

Spring 2023

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2023

AIA NY
DESIGN
AWARDS

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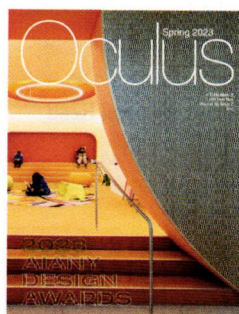
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Cover: The Brooklyn Public Library Adams Street Branch, designed by WORKac, puts children at the center in an elevated pavilion clad in maple-veneered MDF with a custom pattern.

Above: Children play hand games at the ShowBox located within BKS Architects's Battery Playscape. Fabricated by SITU, the improv theater can be used for public performances, local school programs, and imaginative play.

Corrections: In the Winter 2023 issue, the "Beyond Accommodation" feature should have credited the design of the 550 Madison garden's restroom to AAI Architects, the Executive Architect of the 550 Madison project, in collaboration with James Carpenter Design Associates. In the same feature, CannonDesign's 201 Ellicott in Buffalo, NY, should have been noted for its location adjacent to a historic African-American community.

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MERIT

One South First COOKFOX

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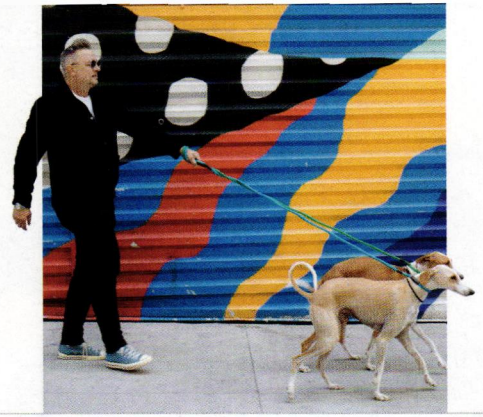
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Our City, Ourselves

BY AIANY PRESIDENT **MATTHEW BREMER, AIA**



Happy Spring, and happy AIA New York Chapter Awards Season! I notice trees around the city budding early; meanwhile, we'd barely seen a snowflake stick to the sidewalk this winter. While we all eagerly await the soft gusts of fresh spring air and thick cotton-candy blooms on our streets and in our parks, I can't help but muse about our chosen city in spring, in all its glory and vulnerability.

These quotes come to mind, by two of my favorite queer New York authors:

"I love New York, even though it isn't mine, the way something has to be, a tree or a street or a house, something, anyway, that belongs to me because I belong to it."

—Truman Capote

"There are some things you learn best in calm, and some in storm."

—Willa Cather

The first reads like the beginning of a love letter to the city; the second, as a call to action. We need both. Both describe the fire in our bellies that is necessary to create change—that my 2023 theme, *Our City, Ourselves*, is meant to elicit. And, what needs to change, along with the cold weather? Well, fighting the great inequities that plague our city and many others: addressing social justice, prison reform, workplace equity, and the housing crisis. We must learn how we can use the radically decreased demand for commercial office space to our benefit by creating new mixed-use neighborhoods to support hybrid lives. And, perhaps most urgently, we must continue to fight climate change.

These goals require critical self-assessment, of our city and of ourselves. We

must hold each other and our leaders accountable. Is post-pandemic New York on track to meet the provocative changes and social justice shake-ups of the past years? Are we doing enough to push for the transformations we seek? How can we evaluate whether or not we're on track?

We know there's a lot of work to be done and some significant hurdles (read: building codes) to reimagining all the empty or half-empty office space as livable, affordable housing communities. We know that the outdoor dining structures launched during COVID are not suitable or safe long term, and we're waiting to see what new regulations will be put in place, and what city agency will manage this transition. (Ideally, it will be an agency with professional design oversight.)

This critical self-assessment is something we must strive to do in our personal lives as well as in our communities. As humans, we're ripe for reinvention and retooling. Our institutions are no different. One important exercise in critical self-assessment has just gotten underway at the Center for Architecture and AIANY, as we undertake a strategic planning exercise for both institutions, while commencing a search for new leadership. It's particularly exciting, as our Center on LaGuardia Place turns 20 years old, to be in a position to ask ourselves, "What do we want to be as we grow up?" Indeed, both AIANY and the Center launch these strategic planning processes from an overall position of strength and success. But what more can we do? How can we grow? I have my thoughts, and I bet our 5,000+ membership does as well. I'd love to hear from

you, so please reach out to me at matt@aifny.com.

Spring is also our very own Awards Season, and this year we're celebrating four honorees at our annual Design Awards Luncheon: Andrew Bernheimer, FAIA; *New York Review of Architecture*; Richard C. Yancey, FAIA; and WIP Collaborative. I'm particularly thrilled with the fact that each of the four represents a true commitment to our city, befitting the time we're living in and the issues we face. Read more about them and why they are deserving of our recognition on page 12 of this issue.

In addition, on the following pages you'll see 18 extraordinary projects that were selected as this year's Design Awards winners by a distinguished all-female international jury. As well as honoring a new commitment to sustainability, resiliency, and social equity that is now embedded in the AIA Design Awards Common App, the jury specifically sought out projects that were publicly transformative in one way or another.

Let's get inspired. Let's remain a bit dissatisfied. Let's aim higher. Let's work together to rebuild and grow our city while honoring the qualities that have attracted so many here—its energy, its intensity, its culture, its diversity, its *queerness*.

Until summer,

Matthew Bremer, AIA
2023 AIANY President



Pressing Back

BY OCULUS EDITOR-IN-CHIEF JENNIFER KRICHELS

The Spring issue is a time when the editorial staff gets to take a different approach to the magazine, assuming a passenger seat on the journey piloted by that year's Design Awards jury. Beginning the year before, the call for submissions goes out, and on a usually chilly day in early January, a group of jurors gathers to pore over pages of descriptive text, photography, and technical information (which has already been vetted by a specialized panel in a rigorous technical-review process prior to submissions being sent to the jury).

In 2023, we celebrate 18 Design Awards winners, selected from 180 submissions by 119 firms. Though all are built or planned for New York City, or designed by New York-based architects, their reach is clearly global. It is exciting to see new approaches to designing a public school, on a public-school budget, to WELL standards; to building a symbiotic relationship between commercial and residential structures; and to creating new pathways and opportunities for engagement within campuses or busy city streets.

This year's jury sought out architecture that was in service of the public realm. "It's not enough for a building to serve just its initial program use," said juror Gia Biagi, commissioner of the Chicago Department of Transportation, at the Design Awards Jury Symposium in January. "In a city we own so many things in common—30% to 50% of the land area in a city is owned in common—streets, parks, alleys. All architecture must touch the ground somewhere. We have to think about how that context presses on the potential of the project, and how the project presses back."

The jury agreed that if this year's projects have a theme, it was going beyond their property lines to become meaningful additions to surrounding communities. The thresholds between public and private spaces are dissolved in even the smallest and yet-to-be realized among this year's award recipients, the Barco de Papel Librería y Centro Cultural, New York's only surviving Spanish-language literature

of materials in architecture. Following press time in March, I plan to attend the Design for Freedom 2023 Summit at Grace Farms, part of the organization's ongoing work to remove forced labor from the building materials supply chain. This discussion is just one of many advancing the role of architecture in creating a more equitable world—a conversation that inevitably begins at home but



bookstore, designed by N H D M Architects. Extending its façade and seating into the street, the shop shows us the mutually beneficial move of a private entity putting out a welcome mat for the public. We hope you draw as much inspiration from these projects as the jury and we, the editors, did this year!

As we reflect back on the past year's noteworthy work, it is also time to make plans for the remainder of the year ahead, and what we can bring to the pages of this magazine. The Summer issue will be devoted to K–12 educational spaces and the question of how architects are creating better learning environments not just for children, but also for their educators and communities. In the Fall, we will devote the magazine to exploring the use

has global implications, especially as the nations of Syria, Turkey, and Ukraine each contemplate huge rebuilding efforts. For different reasons, these represent massive humanitarian crises and vast losses for communities in terms of secure built environments, not to mention a sense of place. So, while this issue focuses on work created close to our NYC home, we look forward to seeing how its themes and teachings will go on to have global impact.

Jennifer Krichels, Editor-in-Chief
editor@aiany.org

Contributors to This Issue

CLARA GROSS (“Beyond the Center Spring Highlights”) is a writer, researcher, and artist based between New York City and Berlin. Her work centers around questions of experience and history in architecture and the urban environment.

LINDA G. MILLER (“2023 AIANY Design Awards”) practices public relations/marketing and is also a freelance writer who contributes to *Oculus* and writes the “In the News” section for the AIANY Center for Architecture Newsletter.

RITA CATINELLA ORRELL (“Design Details”) is a native New Yorker presently based in the Garden State. A former editor at *Architectural Record*, she now covers new building products for *Texas Architect* and her blog, architectstoybox.com.

ROSHITA THOMAS (“2023 AIANY Design Awards”) is an architect, writer, and brand manager from Mumbai, currently based in New York. She has a background in design research, event activations, brand management, collaborations, marketing, and consulting. Previously with Buck Designs, she now works with the Brooklyn-based design agency Porto Rocha.




CENTER FOR ARCHITECTURE

ON VIEW
May 4
–
September
20

Highlighting the projects showcased in this issue, the 2023 AIANY Design Awards exhibition features Honor, Merit, and Citation recipients in the categories of Architecture, Interiors, Projects, and Urban Design for AIANY’s annual awards program, juried by an international panel of esteemed practitioners.

centerforarchitecture.org/exhibitions




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On View

AT THE CENTER

CAMPUS_AULA

Center for Architecture

536 LaGuardia Place

May 4–September 23, 2023

Curated by architects Jeannette Plaut and Marcelo Sarovic of the Santiago, Chile-based studio Constructo, “CAMPUS_AULA” showcases new educational projects in Latin America. In the first half of the 20th century, a new kind of academic campus began to gain traction in Latin America, particularly in Venezuela, Chile, Brazil, Uruguay, and Argentina. These campuses—such as Carlos Raúl Villanueva’s Ciudad Universitaria de Caracas (1940–60) and Emilio Duhart’s master plan for the Universidad de Concepción (1957) in Chile—were conceived to integrate

culture, landscape, and climate, as well as art and architecture, creating a city within a city.

The 21st century has seen this concept evolve, with architects transforming the traditional relationship between “campus” and “aula” (classroom), terms that rep-



Left: The Universidad de Ingeniería & Tecnología (UTEC) in Lima, Peru, designed by Grafton Architects and completed in 2015.

Below: Jesús Rafael Soto’s *Penetrable* (1990) installed at the Hispanic Society Museum & Library.

resent two scales of intervention within the typology. “Campus” refers to the organization of a complex architectural program at the scale of the city, which facilitates connections between the educational institution and broader society. The “aula” materializes the delivery of

knowledge itself, mediating interactions between teachers and students.

With original models, sketches, plans, video, and photographs by Leonardo Finotti, Plaut and Sarovic have organized the exhibition around nine main projects—including Steven Holl’s Doctorate

Building for the National University of Colombia, José Cruz Arquitectos’s Universidad Adolfo Ibáñez in Chile, and Grafton Architects’s UTEC in Peru—and the ways in which they extend and break with Latin American campus traditions. *The Editors*

BEYOND THE CENTER

Reopening and New Programming

The Hispanic Society Museum & Library

613 West 155th Street, NY, NY

May 4–September 23, 2023

The Hispanic Society Museum & Library—the primary institution dedicated to the preservation and exhibition of Portuguese- and Spanish-speaking countries and communities—reopened its main building in Washington Heights this April with a robust 2023 programming line-up and exhibition schedule that recognizes great Spanish artists.

The society is undergoing its most ambitious capital project in its history, upgrading its three landmark buildings and restoring the Audubon Terrace to maximize the potential of the organization’s resources, better serve the

surrounding community, and increase the institution’s ability to welcome partnerships and collaborations with local and international partners. Leading the renovation are Selldorf Architects as the design architects, Beyer Blinder Belle Architects as the executive architects, and Reed Hilderbrand as the landscape architects.

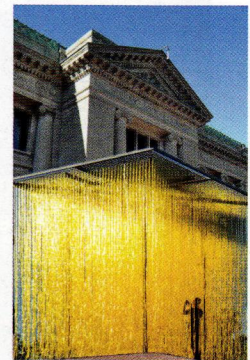
The iconic Sorolla Gallery has also been reopened in commemoration of Valencian master Joaquín Sorolla y Bastida’s Centennial Year. The Sorolla Gallery, one of New York’s gems, houses 14 monumental paintings dedicated to Spain, surrounding viewers with the peoples, costumes, and traditions of various regions of the country.

Upcoming exhibitions include the drawings of José Clemente Orozco (June 22–October 1, 2023) and “Picasso and La Celestina” (October 6–January 7, 2024), which will explore the relationship between the painter and one of the

most famous seminal novels in Spanish literature.

