

An aerial photograph of a modern playground. The ground is covered in large, horizontal stripes of blue and green. In the center, there are two tall, yellow slides. To the left of the slides, a silver car is parked. Above the slides, a white truck is parked. The playground is surrounded by trees and a wooden fence. At the bottom, there are several wooden benches and a person sitting on one of them.

Oculus

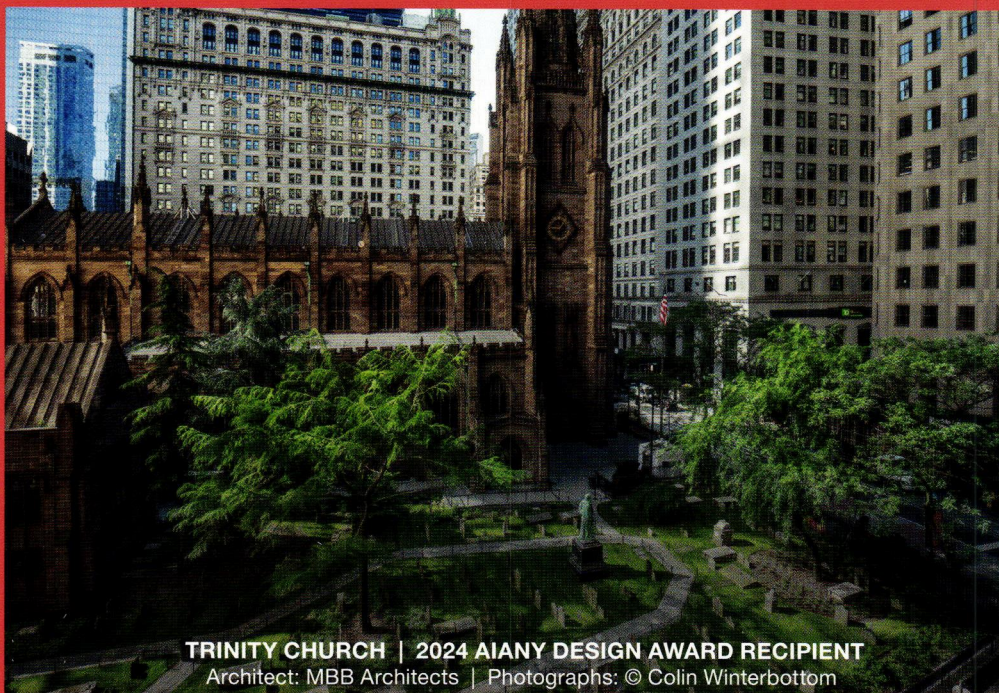
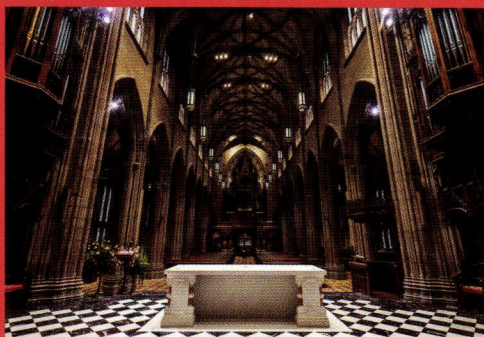
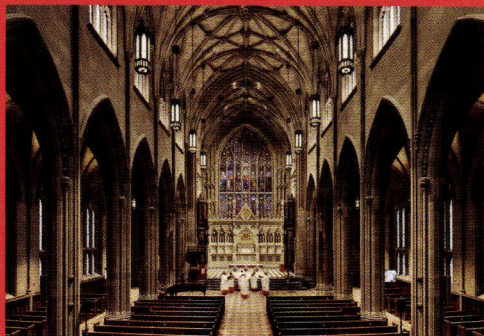
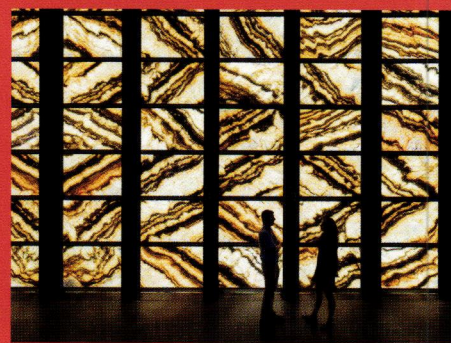
Spring 2024

A Publication of
AIA New York
Volume 86, Issue 2
\$10

2024 AIA NY DESIGN AWARDS



PERELMAN PERFORMING ARTS CENTER | 2024 AIANY DESIGN AWARD RECIPIENT
 Design Architect: REX | Executive Architect: Davis Brody Bond | Photographs: © Iwan Baan Photography

