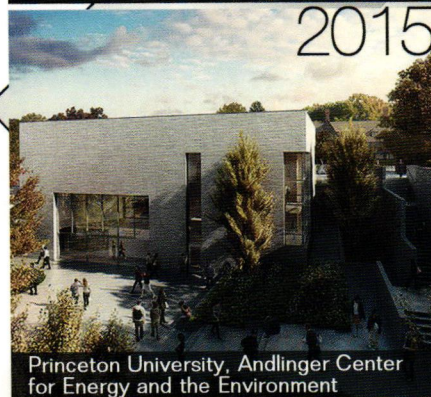
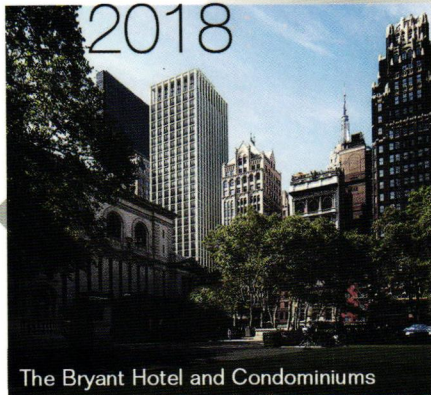
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