In addition, the society is celebrating the 100-year anniversary of Venezuelan artist Jesús

Rafael Soto’s birth (1923–2005) by mounting the first outdoor interactive sculpture from Soto’s “Penetrable” series in New York City. The iconic *Penetrable* (1990), composed of yellow plastic hoses suspended from a simple steel grid, is on long-term loan from the Colección Patricia Phelps de Cisneros. It will be accessible to the public on the newly reopened Upper Terrace beginning in May. Additional works by Soto will be installed in the Main Court with related programming. *The Editors*



BEYOND THE CENTER
Spring Highlights

THROUGH MAY 7,
 ONLINE SYMPOSIUM APRIL 26

Mass Support: Flexibility and Resident Agency in Housing
 SPITZER SCHOOL OF ARCHITECTURE

“Mass Support” celebrates the legacy of Dutch architectural think tank Stichting Architecten Research (SAR). Active between 1964 and 1990, SAR proposed a new approach to mass housing that challenged conventions in construction, the household, and design. ssa.cuny.cuny.edu/events

THROUGH MAY 9

Architecture is Within Us: The Selected Works of Balkrishna Doshi

BOSTON ARCHITECTURAL COLLEGE

“Architecture is Within Us” pays tribute to the creative practice of Pritzker prize-win-

ning Indian architect Balkrishna Doshi, through an exploration of his built projects and the surrounding context from which they emerged. the-bac.edu/events-index

MAY 11

The Restorative City: Designing New York City with Health at the Center

FORD FOUNDATION CENTER FOR RESTORATIVE JUSTICE

Design Trust for Public Space presents a one-day event on the theme of health equity in design and planning, which will bring together urban planners, city officials, public health experts, and activists. Join in person or virtually for the panel discussions, performances, and workshops. designtrust.org/events

MAY 11–17

Pratt Shows: Design
 PRATT INSTITUTE

Celebrate Pratt graduates in this presentation of selected design work from

the School of Design, School of Architecture, and School of Art. pratt.edu/events

THROUGH MAY 12

Womxn In Design: Yeah, they were all Yellow: Asian Feminist Architectural Possibilities

HARVARD GRADUATE SCHOOL OF DESIGN (GSD)

This exhibition expands upon the collective production of a Harvard GSD seminar instructed by Ruo Jia. The seminar and the exhibition seek to situate Asian feminist architectural possibilities within a contemporary architectural and social context. gsd.harvard.edu

MAY 21

Bringing Water to Light: An Artist Workshop Series for Flushing Creek

QUEENS MUSEUM

This workshop series seeks to uncover Flushing Creek, which was artificially



THROUGH MAY 1

Common Ground

THE PLAZA AT 300 ASHLAND

Enjoy a new public artwork by artist Cheryl Wing-Zi Wong, co-produced by Van Alen Institute (VAI) and the Downtown Brooklyn Partnership, as part of VAI's Public Realm R+D program. The colorful, interactive artwork will be activated by performances throughout the spring. vanalen.org/projects

forced underground for the construction of the 1939 World's Fair grounds. Organized by Guardians of Flushing Bay and led by a Queens-based artist, the workshop will encourage participants to engage a variety of artistic mediums and concepts that can be used to educate Flushing Meadow Park visitors about the possibility of restoring Flushing Creek. queensmuseum.org/event

of Dallegret's drawings, objects, films, and ephemera that highlight his unique creative practice. architecture.yale.edu/exhibitions

THROUGH MAY 27

New Land Plaza: You Can't Beat a New York Original

STOREFRONT FOR ART AND ARCHITECTURE

Storefront of Art and Architecture fea-

tures the work of the Canal Street Research Association, which uses restaging or "bootleg" methods to investigate the tension between real and fake in the informal commerce and counterfeit market on Canal Street. It is the first exhibition from "On the Ground," a yearlong research project and exhibition series that investigates the city's street level. storefrontnews.org/programming CG



MAY 21-23

ICFF + WantedDesign Manhattan

JAVITS CONVENTION CENTER

The furnishing design fair returns this year with an updated visitor experience and a lineup of interactive events from the new leadership team of Emerald's Kevin Gaffney, and Odile Hainaut and Claire Pijoulat, co-founders of WantedDesign. The fair will showcase cutting-edge designs in furniture, lighting, kitchen and bath, textiles, seating, wallcoverings, carpet and flooring, accessories, and materials. icff.com/fair

THROUGH MAY 22

François Dallegret: Beyond the Bubble 2023

YALE SCHOOL OF ARCHITECTURE

The Montreal-based architect and artist François Dallegret was a central figure of the Canadian avant-garde of the '60s and '70s. "Beyond the Bubble 2023" presents 60 years



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2023 HONOR AWARDS

In addition to the projects celebrated by the Design Awards, this issue is dedicated to the AIA New York Chapter's 2023 Honor Award recipients. The following four awardees are united by their mission to address the urgent need for a more just, equitable, sustainable, connected, and resilient world.



Medal of Honor

Andrew Bernheimer

The **Medal of Honor**, conferred by AIANY since 1914, is the Chapter's highest form of recognition. It acknowledges an architect or firm of architects for distinguished work and high professional standing. Past recipients have included Kim Yao, FAIA; Denise Scott Brown; Claire Weisz, FAIA; and, further back, Mies van der Rohe and Louis Kahn.

Andrew Bernheimer is a Brooklyn-based architect and associate professor of architecture at the Parsons School of Design. Bernheimer leads an eponymous firm responsible for a wide variety of residential, civic, and commercial projects, including new award-winning multi-unit affordable housing developments across the five boroughs as well as private residences in the Northeast. His studio is also the only private architectural firm in the United States with unionized labor.

Bernheimer edited *Timber in the City* (ORO Editions, 2015), featuring innovative practices in wood construction, and co-edited the collection *Fairy Tale Architecture* (ORO Editions, 2020), with his sister Kate Bernheimer. In 2018 Bernheimer was elevated to the College of Fellows in the American Institute of Architects. Bernheimer sits on the executive board of the Institute for Public Architecture in New York City.

While director of the M.Arch program at Parsons from 2012 to 2016, Bernheimer strengthened the connections for students between design in the classroom and practice, with a distinct focus on New York City's communities and their constructed environments. He currently teaches both undergraduate and graduate courses. Previously, he was a founding partner of the award-winning firm Della Valle Bernheimer.



The lobby of OneFlushing, designed by Bernheimer Architecture with executive architect SLCE. It is the largest affordable housing development in downtown Flushing, Queens.



Champion of Architecture Medal

Richard C. Yancey

The **Champion of Architecture Medal** is conferred on an individual from outside the architecture profession for his or her critical work towards the advancement of architecture and design. It was first given to R. Buckminster Fuller in 1952, and, more recently, to Ai Weiwei, Justin Garrett Moore, David Rockefeller, and Jane Jacobs.

Richard C. Yancey, FAIA, LEED AP, is the founding executive director of Building Energy Exchange (BE-Ex), a non-profit center of excellence accelerating the transition to healthy, comfortable, and energy-efficient buildings by serving as a resource and trusted expert to the building industry. Through education, exhibitions, and actionable research, BE-Ex plays a central role in New York City and New York State's climate action plans.

As the founding member of the United Nations International Centres of Excellence for High-Performance Buildings, BE-Ex also advances high-performance buildings globally.

With buildings responsible for nearly 70% of New York City's greenhouse gas emissions, Yancey recognized the power of creating a physical and virtual space that could engage all building stakeholders around effective climate action. Beginning in 2009 with an unfunded idea and an inchoate conceptualization, he used his leadership and vision to build a talented team and established BE-Ex as an innovative, international hub that has become a model for other cities. Yancey has collaborated to help launch high-performance building resource centers in Washington, DC, St. Louis, Kansas City, Chicago, Denver, and Vancouver.

Prior to BE-Ex, Yancey practiced architecture in Seattle and New York, and received a Master of Architecture from Harvard University's Graduate School of Design.



The Building Energy Exchange, located at 31 Chambers Street in the Surrogate's Courthouse building, offers events, training, exhibits, and other resources for building professionals.

The Honor Award recipients were chosen by this year's Honors Committee members: **Matthew Bremer, AIA; Victor Body-Lawson, FAIA; Karen Fairbanks, FAIA, LEED AP; Yasemin Kologlu, Int'l Assoc. AIA, RIBA, LEED; Henry Myerberg, FAIA; Anya Ramírez-Jiménez, AIA;** and **Jacob Reidel, AIA.** *Compiled by the Editors*



Architecture in Media Award

New York Review of Architecture

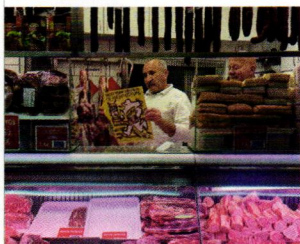
Originally named after Stephen A. Kliment, the **Architecture in Media Award** recognizes individuals and publications that elevate and challenge architectural discourse. This award has been given since 2003 to journalists and critics who, through their writing, have shaped the practice of architecture and elevated its standards. Recent awardees include Cathleen McGuigan, Inga Saffron, Robert Ivy, and Alexandra Lange.

New York Review of Architecture (NYRA) reviews architecture in New York, and published its first issue on May 1, 2019. Rooted in New York but interested in architecture everywhere, the publication avoids themed issues, offering pieces that break down architecture's silos to tie together academia, practice, and the public we all serve.

The bimonthly print magazine is laden with essays, reviews, dispatches from lectures and architecture events, reported work, and original art that reaches subscribers across the world, including Singapore, Hungary, Kenya, and Brooklyn. *NYRA* also publishes a weekly email newsletter, SKYLINE, with an even mix of reviews, news, reported dispatches, and gossip.

The *NYRA* team includes Editor Samuel Medina; Deputy Editor Mariana D'Aprile; Editors-at-Large Carolyn Bailey, Phillip Denny, and Alex Klimoski; Publisher Nicolas Kemper; Art Director Laura Coombs; Web Developer Seth Thompson; and Operations Coordinator Nicholas Raap. Co-founders include Dante

Furioso, Sarah Kasper, James Coleman, and Julie Turgeon. *NYRA* has worked with more than 100 writers, and benefits from the support of the Graham Foundation, other sponsors, and dedicated print subscribers.



A butcher in Budapest reads *NYRA* Issue 31 as part of a cheeky campaign to capture *NYRA* readers across the globe.



New Perspectives Award

WIP Collaborative

Since 2021, the **New Perspectives Award** has celebrated individuals and/or collectives who, through their own recently published or curated work, take unique, critical positions that contribute to the broader understanding of architecture.

WIP Collaborative is a shared practice of independent design professionals focused on research and design projects that engage communities and the public realm. The practice foregrounds considerations of embodiment, neurodiversity, and collectivity through design. Based in New York City, WIP was founded in February 2020 on feminist principles, and supports those who eschew patriarchal conventions and define new narratives of architectural and design practice through their work. WIP is a dual acronym for both "Work in Progress" and "Women in Practice," describing the collective emphasis on experimentation, research, mutual support, and co-creative design that engages everyone. Distinct from a traditional firm that is built around a singular identity and authorship, the collective works as an adaptable

framework to meet the needs of its projects and collaborators. The founding members of WIP Collaborative are Abby Coover, Bryony Roberts, Elsa Ponce, Lindsay Harkema, Ryan Brooke Thomas, Sera Ghadaki, and Sonya Gimón. ■



Restorative Ground, WIP's public streetscape installation in Hudson Square (2021–2022), offered a multifaceted landscape of choice and a new vision for inclusive and immersive public space.

John Lewis Elementary
School, Washington, DC,
Perkins Eastman DC

AIA New York’s annual Design Awards program recognizes outstanding architectural design by the Chapter’s members, New York City-based architects who worked in any location, and architects from around the world whose projects were in NYC. The Awards feature Honor, Merit, and Citation recipients in the categories of Architecture, Interiors, Projects, and Urban Design.

The 2023 winners are celebrated with this year’s Honor Awards recipients (see pages 12–13) at an Honors and Awards Luncheon, and with an exhibition of the winners at the Center for Architecture, May 4–September 2.

**THE
JURY**

An international panel of esteemed practitioners reviewed 180 submissions by 119 firms to arrive at this year’s 18 Design Awards recipients. Jury members discussed their award selections in a symposium on January 9, from which their comments have been excerpted on the following pages.



Ronnie Belizaire

FIIDA; Vice President,
JLL



Gia Biagi

Commissioner,
Chicago Department
of Transportation



Angela Brooks

FAIA; Managing
Principal, Brooks +
Scarpa



Nondita Correa Mehrotra

Principal, RMA
Architects;
Director, Charles
Correa Foundation



Ashley Rao

AIA, LEED AP,
CPHC; Associate
Principal, Leers
Weinzapfel
Associate

2023 AIANY DESIGN AWARDS





■ This is a new way of thinking about how a school interacts with a city, and the creation of public resources.”
ASHLEY RAO, AIA



HONOR

ASSOCIATE ARCHITECT

Aaris Design Studios

LANDSCAPE ARCHITECT

James Corner Field Operations

ARCHITECTURE

DESIGN TEAM

Diller Scofidio + Renfro
 Partners: Charles Renfro, AIA;
 Elizabeth Diller; Benjamin
 Gilmartin, AIA; Ricardo Scofidio,
 AIA, NCARB; Project Directors:
 Alberto Cavallero, AIA, LEED
 AP; Miles Nelligan, AIA; Project
 Architects: Chris Andreacola,
 AIA; Sean Gallagher, AIA;
 Design Team: Ryan Neiheiser;
 Erica Goetz, AIA; Travis Fitch;
 Mark Gettys, RA; Jess Austin;
 Amber Foo; Emily Vo Nguyen;
 Olen Milholland; Oskar
 Arnorsson; Mian Ye; Sabri
 Farouki; Patrick Ngo; Ebbie
 Wisecarver; Quy Le

FXCOLLABORATIVE

Partner: Sylvia Smith, FAIA,
 LEED AP; Project Manager:
 Tim Milam, AIA, LEED AP;
 Project Leader: Alex Leung,
 AIA, LEED AP, CPHD, FITWEL
 AMBASSADOR; Project
 Architects: Michael Buesing,
 AIA, LEED AP, CPHD; Pat
 Koch, AIA, LEED AP BD+C; Iva
 Zoretic, AIA, LEED AP BD+C;
 Eric Van Der Sluys, LEED GA;
 Design Team: Martin Scott,
 RIBA, LEED GA; Bob Cuk, AIA,
 LEED AP; Justyna Mrowiec-
 Chun, IIDA, LEED GA; Daniel
 Piselli, AIA, LEED AP, CPHD;
 Jais Kwon, LEED AP BD+C,
 CPHC

ASSOCIATE ARCHITECT

DESIGN TEAM

Lead Design Principal: Nicole
 Hollant-Denis, AIA, NOMA,
 NCARB; Key Personnel: Patrick
 Holder, RA; Michael Cogen,
 RA; Sieun Lee, LEED AP

COLLABORATORS

Arup; Buro Happold; Cerami
 & Associates; Construction
 Specifications, Inc.; Dharam
 Consulting; DVS; Jaffe Holden;
 JB&B; Milrose Consultants;
 Pentagram; Romano Gatland;
 Stantec; The Clariant Group;
 Tillotson Design Associates;
 Turner Construction; VDA

NEW YORK, NY

Columbia Business School Henry R. Kravis Hall and David Geffen Hall

Diller Scofidio + Renfro
 in collaboration with
FXCollaborative

Columbia University's new home for its business school includes 492,000 square feet of indoor space across the 11-story Henry R. Kravis Hall and the eight-story David Geffen Hall, with a landscaped public park between the two buildings. Diller Scofidio + Renfro with FXCollaborative recognized that creativity, innovation, and communication—skills often cultivated in informal environments—are as important to business school pedagogy and conducting business as traditional quantitative skills taught in a classroom. Floors for faculty and administrative offices are alternated with student learning spaces to nurture an exchange of ideas. Arranged around intersecting networks of circulation, the layer-cake design connects at all levels through stairs linking lounges, seminar spaces, breakout rooms, tiered seating areas, and informal hangout spaces. The stairs carve through the buildings, bringing daylight and air to the center of the deep floorplates. In Kravis Hall, student floors, network staircases, and ground-floor spaces have transparent glass exteriors inset from the edge of the floorplate, while faculty floors have fritted glass. Geffen Hall's glass envelope is treated with a gradient from opaque to transparent. Since users spend long hours in the building, emphasis was placed on indoor environmental quality, specifically on air, light, thermal comfort, and materials. Renzo Piano Building Workshop's Manhattanville Campus master plan for Columbia mandated that the ground floors of each building provide a porous connection to the surrounding city: Kravis Hall offers retail and a living room for students, faculty, and staff, while Geffen Hall features a café and a 274-seat auditorium that doubles as a day-to-day gathering space. The project achieved LEED v3 Gold certification. **LGM**



“The possibility of pulling off something this elegant, functional, and technically difficult, and writing it large in this context...this was a little miracle in DC.”