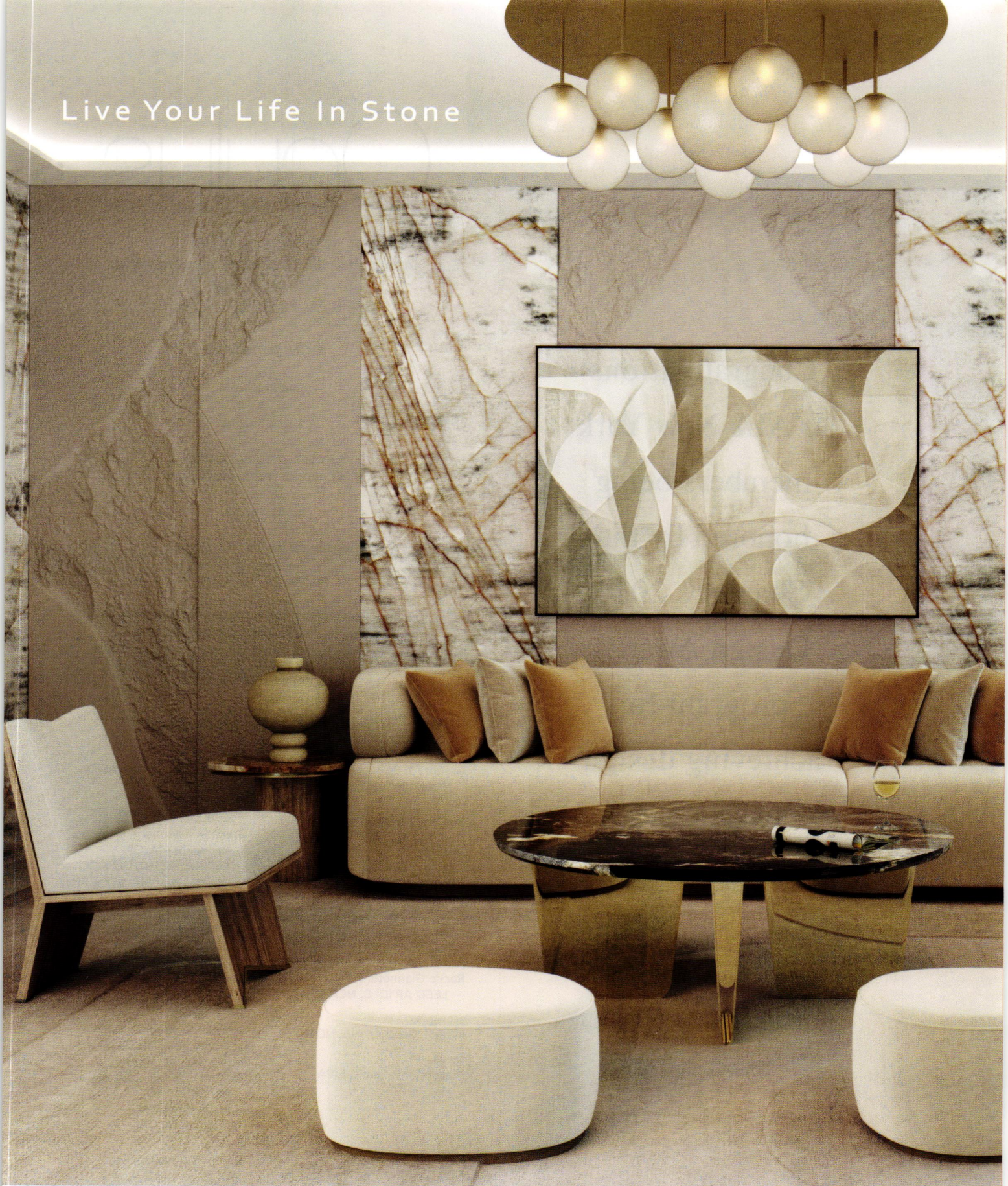


TRINITY CHURCH | 2024 AIANY DESIGN AWARD RECIPIENT
 Architect: MBB Architects | Photographs: © Colin Winterbottom

Sciame Construction proudly oversaw the construction of both the **Perelman Performing Arts Center (PAC NYC)** and the comprehensive restoration of **Trinity Church**, serving in the role of Construction Manager for both projects.

We extend our congratulations to these project teams and to LEVENBETTS, Davis Brody Bond, and all the other recipients of the 2024 AIANY Design Awards.

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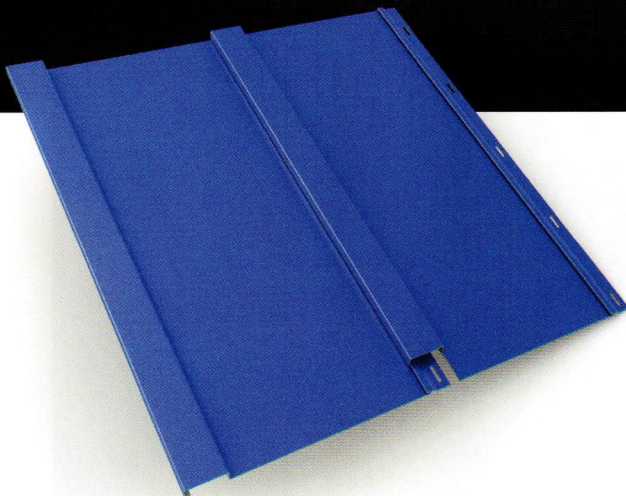
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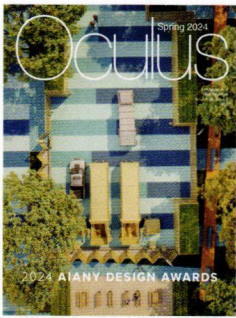
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2024 AIANY DESIGN AWARDS