GIA BIAGI

HONOR

ARCHITECT OF RECORD
Kendall/Heaton

ARCHITECTURE
DESIGN TEAM

Timothy Burwell; Adam Chizmar;
Maur Dessauvage; Kelvin Ho;
James Kehi; Elizabeth Nichols;
Joshua Ramus; Matthew
Uselman (Project Leader);
Vaidotas Vaiciulis; Michael Volk;
Cristina Webb (Project Leader)

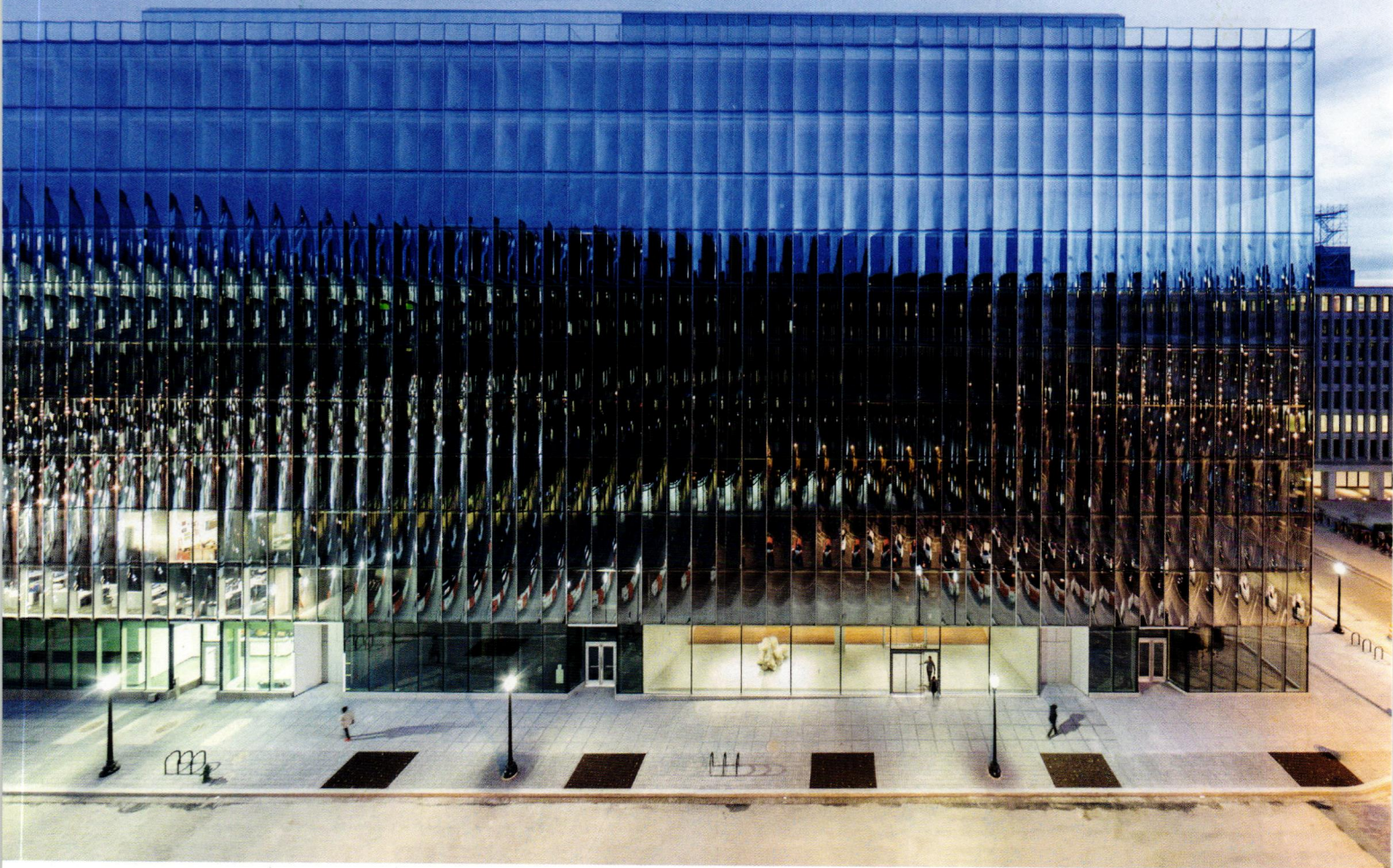
ARCHITECT OF RECORD
DESIGN TEAM

Principals: Patrick Ankney, AIA;
Steven Bell, AIA; Associate:
Anne Yonke, AIA; Senior Project
Manager: Alejandra Perez

COLLABORATORS

Arup; Baumann Consulting;
Cerami & Associates; Davis
Construction; Engineering
Consulting Services; Front;
George Sexton Associates;
Janson + Tsai Design
Associates; LERA Consulting
Structural Engineers;
Michael Blades & Associates;
Richter & Associates; Walker
Parking Consultants; Wiles
Mensch; WSP





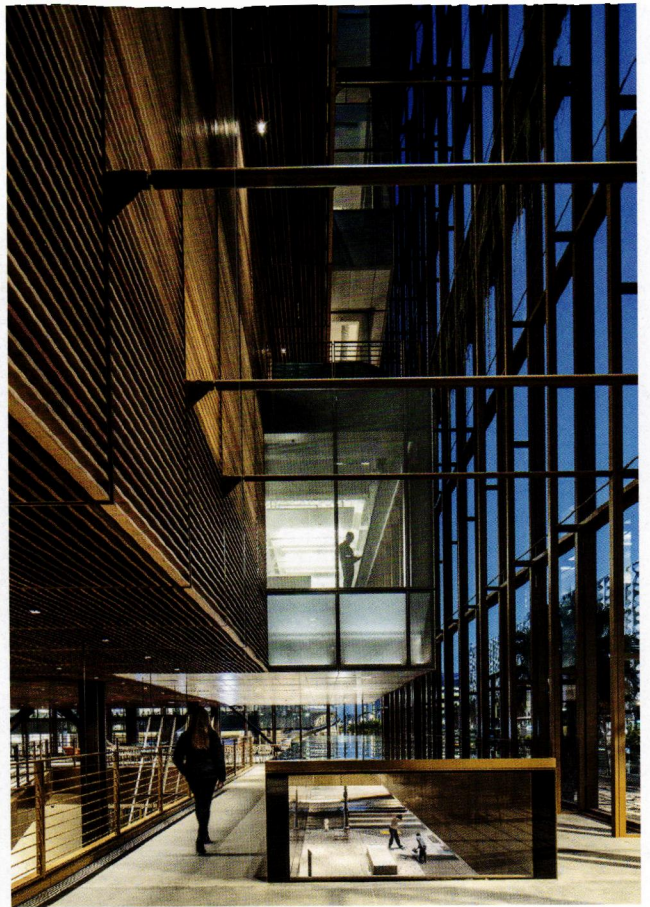
WASHINGTON, DC

2050 M Street

REX

With its 11-story hyper-transparent curtain wall, 2050 M Street has attracted high-profile tenants, including the Washington Bureau of CBS. Designed by REX, the 425,000-square-foot Class A building mediates between the two dissonant aesthetic typologies of the city's building stock: heavy masonry or concrete buildings in the Beaux Arts, Neoclassical, Art Deco, and Brutalist styles with high-relief façades and punched windows, and contemporary structures with taut glass envelopes. Due to the city's strict zoning codes for building height and massing, the typologies match in scale, but create a visual cacophony. By combining the advantages of an all-glass

building with a high-relief façade, REX experimented with a new architectural paradigm for the nation's capital. The inherent rigidity of the curved glass floor-to-ceiling panels eliminates the need for structural mullions, resulting in a minimalist unitized frame, and provides tenants with daylight, 34,000-square-foot floorplates. Distortion-free panels were fabricated by using a bending tempering furnace. To emphasize the skin's lightness, perimeter columns are pulled off the façade, and the ceiling's edge is tapered to the depth of the pre-tensioned structural slab. An exterior, reflective pyrolytic coating and a low-E coating within the glass' insulating cavity pairs with the fluting of the panels to create a kaleidoscopic effect that dematerializes the façade and animates the streetscape. Visible to passersby, the lobby features veined Bella Rosa onyx walls and mahogany floors and ceilings, and a publicly accessible vestibule exhibits a Tara Donovan sculpture. The project achieved a LEED Gold certification. *LGM*



“It’s a commercial building, but by creating two separate buildings, it’s at a much nicer scale and contributes to a better public space.”

ANGELA BROOKS, FAIA

SAN FRANCISCO, CA

Uber Headquarters

SHoP Architects

Uber Headquarters, designed by SHoP Architects, is the ride-sharing company’s first ground-up building. Sited near public transportation, the project prioritizes the temperate climate of San Francisco and engages with pedestrians. The 423,000-square-foot project includes an 11-story tower and a six-story structure connected by two crisscrossing skybridges with a landscaped park underneath. The Commons, a full building-height atrium of circulation and gathering spaces, with a “breathing” façade of operable windows, visually connects building users with activities taking place outside. The underlying idea behind the design is that the experience of the living

city can serve as an inspiration for the work taking place inside. The Commons also acts as a buffer between the unconditioned exterior and the conditioned interior office environment, letting in fresh air to maintain a comfortable temperature. Supported by Vierendeel trusses that span the building’s height, the curtain wall has strategically placed 14-foot-tall windows that fold in and out as needed, creating a façade that evolves throughout the day. Instead of an open office plan, workstations are arranged in a series of smaller neighborhoods, each with access to shared support and collaborative zones, and connection to the Commons. Defined by their distinct palettes and materiality, these neighborhoods reflect the work-life balance that is essential to the health of both large companies and urban environments. Additional sustainability features include on-site water collection and solar harvesting, with green space both on the roof and in the public park at ground level. The project received LEED GOLD and WELL Gold certifications. **LGM**



HONOR

ARCHITECT OF RECORD
Quezada Architecture

LANDSCAPE ARCHITECT
Surfacedesign

COLLABORATORS
AlfaTech; Atelier Ten; Freyer & Laureta; Heintges Consulting Architects & Engineers; Langan; Niteo Lighting; RMW Architecture & Interiors; Thornton Tomasetti; Truebeck Construction





“The façade behaves structurally, and each of these panels are load bearing in a way that works quite ingeniously.”

NONDITA CORREA MEHROTRA

HONOR

ARCHITECT OF RECORD

Hill West Architects

LANDSCAPE ARCHITECT

Hollander Design Landscape Architects

ARCHITECTURE DESIGN TEAM

Jeanne Gang, FAIA, NCARB, NOMA; Weston Walker, AIA, NCARB; Arthur Liu, RA, NCARB; William Emmick, AIA; Alina Gorokhova; Greta Modesitt; Erin Pellegrino; Andrea Rovetta; Naomi Rubbra; Bryan Scheib, RA; Mark Schendel, FAIA, NCARB; Stanley Schultz; Art Terry, RA; Lindsey Wikstrom

ARCHITECT OF RECORD

DESIGN TEAM

David West, FAIA; Michael Rose, AIA; Sean Dawson, RA, LEED AP; Jennifer Tatum; Petros Mavrommatis; Michael Finley, AIA, NCARB, LEED GA; Eli Goteiner; Anthony Barrale, AIA; Rosa Amaro

LANDSCAPE ARCHITECT

DESIGN TEAM

Edmund Hollander, PLA, FASLA; Stephen Eich, PLA, ASLA, LEED AP; Hillary Jones, PLA; Michelle Lin-Luse, PLA

COLLABORATORS

BrightView; Cosentini Associates; Earthscape; Gillman Consulting, Inc.; Gilsanz Murray Steficek; Hines; Langan; McNamara Salvia Structural Engineers; Michaelis Boyd; One Lux Studio; Pentagram; Philip Habib and Associates; Pine and Swallow; Shen Milsom & Wilke; Triton Construction; VDA



BROOKLYN, NY

11 Hoyt Studio Gang

Located on a full-block site that was formerly a parking garage, Studio Gang transformed the site of 11 Hoyt into an elevated green podium anchored by a tower rising above it. The 770,000-square-foot condominium development contains 481 residential units ranging from studios to four bedrooms, with over 50,000 square feet of indoor and outdoor amenities. The exterior of the 57-story tower pushes out in plan to form a distinctive sculptural façade inspired by the bay windows prevalent in Brownstone Brooklyn. Here, the bays are reinterpreted as scallop-shaped extrusions and form built-in window seats for the residences inside. While floorplates and column placement repeat throughout the building’s structure, there are more than 180 unique floor plans created in part by variations in scalloped pre-cast concrete panels joined to the “inhabitable façade,” which ripples up and down the building like the crest of a wave. Ground-floor retail wraps the building’s two-story podium, and a large daylit oculus in the center of a landscaped porte-cochere greets residents. Visible from the street yet buffered from its activity, the podium’s indoor-outdoor environment acts as the “fifth façade” for the building, increasing its sustainability while also encouraging neighbors to meet and interact among trees and gardens, and to engage in active and passive activities. The compact footprint of the tower and the low height of the podium respect the site, granting the privilege of sunlight to both the green roof and the street. The project is LEED Gold certified. **LGM**



BATROUN, LEBANON

Marea

WORKac

On the outskirts of Batroun, Lebanon, one of the oldest inhabited cities in the world, is Marea, a 204,514-square-foot residential community composed of an array of single- and multifamily houses. Conceived by WORKac to maximize accessibility for a broad range of people and families, the project is arranged in four terraced rows. Sixty bright white, angular homes cascade down a steep slope that meets a public beach on the Mediterranean. The residential units grow larger as they descend, starting with condo studio apartments at the top, followed by townhouses, semi-attached units, and, finally, standalone beachfront villas. Each unit fea-

tures double-height living spaces and patios or roof decks; some share common pools, while others have private ones. Residents also share use of a clubhouse on the beach. Designed to provide all units with views of the sea, the ground floor of homes higher on the slope are positioned to be unobstructed by the roofs of the homes below. Weaving through the densely constructed community is a network of narrow footpaths that traverse the terraces, resembling the streets of a typical Mediterranean hill town. Residents pass abundant vegetation as they walk down to the sea or up to underground parking spaces, stopping to meet neighbors on the way. As seen from above, the triangulated green roofs, planted with sedums and succulents, appear to undulate throughout the hillside and create their own landscape. This slice of calm and community was once occupied by the Syrian army, inaccessible to civilians. In 2005 it was left abandoned and half-demolished, and that's how it was discovered by the project's visionary developer. **LGM**

HONOR

ARCHITECT OF RECORD

Adel Imad

ARCHITECTURE DESIGN TEAM

Principals: Amale Andraos; Dan Wood; Project Architect: Maurizio Bianchi Mattioli; Team: Eyub Acikgoz; Nevin Blum; Nathalia Galindo; Alana Rodgers; Dequan Spencer; Ericka Song; Joyce Zhou

COLLABORATORS

Doumit Khoury; Jamil Saab and Co.; Lumiere Group; Nabil Abou Chedid; Proal



■ This looks at how you combine all the aspects of an ecology of place.”

GIA BIAGI



BROOKLYN, NY

One South First COOKFOX

One South First and Ten Grand, collectively designated as One South First, is the second of five projects to rise on the 11-acre Domino Sugar Factory site. Designed by COOKFOX Architects, the two interlocking, complementary volumes, one containing boutique office space, the other luxury apartments, cut a distinctive figure in the skyline. With this 481,623-square-foot project, biophilic principles work in concert with high-performance building systems on a grand scale. Inspired by

the crystalline structure of sugar and in homage to the site's history, shimmering, angled, white precast concrete panels constructed from 3D molds are arranged in a modular fashion, evoking the visual rhythm of modernist repetition. Designed to self-shade, each volume is formed to respond to its specific solar orientation and optimized to reduce energy use for cooling, generating an interplay of light and shadow. Excess heat produced by the commercial building, which would normally be released from the top of the building, is captured and reused by the residential building, significantly reducing energy use. Oversized operable window apertures enable daylight to radiate throughout the interior spaces. Both towers are raised on a three-story podium with retail on the ground floor, aiding the structures'

MERIT

ARCHITECT OF RECORD
dencityworks

MASTER PLAN
SHoP Architects

LANDSCAPE ARCHITECT
James Corner Field Operations

ARCHITECTURE DESIGN TEAM
Rick Cook, FAIA; Pam Campbell, LEED AP; Arno Adkins, AIA; Adam Beaulieu, AIA, CPHD, LEED AP; Avnee Jetley; Seth Brunner, LEED AP; Shira Grosman; Jianshi Wu; Miha Brezavšček

ARCHITECT OF RECORD
DESIGN TEAM
Bhaskar Srivastava, AIA, LEED AP; Petra Jarolimova, AIA, LEED AP; Jia V. Kim, AIA, LEED AP BD+C, WELL AP; Ergen Agalliu; Rafael Do Prado; Yifei Li; Vrinda Kanvinde; Marilyn Encalada; Alexandros Hadjistyllis

LANDSCAPE ARCHITECTURE
DESIGN TEAM
Lisa Switkin, RLA, ASLA, FAAR; Isabel Castilla, ASLA; Matt Grunbaum; Alejandro Vazquez, ASLA; Kate Rodgers

COLLABORATORS
Dagher Engineering; GATE Precast Company; GEODesign; Laufs Engineering Design; Longman Lindsay; Philip Habib and Associates; Rosenwasser / Grossman; Schüco; Skyline Windows; Two Trees; Vidaris; William Vitacco Associates; WSP

“The two towers interlock and work together: The commercial side produces heat that the residential side uses.”

ANGELA BROOKS, FAIA



relationship to the scale and rhythm of adjacent storefronts and low-rise buildings. A roof garden and recreation space for tenants tops the podium and connects to the public Domino Park below. The 42-story residential tower contains 330 units, ranging from studios to two bedrooms, 20% of which are affordable. The project achieved a LEED 2009 new construction certification. **LGM**

PRINCETON, NJ

Princeton University Residential Colleges

Deborah Berke Partners



MERIT

LANDSCAPE ARCHITECT
James Corner Field Operations

ARCHITECTURE DESIGN TEAM
Deborah Berke, FAIA, AP; Maitland Jones, AIA, LEED AP; Arthi Krishnamoorthy, AIA, LEED AP; Noah Biklen, AIA, LEED AP; Stephen Brockman, LEED AP; Aaron Plewke, AIA; Joshua Wujek, AIA; Scott Price, LEED GA; Emily Kim, IIDA; Additional Team Members: Andrew Ledbetter; Art Uribe; Cliff Champion; Daniel Montalvo; Davis Owen; Denali Farrell; Elizabeth Snow, AIA; Harsha Sharma; Ho Kyung Lee, AIA; Kate Warren; Kurt Nieminen, AIA; Lloyd DesBrisay, AIA; Lynette Salas, AIA; Marie Hart; Matt Scarlett, AIA, LEED BD+C; Orli Hakanoglu; Peggy Chong, AIA, LEED GA; Rong Zhao, AIA, LEED GA; Sasha Topolnytska; Thao Nguyen; Tori McGovern; Wells Megalli, AIA, LEED AP

LANDSCAPE ARCHITECTURE
DESIGN TEAM
Tsutomu Bessho, RLA; Tatiana Chouluka, RLA, ASLA

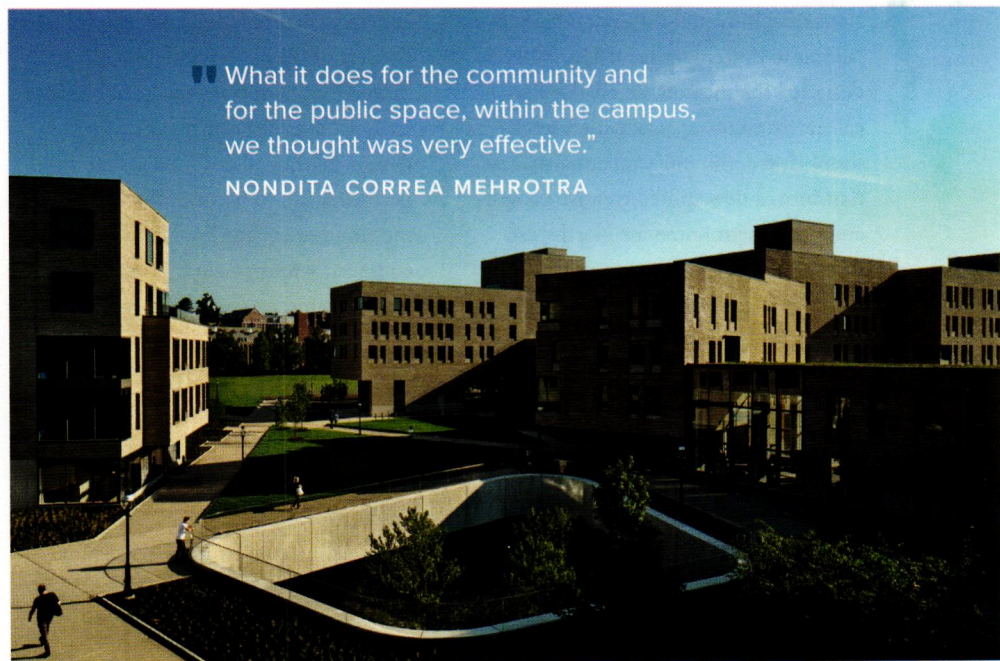
COLLABORATORS
ads ENGINEERS; Atelier Ten; Cerami & Associates; Construction Specifications, Inc.; Front; Hanbury; Hunter Roberts Construction Work; Langan; Nasco Construction Services, Inc.; One Lux Studio; R.W. Sullivan; Ricca Design Studios; Silman; Theatre Projects; Two Twelve; VDA

The design intent of Yeh College and New College West, Princeton University's two new Residential Colleges, each serving 510 undergraduates, is to create places where the students can feel at home on campus. Deborah Berke Partners's overarching goals were to enhance student well-being; integrate living with learning, socializing, and dining; and foster community and responsibility. Located on 12 acres on the edge of campus, the adjacent colleges are organized around a "campus walk" and represent a major campus expansion. Extensive solar heat gain and daylighting analysis informed designed strategies, including the project's east-west orientation to optimize passive solar strategies and maximize access to daylight, views, and natural ventilation. Shared materials between the colleges include two-foot-long calcium silicate bricks set in a random bond pattern, with deep mortar joints drawing inspiration from the

textured argillite and schist stone of the historic campus. Metal "attics" and passive shading devices in the façade of one building, and corbelled brick, deep-set windows, and board-formed pre-cast in the other are designed to create material variety. Interwoven in the landscape are eight buildings, including academic and college programs, residential spaces for students, faculty apartments, and two head-of-colleges houses totaling 485,000 square feet. Two dining halls wrap around a sunken open courtyard. The design emphasizes visibility, interconnectedness, and multifunction. First-floor public programs are placed in a transparent, storefront-like base so the activities within are visible to passersby. Also notable is the "glass-box" rehearsal space that is flexible and visible and includes large operable glass doors to connect to the outdoors. The project is designed to and is targeting LEED Gold certification. *LGM*

“What it does for the community and for the public space, within the campus, we thought was very effective.”

NONDITA CORREA MEHROTRA





FAYETTEVILLE, AR

TheatreSquared

Marvel

Recognized by the American Theatre Wing as one of the most promising emerging theater companies in the country, TheatreSquared (T2) presents bold new plays that are expressions of culture and history and acts as a laboratory for emerging artists. Marvel designed the theaters, an all-day bar and café, artist housing, production workshops, and community meeting spaces that form a new, united creative campus and permanent home for Northwest Arkansas's only year-round professional theater company. In the main 50,000-square-foot building, two theaters surround a multistory transparent public space: The Main Theatre seats up to 360, and the Studio Theatre seats 120. A sculptural stair frames the building entrance and connects two levels of the lobby, while a three-story skylight brings daylight into the building's core and illuminates the board-formed concrete wall of the main stage. A studio, rehearsal

space, and the main stage are visible from the street, supporting the company's mission to "pull back the curtain" and make its work accessible to the public. The theaters are enclosed in structural concrete that is acoustically isolated from the rest of the steel-framed building, protecting them from the horn blasts of freight trains just one block away. This design solution also allows for multiple performances to occur in the building simultaneously. The lobby, which is equipped with its own full sound and A/V systems, can be transformed into another flexible performance and event space. Behind the building are eight short-term residences for visiting artists. By salvaging trees from the site for café furniture, reusing wood formwork as interior finishes, and embedding Ozark boulders into the landscape, the building's design celebrates the work of local craftspeople through sustainable design solutions. **LGM**

MERIT

ARCHITECTURE DESIGN TEAM

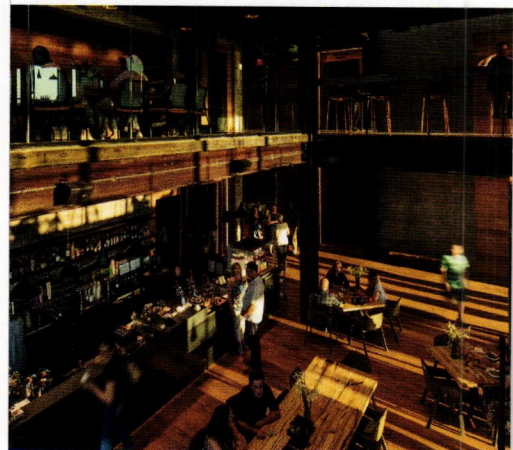
Jonathan Marvel, FAIA, ASLA Affiliate; Lissa So, AIA; Zachary Griffin, AIA; Ariel Polliner, AIA; Bell Ying Cai; Siyuan Ye; Enrique Ramon, RA; Mabel Plasencia, LEED AP BD+C

COLLABORATORS

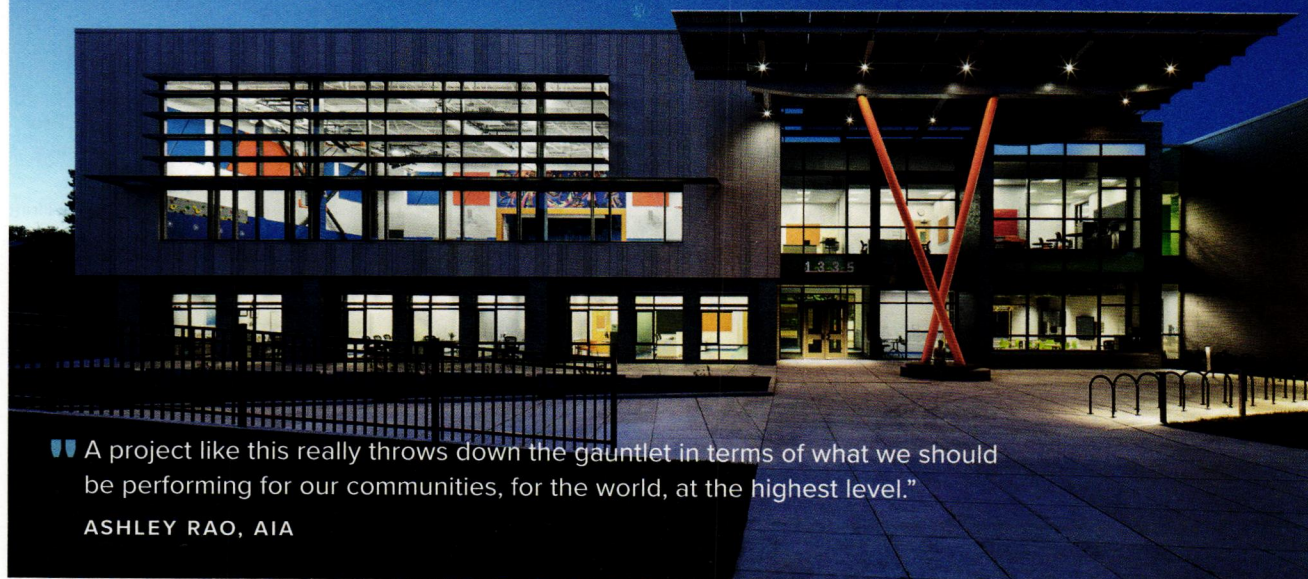
Baldwin & Shell Construction Company; Buro Happold; Charcoalblue; Code Consultants Professional Engineers, PC; Dharam Consulting; Jenkins and Huntington; Jim Conti Lighting Design; McClelland Consulting Engineers, Inc.; Reg Hough Associates; Robert Schwartz & Associates; Silman; Simpson Gumpertz & Heger

Buildings are more than what they are inside as singular objects. This is an example of how a community can create great places in neighborhoods."