Cover: A proposal for modernization of NYCHA housing waste yards by Grain Collective and NDNY Architecture + Design looks at the wider impact of waste yards on the city. The model pictured depicts spatial elements that would affect the experience of waste disposal at a human scale and improve each neighborhood's streetscape. The project is currently out for bid. See page 48 for project information.

14 HONOR AWARDS

16 FIVE TAKEAWAYS FROM THE AIANY 2024 DESIGN AWARDS

By Rita Catinella Orrell

20 INTRO & JURY

22 ARCHITECTURE

HONOR

Saint Sarkis Church and Community Center
David Hotson Architect

Trinity Church Wall Street
MBB Architects

Perelman Performing Arts Center
REX

MIT Kendall Square Site 5
Weiss/Manfredi

MERIT

Lasting Joy Brewery
Auver Architecture

NXTHVN
TenBerke

Bedford Green House I
ESKW/Architects

m.o.r.e. CLT Cabin
Kariouk Architects

Brooklyn Public Library East Flatbush Branch
LEVENBETTS

Powerhouse Arts
PBDW Architects

International African American Museum
Pei Cobb Freed & Partners

CITATION

Robert Olnick Pavilion
Alberto Campo Baeza and MQ Architecture

Moody Amphitheater

Thomas Phifer and Partners

Richard Gilder Center for Science, Education, and Innovation
Studio Gang

40 INTERIORS

HONOR

Galerie56
SheltonMindel

MERIT

Arts & Letters Creative Co.
ARCHITECTUREFIRM

Schiff House Daycare Center
Michielli + Wyetzner Architects

44 PROJECTS

HONOR

Newark Liberty International Airport, Terminal C, Recomposure Benches
HNTB

The Refreshing Waters
Interboro Partners

CITATION

NYCHA Waste Yard Redevelopment
Grain Collective and NDNY Architecture + Design

Mini Tower One
MODU

50 URBAN DESIGN

MERIT

After School Detroit: Detroit Vacant Historic Schools Disposition Strategy
Interboro Partners

51 INDEX OF COLLABORATORS

Departments

6 Letter from the President:

Voices As Bridges: Amplifying Pathways to Belonging

By AIANY President Gregory T. Switzer, AIA, NOMA, NCARB

8 Letter from the Editor:

A Starting Point for Inspiration

By Oculus Editor-In-Chief Jennifer Krichels

10 Contributors to This Issue

11 On View: Constructing Hope: Ukraine; NYU's Grey Art Gallery Moves Into New Home

55 Index to Advertisers

Summer 2024: Call for Op-Eds

56 Last Word: Democracy in Design

By Jesse Lazar, Assoc. AIA, Executive Director, AIANY/Center For Architecture

A Starting Point for Inspiration

BY OCULUS EDITOR-IN-CHIEF JENNIFER KRICHELS



On a recent visit to the American Museum of Natural History's Gilder Center with my family, my six-year-old son stepped into the year-old addition's cavernous atrium, stared up and turned his body in wonder. "Mommy!" he exclaimed. "Are we inside a real asteroid?" The swooping, shotcrete-textured forms of Studio Gang's design do what architecture is meant to do—support different experiences for different people, whether evoking a foreign celestial body for a child, sparking scientific curiosity for museumgoers, or easing physical entry barriers for those who can't contend with the museum's original grand staircase facing Central Park West.

The idea of architecture in its best, most versatile iterations is what makes putting together the AIA New York Chapter's annual Design Awards issue each year such a joy for the magazine's staff. The jury's unique areas of expertise and the diversity of the entries spark new conversations during every iteration of the program, and this year was no exception. If I had to tease out one thread from the jurors' comments during their deliberations and awards symposium conversation, it would be that they praised projects that showed thinking and strategies that could be replicated on both large and small scales.

Take, for example, comments by juror Frank Harmon, FAIA, about MODU Architecture's design for Mini Tower

One, an addition to the rear elevation of a multifamily residential building in Brooklyn. According to the architects, the tower adds 30% more area to the existing structure while requiring just 12% additional energy, which they have offset with a rooftop solar array. "What it meant," said Harmon in his commentary on the project, "was that if you adopted this approach or some version of it, you could double the density of a district, and you could double the population without building a single street." The project wasn't only locally impactful, but perhaps a workaround to bureaucratic slowdowns: "You might also find a way to bypass the immensely complicated regulations about creating affordable housing and the resistance of communities to that, and help solve this very pressing issue of housing in New York. I thought it was a brilliant suggestion about an intervention." He connected the design potential of a project like MODU's with the writing and research of ecologist and conservationist Douglas Tallamy. "He observes that if each of us took care of our little garden plot and created pollinator gardens or planted oak trees, we could have more of an effect on the entire environmental health of the country than all the national parks put together."