ANGELA BROOKS, FAIA



Top left: Timothy Hursley; Bottom right: Dero Sanford



“A project like this really throws down the gauntlet in terms of what we should be performing for our communities, for the world, at the highest level.”

ASHLEY RAO, AIA

WASHINGTON, DC

John Lewis Elementary School

Perkins Eastman DC

Raising the bar for 21st-century K–12 schools, the John Lewis Elementary School is the first school in the District of Columbia designed to achieve Net Zero Energy. The project is also pursuing LEED Platinum and WELL certifications—aiming to set a benchmark for public-school construction in the region. The new two-story, 88,588-square-foot building replaces a Brutalist, open-plan building that was deemed obsolete. Flexible space and ease of communication, valued in the old building, were retained. Improved adjacencies, increased daylighting, and enhanced security were added to the new building. Reading as a series of smaller-scale houses, the school fits contextually within its residential neighborhood. Its proximity to the city’s most prominent park is reflected in its interior and exterior textures, materials, and abstract tree canopies. The library, the heart of the school, features discovery zones and

reading nooks to encourage learning and socialization. A large-scale mural designed by local artist Mas Paz also serves as a backdrop for the school’s makerspace “tree house” that overlooks the library. A high-performance dashboard, located in the lobby and also available online, showcases the building’s sustainability features and tracks the energy consumption and generation, encouraging students to be mindful of how spaces contribute to environmental issues. The project also includes an outdoor amphitheater, classrooms, and playgrounds that are used by the community after hours. A large photovoltaic array is intended to inspire the community to support sustainable design. Renamed after Congressman Lewis, the school is a constant reminder to students and the community to carry on his legacy of getting into “good trouble.” *LGM*



MERIT

ASSOCIATE ARCHITECT
Perkins Eastman

LANDSCAPE ARCHITECT
Natural Resources Design

ARCHITECTURE DESIGN TEAM

Mary Rose Rankin, AIA, LEED AP, WELL AP; Sean O'Donnell, FAIA, LEED AP; Karen Gioconda, NCIDQ, LEED AP ID+C; Blair Davenport, AIA; Elyse Smith, AIA, LEED GA; Huyen Nguyen, AIA, LEED AP

ASSOCIATE ARCHITECT DESIGN TEAM

Omar Calderón Santiago, AIA; Heather Jauregui, Assoc. AIA, LEED AP BD+C, O+M, CPHC; Juan Guarin, LEED AP BD+C, WELL AP; Tanya Eagle, AICP, LEED AP BD+C, WELL AP

LANDSCAPE ARCHITECT DESIGN TEAM

Lauren Wheeler

COLLABORATORS

Bowman; CMTA; Educational Systems Planning; Engenium Group; Engineering Consulting Services; Gilbane Building Construction Company/Saxon Collaborative Construction Joint Venture; Heller & Metzger; Nyikos-Garcia Foodservice Design; Polysonics; TCT Cost Consultants; Yun Associates



HOOD MUSEUM OF ART



HANOVER, NH

The Hood Museum of Art

**Tod Williams
Billie Tsien
Architects |
Partners**

The Hood Museum of Art at Dartmouth College is a teaching museum that cultivates direct engagement between students and visitors with a collection of nearly 65,000 objects. Spanning the globe and thousands of years in content, it is one of the oldest

and largest collections of any college or university in the country. Prior to the opening of the original Charles Moore-designed museum in 1985, the collection was housed in various locations. Though previously consolidated under one roof, the 62,400-square-foot renovation and expansion by Tod Williams Billie Tsien Architects was necessary to ensure future safety of the artwork. Mechanical systems were upgraded to better conserve fragile pieces, and the building envelope was rebuilt to modern standards. One of the façades was replaced with bricks that reference the red brick of the original design. Selected for its durability, texture, and thermal insulating properties, the mottled gray brick of the expansion stands in complementary contrast with the sur-

MERIT

ARCHITECTURE DESIGN TEAM

Lead Designers: Tod Williams, FAIA, and Billie Tsien, AIA; Project Team: Paul Schulhof, AIA, Partner; Azadeh Rashidi, AIA, Project Manager; Brian Abell; Jennifer Dempsey; Kyu Y. Huh; Nick Hunt

LANDSCAPE ARCHITECT

Hargreaves Jones

LANDSCAPE ARCHITECTURE DESIGN TEAM

George Hargreaves, Design Director; Mary Margaret Jones, President & CEO; Misty March, Principal; Lulu Loquidis, Senior Designer

COLLABORATORS

Acoustic Distinctions; Allegion; Altieri; Construction Specifications, Inc.; Daniel O'Connell's Sons; DVS; Engineering Ventures; Faithful & Gould; Fisher Marantz Stone Partners; Jensen Hughes; Pentagram; S.W. Cole Engineering, Inc.; Severud Associates; Simpson Gumpertz & Heger; VDA

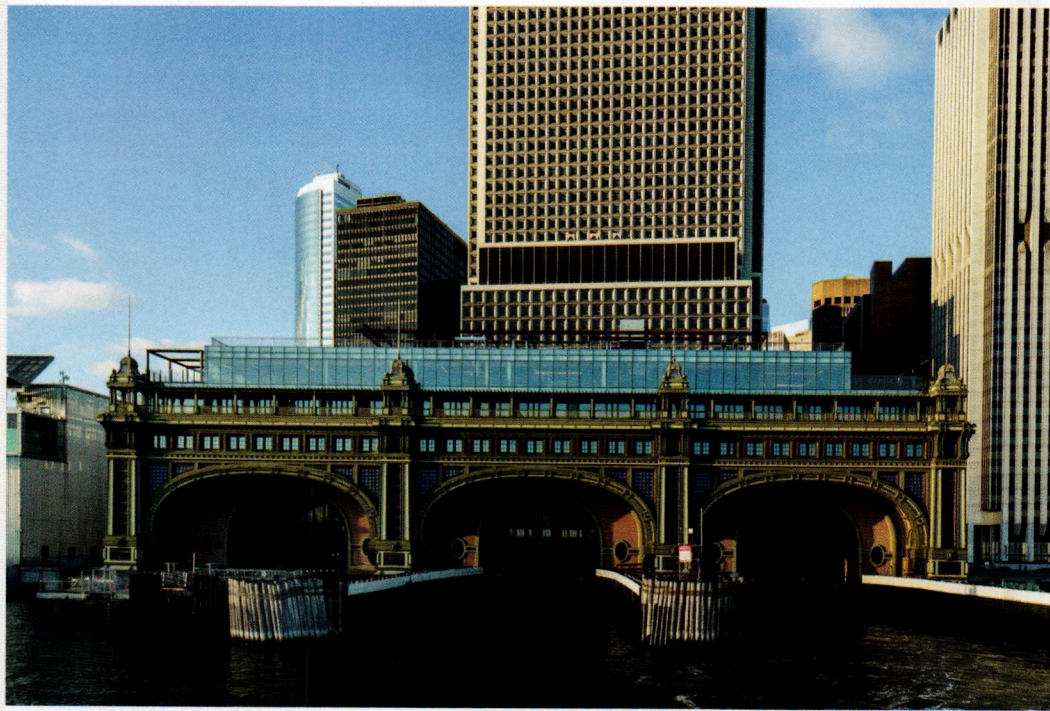
“This is a careful pruning of the original Charles Moore building. The magnetic entry redefines the relationship to the town and back to the Dartmouth Green.”

ASHLEY RAO, AIA

rounding campus buildings. Daylight enters the galleries through repaired skylights. The renovation also enhances the museum's presence on campus and adds more spaces for visitors to explore the museum's holdings. The Bernstein Center for Object Study consists of three dedicated classrooms, where faculty from diverse disciplines and their students can directly engage with the artwork. The expansion's northern façade, facing the busy Dartmouth Green, features a large vitrine window that showcases artwork to passersby. The entry courtyard has been transformed into a publicly accessible atrium. As one of the signature spaces of the expansion, it is used for events held by the college community and for the exhibition of commissioned works of art. **LGM**

It's a great example of historic renovation that incorporates new uses as a way to support the public spaces inside."

ANGELA BROOKS, FAIA



NEW YORK, NY

Battery Maritime Building— Casa Cipriani

Marvel

CITATION

For Navigating the Balance Between Preservation and Activation

ARCHITECTURE DESIGN TEAM

Jonathan Marvel, FAIA, ASLA Affiliate; Tim Fryatt, AIA; Jennifer Olson, AIA, LEED AP; Anne Bannon; Andrew Brown, AIA; Claudia Castillo de la Cruz; Eugene Murphy; Makenzie Leukart, RA

COLLABORATORS

Cave Group; Criterion Acoustics; EP Engineering; Frank Seta & Associates; Higgins Quasebarth & Partners; Langan; Milrose Consultants; MJM Associates Construction; ML Restaurant Solutions; Schwinghammer Lighting; Silman; Star Group; The Office of Thierry W Despont; VDA; Veracity Partners

After years of neglect, Walker & Morris's 1909 Beaux-Arts Battery Maritime Building can resume its pride of place on the New York City waterfront, thanks to the redevelopment and historic restoration project led by Marvel. The reactivated 162,000-square-foot building now caters to a variety of hospitality uses, while the ground floor continues to serve public ferry operations. The building's porte-cochère driveway has been retained, while the two lobbies and a grand ceremonial stair are new. The civic second floor is fully restored as an events venue centered about the 9,000-square-foot Great Hall, which was initially used as a waiting room for ferry passengers and was found to be in severe disrepair. With very few original drawings or fragments of historic fabric available, the design team used surviving millwork and limited photographs

to stitch the room back together and recreate its glass laylight, which is the focal point of the space. A second-floor mezzanine was inserted to house a café and wellness center; the third and fourth floors were reconstructed to support a 47-room boutique hotel. Finally, the fifth floor houses a private membership club with a jazz bar, lounges, and a restaurant offering sweeping views of New York Harbor. As viewed from the water, the reflective glass addition sets the building's reconstructed cupolas and pergolas in relief, restoring the original silhouette of the building on the Manhattan skyline. The structure became a New York City Landmark in 1967, and in 1976 was listed on the National Register of Historic Places. A 20-year campaign by visionary local leaders to save this historic building and a public/private partnership to finance the project has given it a second life. **LGM**



HONOR

ARCHITECTURE DESIGN TEAM
Principals: Amale Andraos;
Dan Wood; Project Architects:
Evgeniya Plotnikova; Troy
Lacombe; Project Team: Zahid
Ajam; Nevin Blum; Ania Yee-
Boguinskaia; Giorgia Cedro; Leslie
Dougrou; Kelly Lee

COLLABORATORS
CCBS Consultants; Cerami &
Associates; Costrak Consulting;
DOSE Engineering; LERA
Consulting Structural Engineers;
Linked By Air; Shawmut Design
and Construction; Tillotson Design
Associates

BROOKLYN, NY

Brooklyn Public Library Adams Street Branch

WORKac

The Adams Street Library, located in the DUMBO Historic District, is the Brooklyn Public Library system's first new branch in more than two decades. It occupies 6,565 square feet on the ground floor of a multistory industrial building that it shares with residential and commercial tenants. The building has been in continual use since it was constructed in 1901. Supergraphic signage on its brick façade reads "LIBRARY" in bold lettering, referencing hand-painted signs that were once ubiquitous in Brooklyn, as it beckons patrons inside. Throughout the interiors, a dialogue exists between the historic and the contemporary. The patinated brick perimeter interspersed with original 15-foot-high window openings is juxtaposed with new pixelated murals depicting nature. A whitewashed timber ceiling is exposed through curved openings in a new dropped ceiling. A series of open spaces surround a porous pavilion, where children's story

time and other activities take place. Months of architect-led community outreach sessions were held in the diverse neighborhoods served by the library, and residents indicated their priority was to have space for youth programming. A focal point of the new branch, the children's area, is elevated so kids can look out over the main reading room to views of the neighborhood, the river, and the Manhattan skyline. Clad in a maple-veneered MDF that is CNC-milled with a custom pattern, the pavilion combines programmed niches for stroller parking and book storage with large curvaceous openings. Two large, flexible multipurpose rooms were designed for people of all ages, adding much-needed community space. Triple-pane windows, an insulated slab, and low-energy lighting and mechanical systems qualify the project for the AIA 2030 Challenge to reduce energy and greenhouse gas emissions in the built environment. **LGM**



It highlighted the tension between the existing building and a bright, colorful, and joyful children's room." ANGELA BROOKS, FAIA

...the architectural...
...the building...
...the design...
...the space...





NEW YORK, NY

Permanent Mission of the United Arab Emirates to the United Nations

Skidmore, Owings & Merrill

The new Permanent Mission of the United Arab Emirates is the first ground-up mission to the United Nations in a decade, and its design addresses both Middle Eastern hospitality and international engagement. The 10-story Indiana limestone-clad building is in keeping with the scale and context of its neighbors. The façade of the building undulates and tapers as it rises, resembling the narrowing spines of the palm leaf, a Middle Eastern symbol of peace. This motif is magnified by a 75-foot-long palm leaf frieze that overhangs a glass entrance and bronze canopy. Solar heat gain is reduced throughout the interior spaces by dark-colored glazing combined with the opacity of the façade. Skidmore, Owings & Merrill (SOM) organized the 75,000-square-foot building into three zones: an entry hall with event spaces; an amenity level and staff offices; and, on the top floors, executive levels and a roof terrace. Circulation and mechanical cores are placed on the sides of the building, which enables open

floorplates. The layout of each floor is inspired by the form of the courtyard, with a central gathering space that is accessible from the main entrance or an elevator lobby. These spaces, stacked directly above one another, begin at the double-height entry hall, which is enveloped in natural, serene materials. The hall and executive levels of the mission are furnished with custom pieces by Lebanese designer Nada Debs, with whom SOM collaborated. The walls, floor, ceiling, and a large sculptural stair are clad in dark, densely veined Northern Canadian limestone. The architects describe the project as a modern-day *Gesamtkunstwerk*, a German term that roughly translates as a work of art inspired by an all-encompassing vision that is realized in every detail, from façade to furniture. The project achieved LEED Gold certification. *LGM*

MERIT

ARCHITECTURE DESIGN TEAM

Partner: Chris Cooper, FAIA; Consulting Partner, T.J. Gottesdiener, FAIA; Principals: Ece Calguner Erzan, IIDA; Emily Mottolose, AIA; Associate Principal: Nathaniel Broughton, AIA; Associates: Charles Harris, AIA; Lauren Kosson, IIDA; Jackie Moran, AIA; Shubhra Singhal; Technical Designer: Oana Bunea-Velea; Interior Designers: Angela Caviezel; Sarah Hatch, Sepideh Khazaei; Architect: Xian Chi; Senior Materials: Fiona McCarthy; FFE Specialist: Cynthia Mirbach; Technical Designer: Norbert Schlotter

COLLABORATORS

Cini-Little; Code Consultants, Inc.; Cosentini Associates; DeSimone Consulting Engineers; DVS; Langan; Pentagram; Philip Habib and Associates; Plaza Construction; SBLD Studio; Thornton Tomasetti; VDA

It is culturally contextual, and looked at how the UAE might respond to space and respect space and not force Western ideations onto the space.”

RONNIE BELIZAIRE, FIIDA

Dave Burk/SOM



“The CLT in its curved form helped create circulation patterns that otherwise might not have been present.”

RONNIE BELIZAIRE, FIIDA

BRONX, NY

Bronx Children’s Museum

O’Neill McVoy Architects

After 10 years of existing as a “museum without walls,” the Bronx Children’s Museum has a new home on the second floor of a decommissioned 1920s powerhouse on the site of the Bronx Terminal Market. A project of the New York City Department of Design and Construction, O’Neill McVoy Architects’s design for the 13,650-square-foot museum engages both urban culture and the natural world that coexist within the borough. The design’s curvilinear geometry, combined with wood and translucent materials, creates spaces that connect children to the landscape. Visitors traverse elevated platforms and mezzanines via gentle ramps and open stairs to find unfolding spaces of discovery. Paths double-function as open, theme-based areas where families can play, learn, and explore local arts, culture,

science, community, and natural resources through interactive stations. One of the museum’s primary narratives is that “water connects us all.” To reach the “Waterways” exhibit, the floor inclines so viewing platforms are elevated to the height of the windowsills and children can see the river. Walls, guardrails, doors, stairs, and floors are all made of cross-laminated timber and fabricated with advanced digital technology, allowing for varying radii arcs to form organic space. The architects were inspired by Swiss psychologist Jean Piaget’s 1967 study, “The Child’s Conception of Space,” which proposed that children begin to understand their environment through proximity and separation, order and enclosure, and continuity and openness. The project achieved LEED Gold certification. *LGM*

CITATION

For Innovative Use of Curved CLT to Encourage Fluid Movement

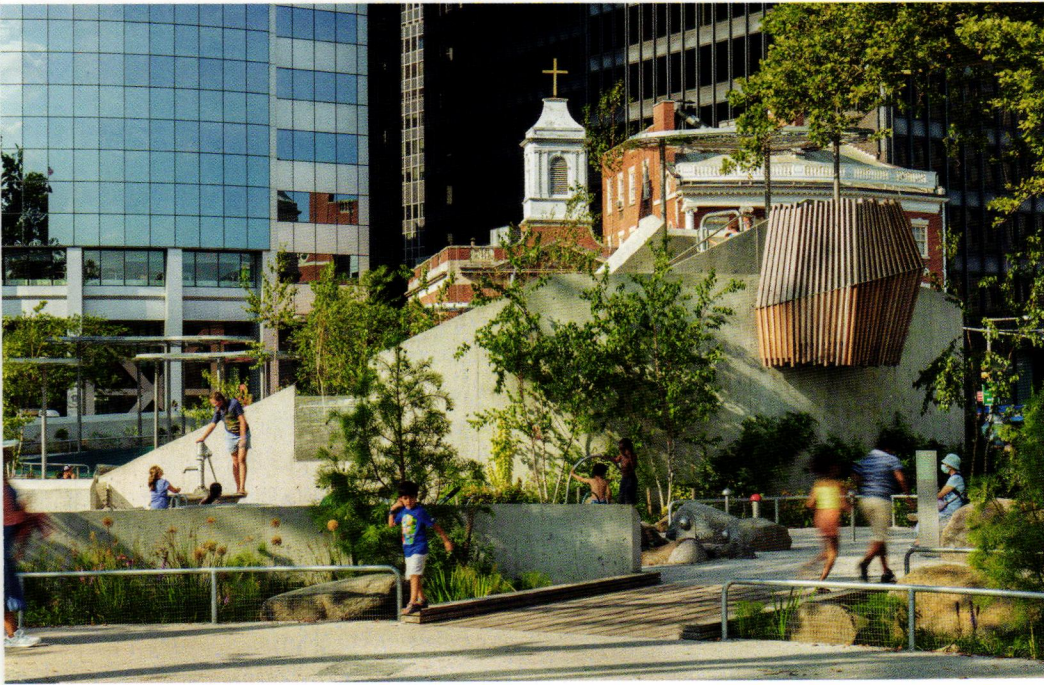
ARCHITECTURE DESIGN TEAM

Principals: Beth O’Neill; Chris McVoy; Associate-in-Charge: Ruso Margishvili; Project Architect: Richard Stora; Project Team: Penelope Phylactopoulos; Meghan O’Shea; Trevor Hollyn Taub; Irmak Ciftci

COLLABORATORS

A Quest Corporation; Accu-Cost Construction Consultants, Inc.; ads ENGINEERS; Code LLC; Construction Specifications, Inc.; NYC Department of Parks and Recreation; Plus Group Consulting Engineering; Silman; Tillotson Design Associates; TM Technology Partners





NEW YORK, NY

Battery Playscape

BKSK

The Battery Playscape, spearheaded by BKSK Architects, is situated at the southernmost tip of Manhattan, where the cityscape converges with nature. The location is ecologically significant, as it lies at the intersection of water and land and features a natural and constructed coastline. In the aftermath of Superstorm Sandy, the one-and-a-half-acre playscape was conceived as a response to the site's flooding history and its future vulnerability. The park, which includes the playground, has been formed by numerous landfill operations carried out over several centuries. As a result, a significant portion of the area is situated at a low elevation, making it susceptible to storm surge, strong winds, and flooding from inland sources. The playscape narrates the story of resilience and intertwines it with play, as the last element of the Battery Conservancy's master plan to revitalize the formerly rundown park. The use of impermeable paving is clearly evident in directing sur-

face runoff to lush rain gardens, which are intersected by footbridges. Additionally, plants are strategically incorporated to enhance the site's resilience and foster visitors' connection to nature. Through immersive, accessible full-body play, the playscape brings to life the vision of a lush, green future, complete with natural topography and visible water management systems. Opened in 2021, the project is designed to recover from flooding repeatedly, a testament to its aim to underscore the need for the built environment to respond to climate change. *RT*

“There are endless ways to find objects that are responsive to different kinds of users.”

GIA BIAGI

MERIT

LANDSCAPE ARCHITECT

Starr Whitehouse

ARCHITECTURE DESIGN TEAM

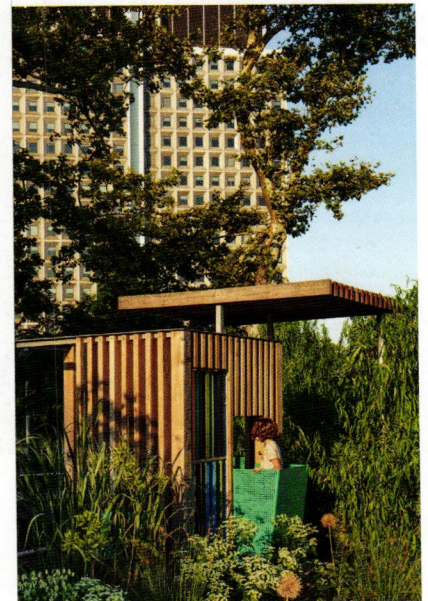
Partner in Charge: Joan Krevlin;
Principal: Harpreet Dhaliwal; Project
Manager and Associate: Cindy
Lordan; Chung-Wei Lee

LANDSCAPE ARCHITECTURE TEAM

Partner in Charge: Laura Starr;
Principal and Project Manager:
Jeffrey Poor

COLLABORATORS

Bob Schwartz & Associates;
Conversano Associates; Fine
Concrete; Maglin Site Furniture;
MTWTF; PJS Group; Richter
Spielgeräte; Sherwood Design
Engineers; Site Masters, Inc.; SITU
Fabrication; Weidlinger Associates;
Wesler-Cohen Associates



“The bookshelves are made into tables. That kind of overlay of the private into the public realm becomes a really rich moment.”

NONDITA
CORREA MEHROTRA

CITATION

For Provoking Questions on Ownership of the Public Way

ARCHITECTURE DESIGN TEAM

Nahyun Hwang; David Eugin Moon;
Helen Winter; Fernanda Carlovich

COLLABORATORS

82nd Street Partnership; Ellana
Construction Consultants;
Outsource Consultants; Urban
Design Forum; Van Alen Institute

QUEENS, NY

Barco de Papel Librería y Centro Cultural

N H D M Architects

This vital cultural center is the only surviving Spanish language literature bookstore in New York City. Located in Elmhurst, Queens, one of the most diverse neighborhoods in the United States, the bookstore has served for almost two decades as a meeting place for Latin American artists, poets, writers, researchers, immigrants, and diaspora residents. Slated for completion in 2023, the renovation will enhance the space and accessibility of the renowned institution. This includes adding spaces for community activities, altering the façade to improve street presence, installing an operable window wall, and creating new mobile elements. These

changes will transform the possibilities for this intimate space, while also adding an outdoor public area for events and expanded bookstore operations. To accommodate the institution's increasing programming requirements and establish a more inclusive relationship with the surrounding community, the project aims to explore different approaches for expanding and exposing Barco de Papel to the neighborhood's daily street activities. The project introduces new mobile furniture, such as a horizontal bookcase/table that spans through the store's façade, encouraging longer engagement time with literature and facilitating conversations and workshops. **RT**

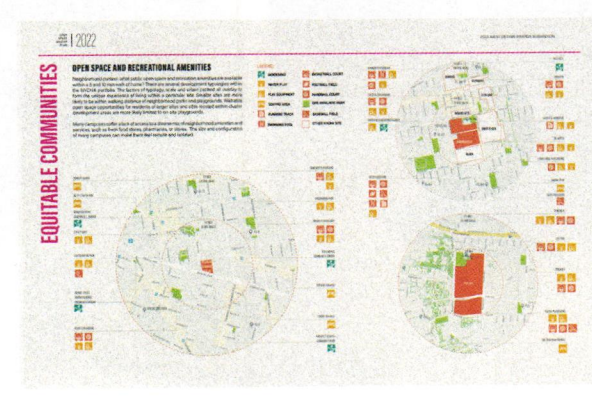
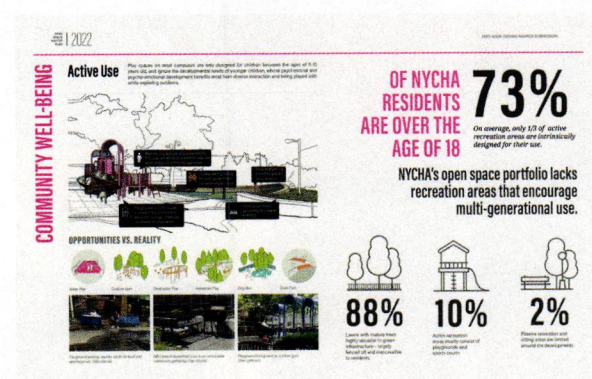
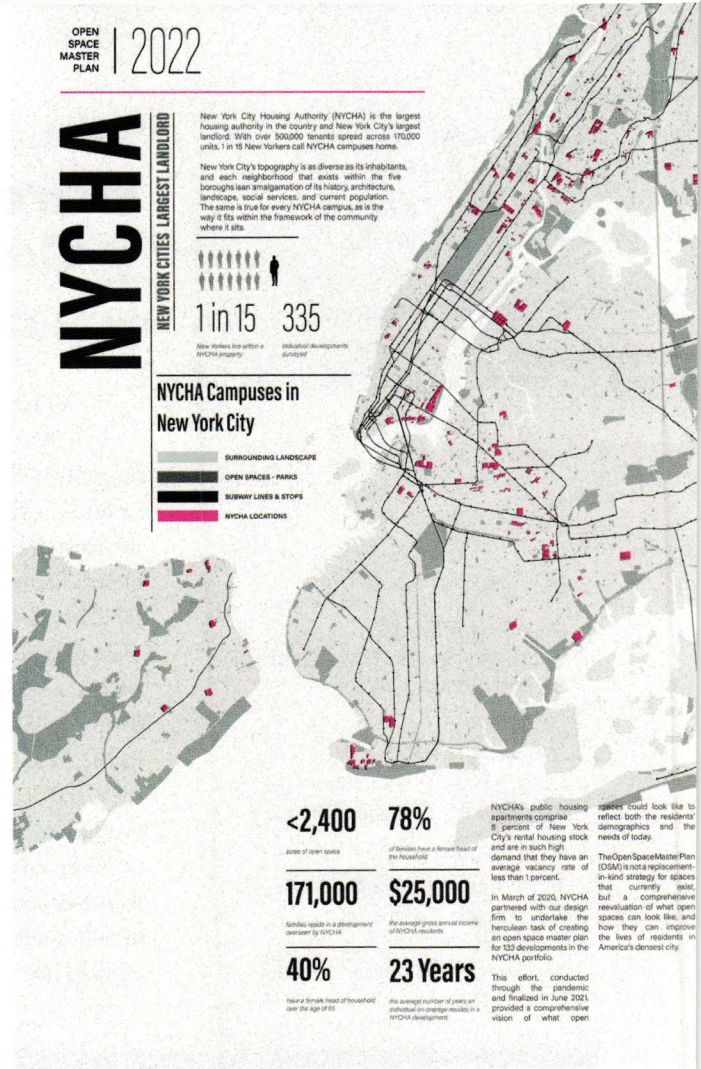


NEW YORK, NY

New York City Housing Authority Open Space Master Plan

Grain Collective and Nancy Owens Studio

With nearly 500,000 tenants in 170,000 units, the New York City Housing Authority (NYCHA) is one of the biggest landlords and public housing authorities in the United States. Surprisingly, only a fraction of the 2,400 acres of urban land on which NYCHA's campuses are situated is available for residential use: Most of the open space is fenced off, and only 2% of it is designated for recreational use. The NYCHA Open Space Master Plan by the Grain Collective aims to revolutionize public housing in New York by prioritizing residents' quality of life. The project proposes a central commons for recreation and gathering, resident-controlled entrances with micro plazas, pathways for circulation, and a gateway to host community events and define the site's character. The plan is grounded in principles of active design, community building, and multigenerational use. It hopes to restore access to mature trees and promote a greener future for NYCHA residents and the city. Though nearly half of the city's playgrounds are located on these campuses, they are largely unused because a vast majority of NYCHA residents are adults—very few active recreation areas are designed for residents over 18 years of age. The Open Space Master Plan doesn't operate under the assumption of a one-to-one replacement strategy for current open spaces. Instead, it aims to comprehensively reassess what open spaces can look like in the most densely populated city in the country. *RT*



“It’s a great example of a private entity funding a public space.”
ANGELA BROOKS, FAIA



NEW YORK, NY

550 Madison Garden

Snøhetta

The garden at 550 Madison converts the building’s public space into a lush green oasis. The redesign pays tribute to the natural history of the region, the architectural heritage of the building, and the bustling neighborhood. It is the only open space in the East Midtown District that is both vegetated and accessible to the public,

inviting passersby and office workers from the renovated tower to connect with their surroundings and each other. As a privately owned public space, it highlights the potential for these spaces to enhance the urban landscape of New York City. The garden is divided into six outdoor rooms, each with a distinctive social atmosphere. The circular spaces are designed to encourage visitors to pause and enjoy the garden, providing a range of experiences throughout. People can gather to have lunch or socialize, find a moment of quiet next to the water feature, or establish a tangible connection with nature in the midst of the busy city. **RT**

CITATION

For Achieving a New Level of Expression for Public Space

ARCHITECT OF RECORD
Adamson Associates

LANDSCAPE ARCHITECT
SiteWorks

ARCHITECTURE DESIGN TEAM
Jackie Martinez; Jake Levine, AIA; John Oliver; Darlene Montgomery; Nick Anderson; Michelle Delk; Craig Dykers, FAIA

COLLABORATORS
AECOM Tishman; Arup; Atelier Ten; Fried Frank; JB&B; Langan; Milrose Consultants; Phyto Studio; Thornton Tomasetti; Two Twelve; VDA

INDEX OF COLLABORATORS

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WALKER PARKING CONSULTANTS

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PLAYGROUND CONSULTANT

EARTHSCAPE

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NATURAL LEARNING INITIATIVE

New York City Housing Authority
Open Space Master Plan

PLAYGROUND EQUIPMENT

RICHTER SPIELGERÄTE

Battery Playscape

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SITE MASTERS, INC.