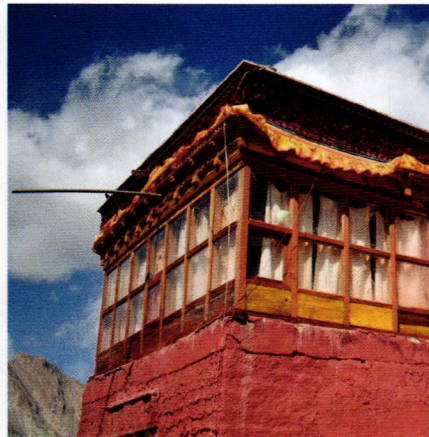
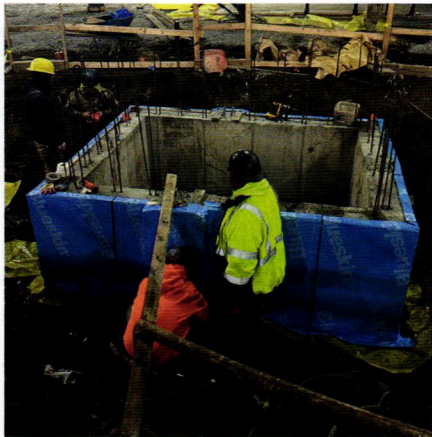
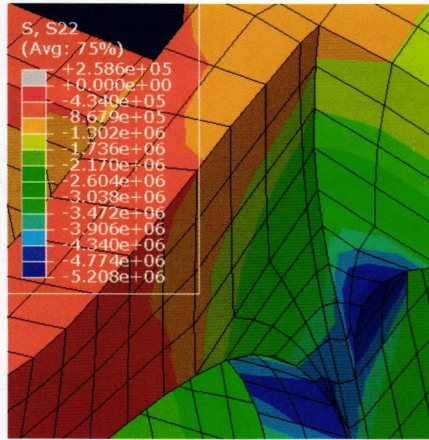
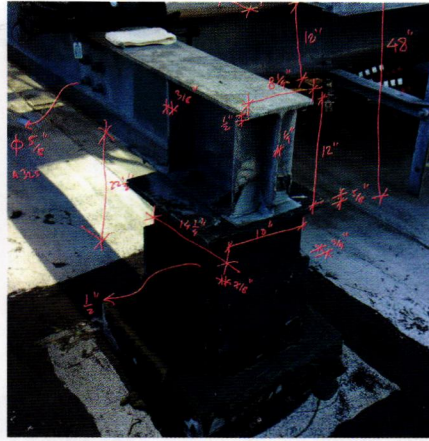
This kind of thinking is what architects, and really all of us, could do more of in an attempt to solve the world's

seemingly intractable problems. This idea also led us to choose a relatively small idea with big potential, at least for New Yorkers, as the subject of this issue's cover: Grain Collective's concept for redesign of waste yards at the NYC Housing Authority's campuses throughout the five boroughs. Currently, this public housing is home to one in 17 New Yorkers, and keeping up with the 200,000 tons of waste produced each year is a huge drain of resources and also a potential source of poor living conditions. By proposing designs for more attractive and people-centered waste yards, Grain Collective is confronting a daily problem that is often overlooked, and turning it into a potential source of community engagement and improvement—both here and potentially in other urban areas as well.

We hope you will consider the many ideas put forth by each of this issue's 22 awarded projects, and use them as inspiration for other multi-pronged architectural approaches going forward. As I said to my son in response to his wonder at the Gilder Center's vibrant space: "Architecture can be whatever you want it to be."

A handwritten signature in black ink, reading "Jen Kr".

Jennifer Krichels, Editor-in-Chief
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LINDA G. MILLER (“2024 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 (“Five Takeaways from the AIANY 2024 Design Awards”) is a native New Yorker and a former editor at *Architectural Record*. She is a contributing products editor for *The Architect's Newspaper* and *Texas Architect*.

DAVID SOKOL (“2024 AIANY Design Awards”) is a Hudson Valley-based design journalist whose *Oculus* assignments go back 23 years. His recent books include *Hudson Modern* and *Hamptons Modern*, both published by Monacelli, as well as collaborations with Workstead, Desai Chia, and Debbie Millman. He contributes regularly to *Dwell*, where he helped launch its “Deep Dive” vertical, and to *Architectural Digest*.