Battery Playscape

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**ROBERT SCHWARTZ &
ASSOCIATES**Battery Playscape
TheatreSquared**STRUCTURAL
ENGINEER****ARUP**

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ENGINEERS**Permanent Mission of the United
Arab Emirates to the United Nations**DOUMIT KHOURY**

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Adams Street Branch**MCNAMARA SALVIA
STRUCTURAL ENGINEERS**

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**ROSENWASSER / GROSSMAN
CONSULTING ENGINEERS**

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DESIGN ASSOCIATES**

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SUSTAINABILITY**ADS ENGINEERS**

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TRANSPORTATION****MICHAEL BLADES &
ASSOCIATES**

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JENKINS AND HUNTINGTON

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WINDOWS**SKYLINE**

One South First (residential)

SCHUCO

One South First (commercial)

DESIGN DETAILS

Each year, *Oculus* dedicates some space within the Design Awards issue to highlight the project selected by the jury as Best in Competition. This year, the jury did not choose an overall winner, so instead we decided to use this space to take a closer look at six of this year's award-winning projects, focusing on the features that helped make them unique—including curvaceous surfaces in glass, MDF, concrete, cross-laminated timber (CLT), and stainless steel, which sets a theater like a jewel in a New York City park.

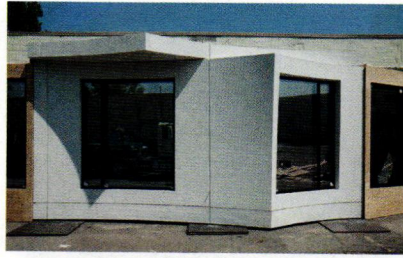
BY RITA CATINELLA ORRELL



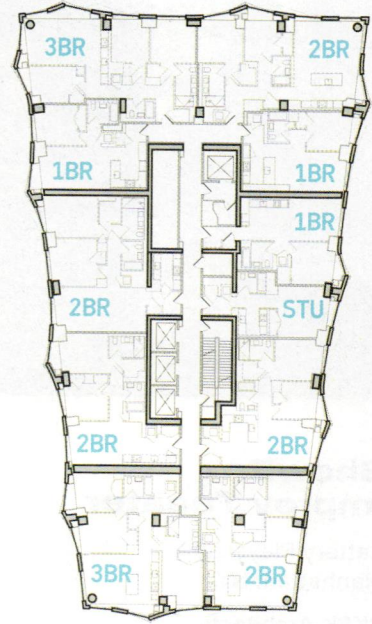
Pre-cast Concrete Façade Panels

11 Hoyt
Brooklyn, NY
Studio Gang

The pre-cast concrete façade panels cladding 11 Hoyt in Brooklyn are designed to take a live load—an industry first for envelopes. Scalloped edges migrate across the high-performance façade of the 57-story condominium tower, pushing out the plan to maximize views of the neighborhood and create expanded living spaces with built-in window seats as deep as three feet. Prefabrication enabled faster construction, significantly reducing cost and impact to the neighborhood. The 1,155 volumetric wave elements were created by casting



the panels onto plywood bent onto CNC-cut ribs. Each panel was formed with more rebar than is typical in flat pre-cast slabs, with reinforcing embedded within for additional stiffness. The design team conducted an in-depth quantities analysis to limit the volume of material used without diminishing the building's sculptural quality. Exterior projections of up to three feet, nine inches offer the condo building more spatial and visual interest—inside and out—in an efficient way.

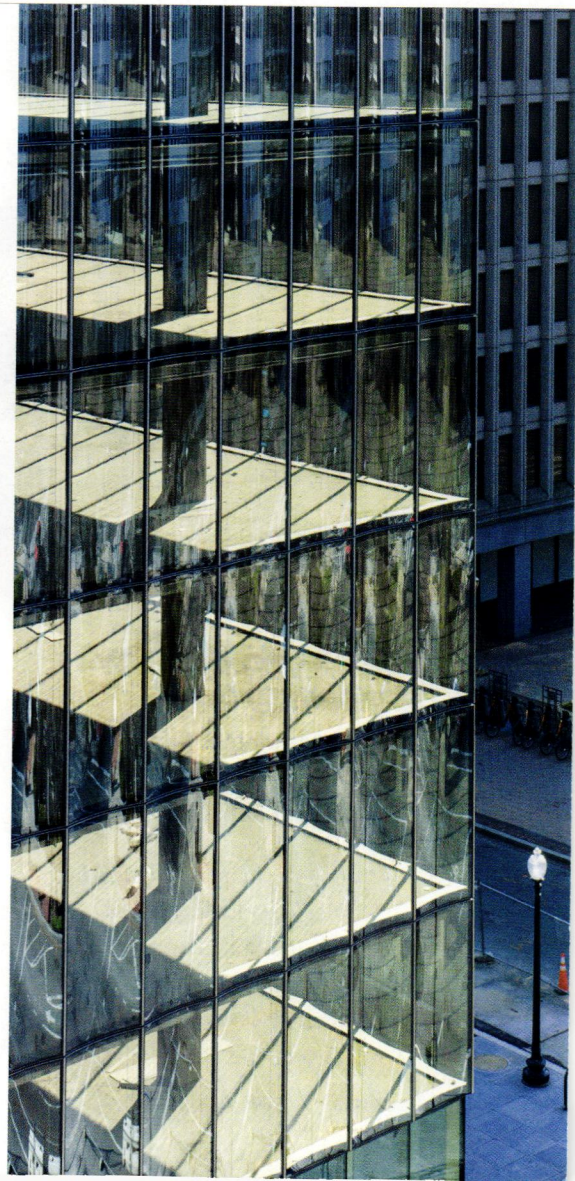
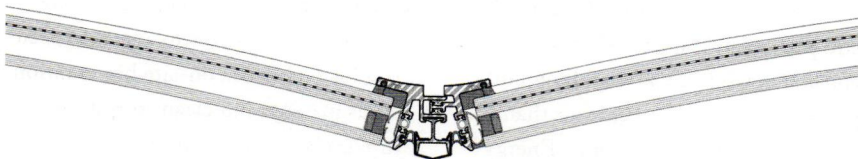


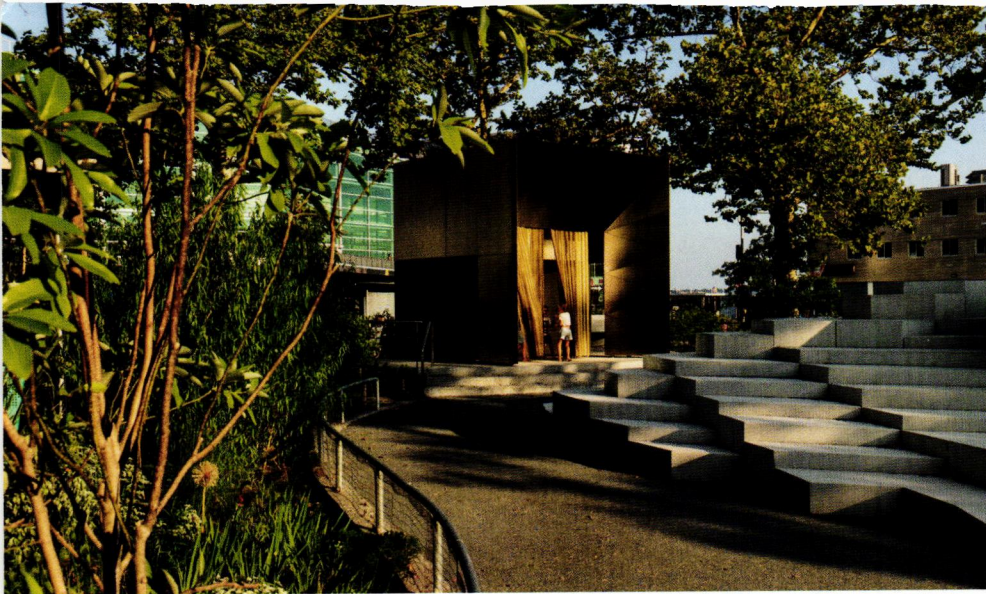
Glass Façade

2050 M Street
Washington, DC
REX

2050 M Street is an 11-story, LEED Gold office building in Washington, DC, that leveraged its façade to create a memorable identity and provide hyper-transparent, mullion-free, floor-to-ceiling glass for tenants. A total of 978 identical insulated glass panels—measuring 11 feet, three inches

tall by five feet wide—were subtly curved to a nine-and-a-half-foot radius using a bending tempering furnace that heats and curves flat glass with geometric precision and no distortion. The inherent rigidity of the curved glass eliminates the need for structural mullions—leaving only a minimalist unitized frame that improves sightlines, increases usable floor area, and reduces the thickness of the monolithic outer lite for greater transparency. A subtly reflective pyrolytic coating on the glass' exterior and a high-performance low-E coating applied within the glass' insulating cavity reduce solar heat gain and meet thermal performance requirements. Paired with the fluted panels, this creates an unusual kaleidoscopic effect of repetitive transparency and reflection that simultaneously animates and dematerializes the façade.





ShowBox Improv Theater

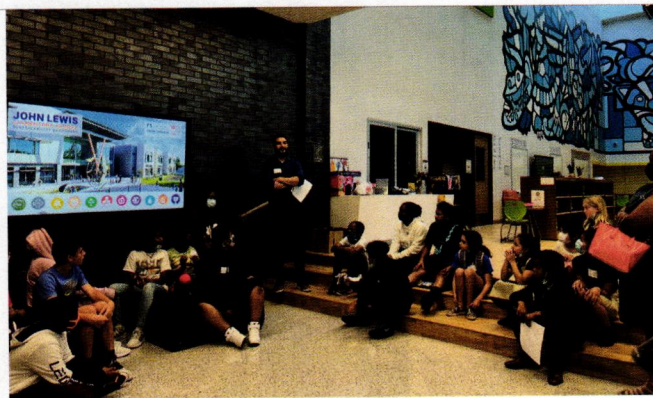
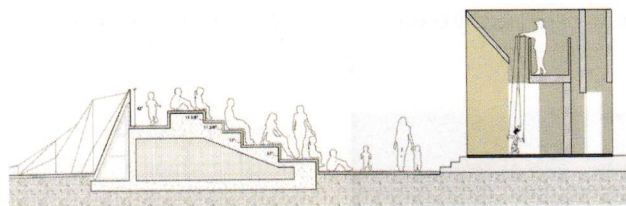
Battery Playscape
Manhattan, NY

BKSK Architects

The Battery Conservancy worked closely with puppeteer Basil Twist and The Jim Henson Foundation to create the ShowBox theater, the first improv theater in a New York City playground. The “jewel” of the Bat-

tery Playscape, the 14-foot, two-toned, stainless-steel-clad cube was designed by BKSK Architects and fabricated by SITU Fabrication to withstand water, impact, and contact with lots of little

fingers. Used for public performances, local school programs, and imaginative play by the public, ShowBox features a nine- by nine-foot champagne-colored stainless-steel proscenium, completed with a bronze mesh curtain from GKD Metal Fabrics and rigging for student-made scenery. Inside the structure, hooks and rods are available for performers to hang puppets or set pieces when not in use. While the partitions in the theater are all fixed, a concealed door at the back of the theater can be unlocked to allow performers to climb a ladder to the marionette bridge above the stage. A smaller stage for hand puppets is located around the side of the main stage, facing an open area where kids can gather close to enjoy the performance.



Net Zero Energy Achievement

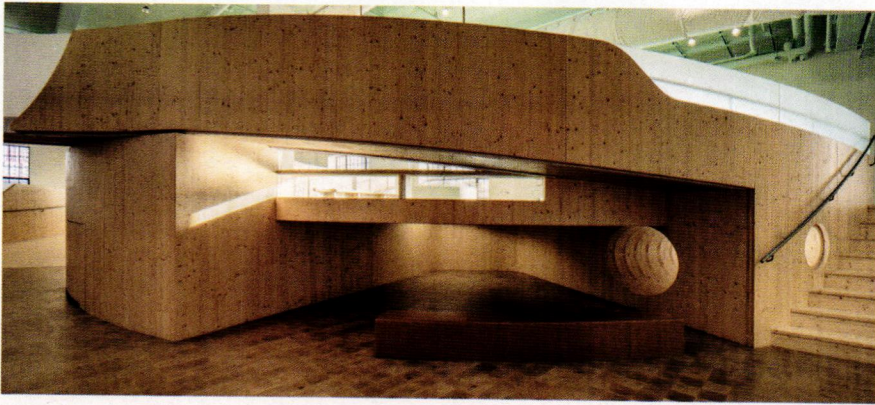
John Lewis Elementary School
Washington, DC

Perkins Eastman DC

Designed to be the world’s first Net Zero Energy, LEED Platinum, and WELL-certified school, John Lewis Elementary sets a global benchmark for learning environments.