CENTER FOR ARCHITECTURE

ON VIEW
May 2
–
September
3

Highlighting the projects showcased in this issue, the 2024 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

Constructing Hope: Ukraine

Center for Architecture

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May 2–September 3, 2024

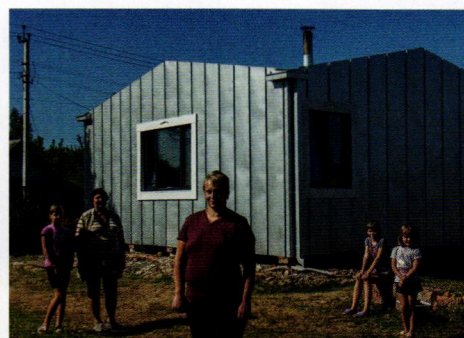
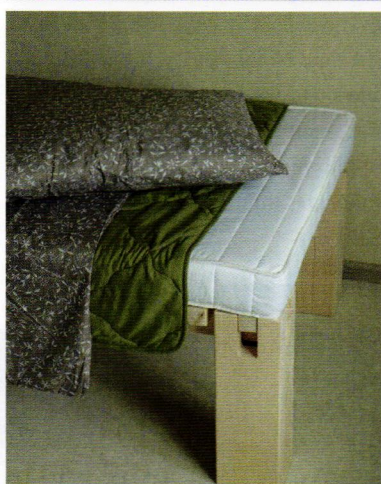
Center for Architecture

centerforarchitecture.org

Starting May 2, the Center for Architecture will present “Constructing Hope: Ukraine,” which employs artifacts and other methods of architectural storytelling to imagine a hopeful future in the face of Russia’s unprovoked, full-scale invasion of the country. Curated by Ashley Bigham, Betty Roytburd, and Sasha Topolnytska, the exhibition displays the power of collaboration, horizontal organizing, and knowledge exchange, illuminating architecture’s critical role in building a collective resistance that can generate hope for imperiled communities in Ukraine and beyond.

The double-height space of the Center will feature a suspended, full-scale prototype of a bed designed by the Ukrainian NGO MetaLab, which provides temporary emergency accommodation for internally displaced people in Western Ukraine. As part of their Co-Haty initiative, a project for people who lost their homes due to war, the team has designed a ready-to-assemble, modular bed that exemplifies their commitment to thoughtful design, sustainability, and adaptability to diverse living situations. The ground-floor gallery will showcase models by the artist collective Prykarpattian Theater, representing the physical embodiment of people’s destroyed homes and beloved places using photographs and verbal testimonies.

Ukrainian graphic designer Aliona Solomadina created a visual identity for the exhibition inspired by taped windows



“Constructing Hope” features work from the BRDA Foundation, Center for Spatial Technologies, Drozdov&Partners, the Kharkiv School of Architecture, Repair Together, MetaLab, and others.

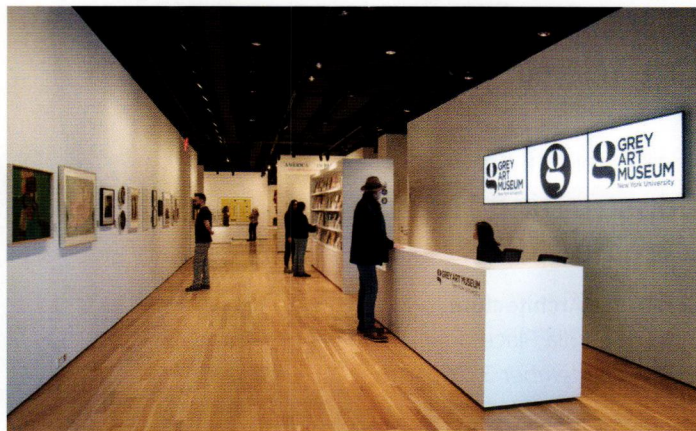
typically seen throughout Ukrainian cities and towns during the ongoing war. Ukrainian people often tape their windows in intricate, crisscross patterns to protect their homes from shattering glass during explosions. This practical solution has become a visible symbol of resistance.

Russia’s war in Ukraine has destroyed and existentially threatened Ukrainians’ lives, ecology, culture, and infrastructure; these multidisciplinary creatives regain agency over their environment by employing architectural strategies

and practices as a form of resistance.

“As we mark the two-year anniversary of the full-scale invasion of Ukraine, it is essential to understand and learn from the ways architectural methodologies, construction practices, and design skills are used as collective resistance in Ukraine,” says curator Bigham. “The work of the exhibited designers has inspired us to discover new disciplinary patterns, structures, and relationships that expand our thinking on architecture agency.” **The Editors**

Clockwise from top left: Aliona Solomadina; Prykarpattian Theater; BRDA; Zlatislava Krysiatovych and Oleksandr Holovashkin/Courtesy of Kharkiv School of Architecture; MetaLab



BEYOND THE CENTER

NYU's Grey Art Gallery Moves Into New Home

18 Cooper Square
greyartgallery.nyu.edu

After nearly half a century on Washington Square, the Grey Art Gallery, New York University's fine arts museum, re-opened in a purpose-designed, larger, and

more visible space at 18 Cooper Square in Lower Manhattan in March.

Renamed the Grey Art Museum and designed by Ennead Architects, the new facility occupies the entire ground floor of a venerable brick-and-iron building in the historic Noho district. Its storefront façade looks out onto a busy pedestrian thoroughfare at the intersection of the East Village and NoHo. The location accommodates three galleries—expanding

The Grey Art Museum occupies a brick-and-iron building in Noho. Inaugurating the new space is an exhibition featuring the work of American artists working in Paris after World War II.

exhibition space by 40%—and a new study center enabling more direct access to the collection for students, faculty, and researchers. The lower level houses art preparation/fabrication shops, storage, and several offices.

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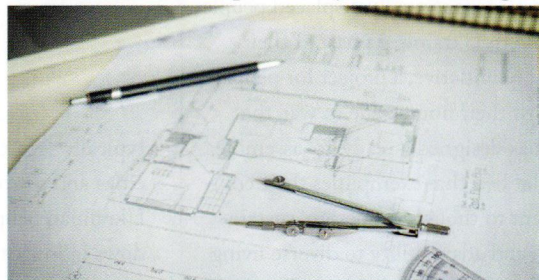
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A visitor views a work by Ellsworth Kelly.

A prominent street entrance provides a clear view of the reception area, entrance hall, bookstore, and main exhibition spaces. The simplicity of the design, which is on track to be certified as LEED Gold, belies extensive upgrades to the turn-of-the-20th-century building to achieve dynamic facilities supportive of future programming. "For almost 50 years, the Grey has been one of New York's great treasures, with an impact that has far exceeded its size, and its wonderful, carefully curated shows have delighted art lovers from all over," notes NYU President Linda Mills. "In its fabulous, new, more spacious, and more accessible quarters, the Grey will continue contributing to making Lower Manhattan a world-class arts destination."

The move was made possible in part by a gift from Dr. James Cottrell and Joseph Lovett, longtime art patrons and social activists. The couple also donated more than 100 works of contemporary art (from a promised 200), drawn from their extensive art collection focusing on Downtown artists. One of the new galleries will be named the Cottrell-Lovett Gallery, and the research facility, the Cottrell-Lovett Study Center.