Intended to offer a “Net Positive Education,” the school supports the health and education of students from a daylight, thermal comfort, acoustic, and air-quality perspective. To help accomplish this, pipes from a geothermal well field located beneath the playground and playing field heat and cool air and water, while an air-handling unit provides 30% more outside air than code minimum requirements. Energy

use is offset in surplus by photovoltaic panel arrays on the roof used to heat water, satisfy plug loads, and address the electrical needs of the building. Sunshades and light shelves reduce glare and distribute light evenly, while carbon dioxide sensors communicate with building systems to adjust to occupant loads. Finally, on-site bioretention ponds manage and clean stormwater through layers of filtration.



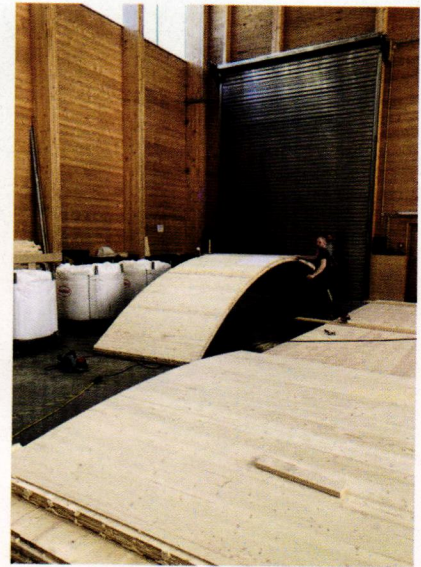
CLT Digital Fabrication

Bronx Children's Museum
Bronx, NY

O'Neill McVoy Architects

As the borough's first cultural facility for young children, the Bronx Children's Museum utilizes natural materials, curvilinear geometry, and spatial flow to connect kids to the Bronx's

natural landscape and waterfront. Walls, guardrails, doors, stairs, and floors made of CLT fabricated with advanced digital technology allow for varying radii arcs to form organic spatial curves—the first use of curved CLT in the U.S. O'Neill McVoy Architects worked with Austrian fabricator KLH to devise a way to make large panels using custom molds with the CLT material, not unlike how Charles and Ray Eames made their breakthrough



laminated plywood leg splints in 1943. The CLT panels were site-routed to structurally interlock with recycled acrylic partitions, and clear sealers eliminated the need for metal stud assemblies and finishes.

CNC-milled MDF Wall

Adams Street Library
Brooklyn, NY

WORKac

A maple-veneered, CNC-milled, MDF wall surfacing is one of the contemporary interventions integrated into the historic building that houses the Adams Street Library in Brooklyn.

Surrounding the children's section and multipurpose room, the wall's brick-like pattern adds warmth, breaks up sound in the main reading room, and resonates with the highly textured existing walls and ceilings in the space. At the millworker's suggestion, WORKac used MDF instead of plywood to create cleaner holes for the pattern. The wall is separated from the ceiling to differentiate between old and new, hide the mechanical equipment, and expose more of the existing ceiling. A curtain-shaped entryway to the

kid's room creates a sense of fun and drama, while a big elliptical opening serves as a "balcony" to allow kids to look out over the reading room to the windows. The community room has the only opening in the pavilion that

was required to be closed off acoustically from the rest of the space. To make sure visitors do not walk into the sliding door's glass, the team created a frit pattern on the glass, mimicking the pattern of the millwork panels. ■



2023 HONORS & AWARDS LUNCHEON

April 20th
Cipriani Wall Street

Save the Date



Please Save the Date for the 2023 Honors and Awards Luncheon, occurring on April 20, 11:30am-2:00pm.

Join us as we celebrate the 2023 AIA New York Design Awards winners and the recipients of the Medal of Honor, Champion of Architecture Medal, Architecture in Media Award, and New Perspectives Award.

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Call for Summer 2023 Op-Eds

INNOVATIONS IN K–12 EDUCATION SPACES

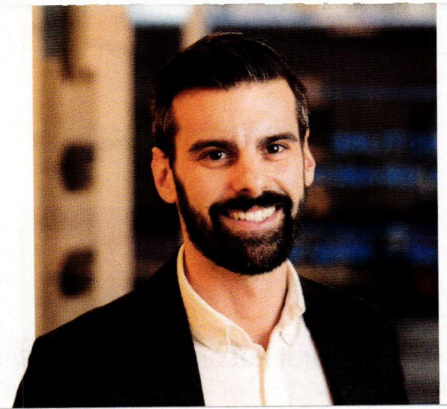
The Summer 2023 issue of *Oculus* will explore innovations in K–12 educational environments in an all-digital format. Learning spaces for our youngest citizens have a larger role to play than ever before: They serve as platforms for launching lifelong interests, while supporting the most vulnerable members of our population—and their educators and communities—and often must contend with scarce resources and budgets in the process. This issue will examine the architecture, pedagogies, and people advancing design for education today.

The editors invite readers to submit 800-word op-eds or captioned visual comments focusing on the topic of K–12 educational spaces and the architect's role in advancing conversations about the future of schools.

Please submit materials to editor@aiany.org by May 1.

A Time of Transition

BY **JESSE LAZAR**, INTERIM EXECUTIVE DIRECTOR, AIANY/CENTER FOR ARCHITECTURE



The arrival of spring naturally turns our attention to renewal, rebirth, and engagement, and we can feel the energy in the city as the days lengthen and the sky brightens. This year, the season heralds some important developments at the AIA New York Chapter and the Center for Architecture.

First, a full three years after the pandemic forced us to close our doors on LaGuardia Place, we are roaring back with a packed schedule of exciting events, stimulating lectures and talks, and community-building committee meetings and other offerings. It's once again normal to see a full Tafel Hall on

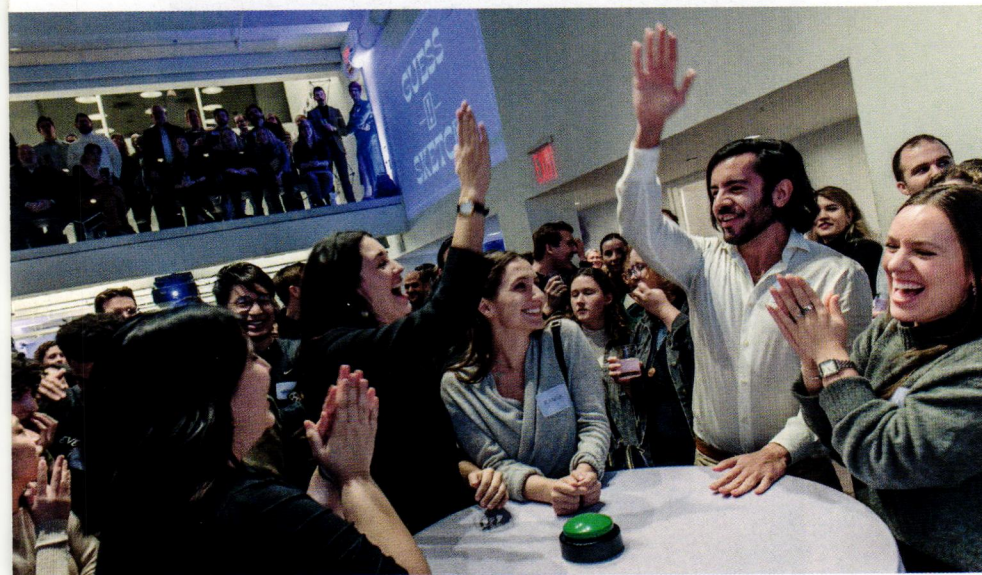
weekday evenings, school groups learning in our spaces during the day, and visitors from all over the world enjoying our exhibitions on Saturday afternoons. Next, on the policy and advocacy front, the reemergence of vibrant life in New York City post-pandemic has brought many exciting and challenging public issues to the forefront. AIANY has been working to place our members and the greater architecture and design community at the center of the most urgent policy conversations, particularly around housing, public space, and the city's plans for a more sustainable future. This has meant working with coalition partners

We are roaring back with a packed schedule of exciting events.

to support and influence housing plans coming out of Albany and pushing the city to reimagine and prioritize public space—and, indeed, this spring we celebrate the appointment of our first-ever chief public realm officer, Ya-Ting Liu. We are also collaborating with city agencies on procurement reform, making Local Law 97 work, and many other issues. And, finally, we are embracing this period of transition after saying goodbye to our executive director of seven years, Ben Prosky, Assoc. AIA. I am privileged to be serving as interim executive director this year, as the AIANY and Center boards engage in deep strategic work concerning the direction and goals of both organizations. That work will continue for the next year, while we also launch a search for our next leader. In the meantime, our dedicated staff are doing more than ever to advocate for our members, deliver top-notch programming, and communicate to a constantly growing audience about the value of architecture and design in their lives and in the life of the city.

Happy Spring! ■

The Center for Architecture welcomed architects, design professionals, and the public to its space on March 9 for Guess-A-Sketch. The architecture-themed, Pictionary-style tournament raised \$89,250 to support the Center for Architecture's mission of providing design education programs for children and adults.



Architectural
Record's



The DESIGN:ED Podcast by *Architectural Record* takes you inside the profession through informal conversations with the field's leading architects and designers. Tune in to hear inspiring stories from design leaders, posted twice a month.

Hosted by Austin, Texas-based architect Aaron Prinz, *Architectural Record's* DESIGN:ED podcast features the most renowned architects of our time – such as Thom Mayne, Deborah Berke, Bjarke Ingels, Michael Murphy, and Billie Tsien, as well as rising professionals in the next generation, such as Pascale Sablan, Jesus Robles Jr, and Jenny Wu.

MARCH PODCAST GUESTS:

Cade Hayes & Jesús Robles Jr. and Ronald Rael & Virginia San Fratello



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Jesús Robles Jr.**
DUST



**Ronald Rael &
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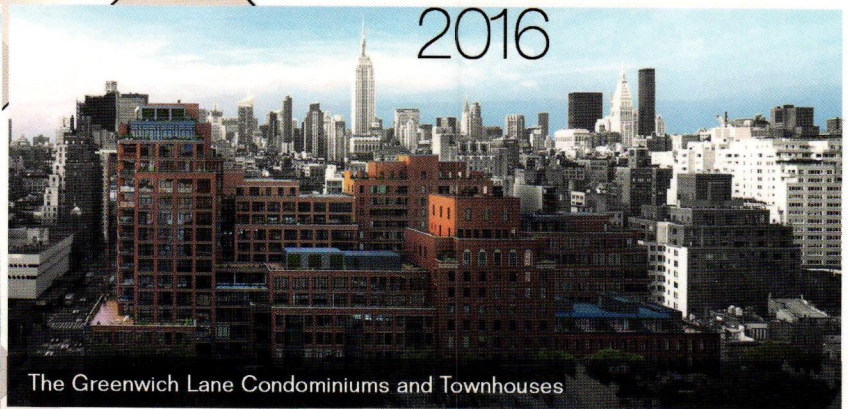


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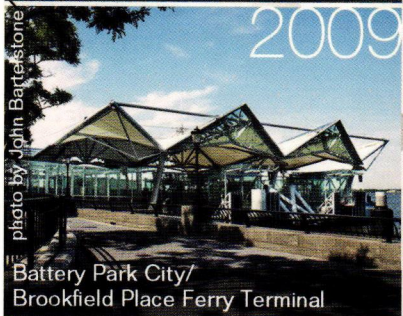
1988

Shearson Lehman Brothers Plaza



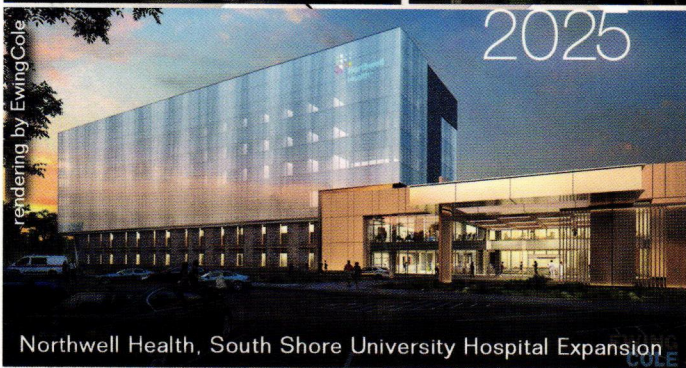
2016

The Greenwich Lane Condominiums and Townhouses



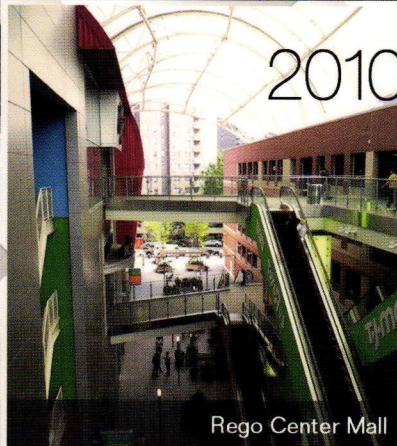
2009

Battery Park City/
Brookfield Place Ferry Terminal



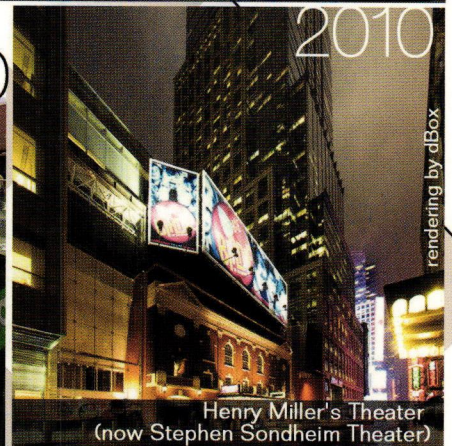
2025

Northwell Health, South Shore University Hospital Expansion



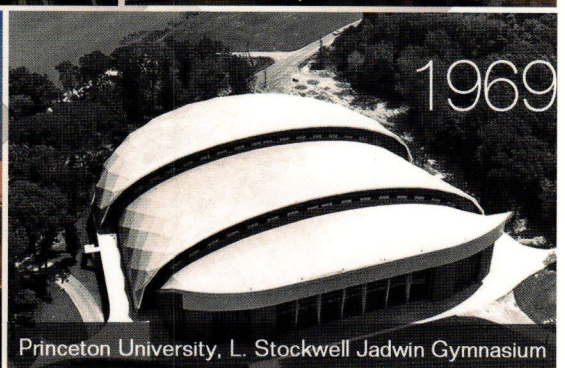
2010

Rego Center Mall



2010

Henry Miller's Theater
(now Stephen Sondheim Theater)



1969

Princeton University, L. Stockwell Jadwin Gymnasium

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