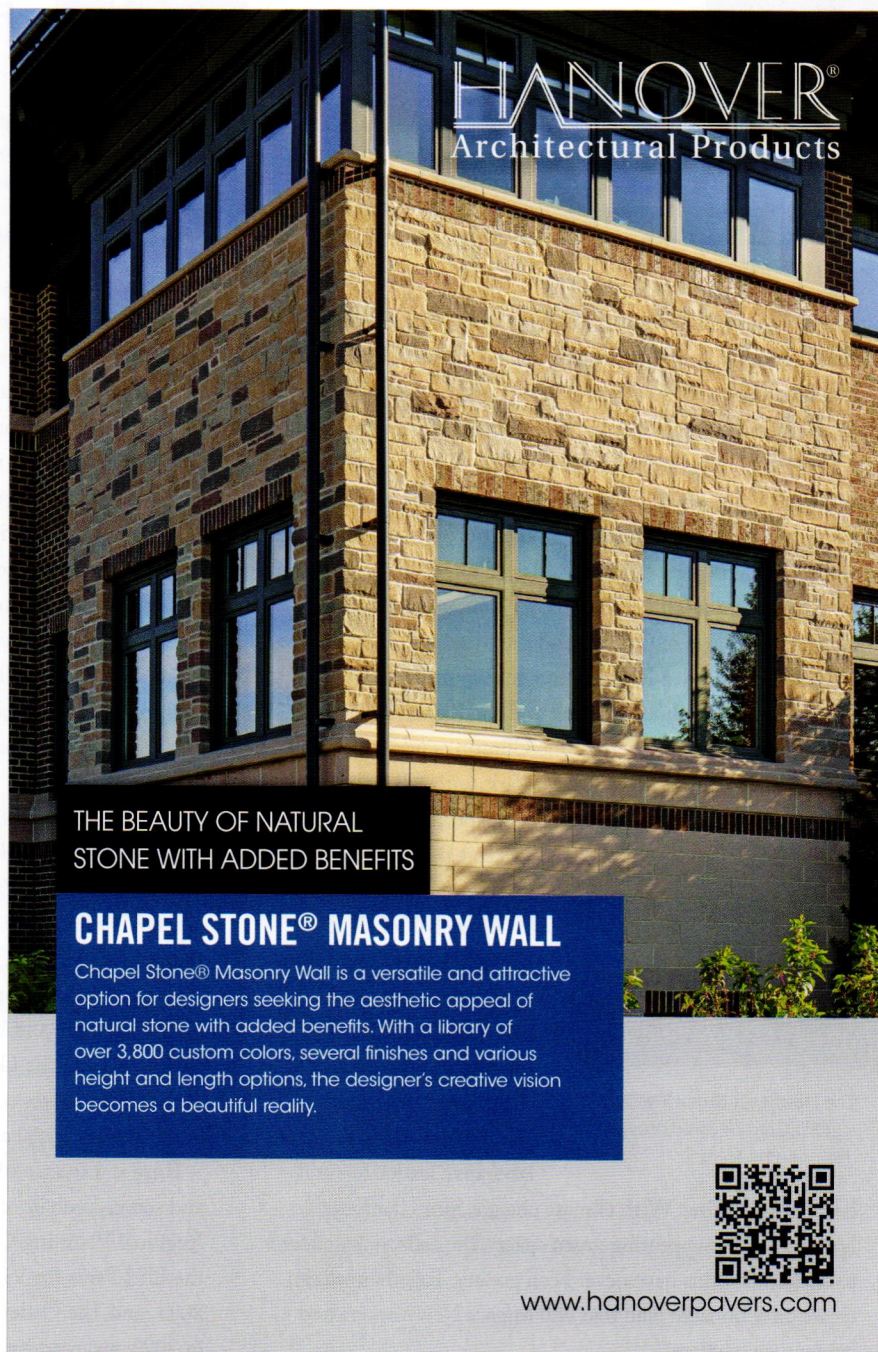
Inaugural Exhibition

Inaugurating the museum's relocation is "Americans in Paris: Artists Working in Postwar France, 1946–1962." Surprisingly, the exhibition is the first scholarly overview of the expatriate art scene in Paris after World War II. Among the over 200 Americans who moved to France on the newly inaugurated

GI Bill were a number of key Downtown denizens. The exhibition and the 300-page volume that accompanies it examine truisms about New York's postwar ascendancy and offer a timely reconsideration of questions that artists grappled with as they forged a new modernity for the postwar era.

Organized by independent curator Debra Bricker Balken with Lynn Gumpert, "Americans in Paris" brings together some 130 paintings, sculptures, films, photographs,

and works on paper by nearly 70 artists, including Ed Clark, Beauford Delaney, Carmen Herrera, Ellsworth Kelly, Joan Mitchell, Nancy Spero, Jack Youngerman, and the filmmaker Melvin van Peebles. The exhibition illuminates the achievements of a number of artists whose work has not received the recognition it merits, including James Bishop, Ralph Coburn, Harold Cousins, Claire Falkenstein, and Shinkichi Tajiri. **The Editors**



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2024 Honor Awards

In addition to the projects celebrated by the Design Awards, this issue is dedicated to the AIA New York Chapter's 2024 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

Marvel

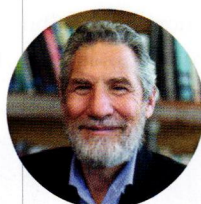
The **Medal of Honor**, conferred by AIANY since 1914, is the Chapter's highest form of recognition. It acknowledges an architect or firm of architects for distinguished work and high professional standing. Past recipients have included Kim Yao, FAIA; Denise Scott Brown; Claire Weisz, FAIA; and, further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

Marvel is a multidisciplinary design studio with offices in New York; San Juan, Puerto Rico; and Richmond, Virginia. The firm is composed of integrated teams of architecture, landscape architecture, planning, urban design, and interiors professionals, and has a three-decade legacy of working alongside communities and stakeholders to tackle issues facing the built and natural environments of New York City. Recent local projects exemplify Marvel's deep and profound civic commitment: the affordable residential development Rockaway Village in Queens and the Stonewall House for LGBTQ+ seniors in Fort Greene; the adaptive-reuse of the St. Ann's Warehouse theater and the Battery Maritime Building at South Ferry; the One Clinton condominium tower overlooking Cadman Plaza Park, with a Brooklyn Public Library branch at ground level; and the open green



The Northeast Bronx YMCA, a LEED Gold certified project designed by Marvel.

space at Bronx Point along the Harlem River. "On behalf of all at Marvel, we are honored to be recognized by AIANY," says Founding Principal Jonathan Marvel, FAIA. "The future of our profession requires our collaborative leadership and collective thinking. With climate change, limited affordable housing, and disappearing green spaces, the calls to action and to devise solutions have never been greater. Together, we can create an actionable plan that will impact New Yorkers and citizens everywhere."



CHAMPION OF ARCHITECTURE MEDAL

Jonathan F.P. Rose

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.

Jonathan F.P. Rose is a real estate developer, urban planner, author, and philanthropist. Since 1989, Jonathan Rose Companies LLC—a real estate development, planning, investment, and project management firm—has been dedicated to the creation and preservation of affordable, mixed-use, and environmentally responsible urban housing. Today, the firm is one of the largest acquirers of affordable and mixed-income housing in the country. Its latest development, Gowanus Green, will create 950 units of 100% affordable housing in Brooklyn upon completion later this year.

In 2016 Rose published *The Well-Tempered City: What Modern Science, Ancient Civilizations, and Human Nature Teach Us About the Future of Urban Life*, a guide to creating more environmentally resilient and socially harmonious cities. He and his wife, Diana Calthorpe Rose, are the co-founders of the Garrison Institute, a non-profit organization that promotes contemplative, nature-centered methods of addressing social and environmental challenges.

Rose is a trustee of Enterprise Community Partners and serves as chair of the Board of the Bhutan Urban and Regional Planning Global Advisory Committee. He received the ULI Prize for Visionaries in Urban Development in 2021, and The Order of the Beloved of the Thunder Dragon in 2023, awarded by His Majesty, The King of Bhutan.



Via Verde, an affordable residential development in the South Bronx, designed by Dattner Architects and Grimshaw Architects.

The Honor Awards recipients were chosen by this year's Honors Committee members:

Gregory T. Switzer, AIA, NOMA, NCARB, Chair; Ann Marie Baranowski, FAIA; Victor F. Body-Lawson, FAIA; Karen Fairbanks, FAIA, LEED AP; David Polk, AIA; Jacob Reidel, AIA; and Kathryn Thiele, AIA. *Compiled by the Editors*



CHAMPION OF ARCHITECTURE MEDAL

Madame Architect

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.

Madame Architect (MA) is a digital magazine that highlights the ideas, accomplishments, and personal experiences of women in the architecture field around the world. Founded in 2018 by architect Julia Gamolina and run with a small, dedicated team of full-time practitioners, MA is a far-reaching design publication with a female perspective. By featuring women in a variety of occupations and at various stages of their careers, MA aims to inspire women in the industry to confront staid conventions and challenge their preconceptions about what a meaningful career in architecture could be.

"The Madame Architect team and I are so honored to receive the Architecture in Media award this year," says Gamolina. "Five years ago, I sought to create something that didn't exist yet—I wasn't seeing enough stories of the people behind the architecture in design media, and I wasn't seeing many architects featured in general interest magazines. Today, I'm proud that all our content—feature Q&As, essays, historical pieces, and reviews—not only feature extraordinary practitioners making an impact, but are all told through a female lens, and that both are being recognized."



A Madame Architect event with Amale Andraos, AIA, dean emeritus of Columbia GSAPP and co-founder of WORKac.

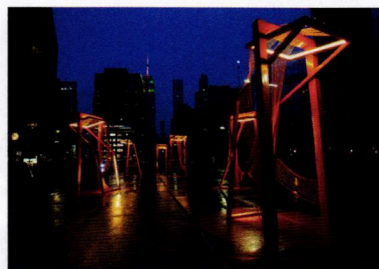


NEW PERSPECTIVES AWARD

Nina Cooke John, AIA, NOMA

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.


Nina Cooke John is an architect, artist, designer, and educator, and the founder of Studio Cooke John, a multidisciplinary design practice. Her portfolio includes residential projects, public art installations, and conceptual work, such as the Obsidian Virtual Concept House—an expansive exploration of Black domestic futures, which she did in collaboration with the Black Artists + Designers Guild. In March 2023, Cooke John unveiled *Shadow of a Face*, a multisensory monument to Harriet Tubman in Newark, New Jersey. Following that, she revealed *Two Boxes of Oranges and Admonia Jackson*, an



Cooke John Studio's "Point of Action" installation in New York's Flatiron Plaza.

installation featuring vertical steel tubes resembling the hull of a sunken slave ship, in Alexandria, Virginia. Her work has been featured in *Architectural Record*, *Madame Architect*, *The New York Times*, *Dwell*, and the Center for Architecture's 2018 exhibition "Close to the Edge: The Birth of Hip-Hop Architecture."

"I am deeply appreciative and honored to be receiving the New Perspectives Award from AIA New York's Center for Architecture, and to be amongst the other brilliant honorees," says Cooke John. "I hope in considering 'new perspectives,' we continue to open up our profession to include new voices, new ways of looking at old problems, and a new understanding of what architecture is and can be." ■



Lasting Joy Brewery
in Tivoli, New York,
designed by Auver
Architecture.

Five Takeaways

from the AIA NY 2024 Design Awards

BY RITA CATINELLA ORRELL

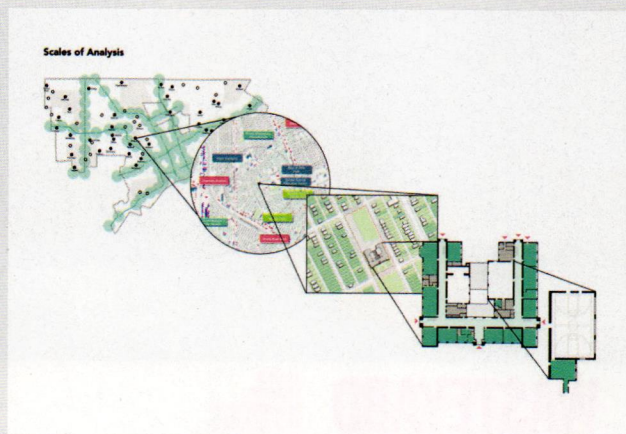
The winners of any awards program reflect the values and ethos of the jury evaluating the entries, and several themes arose from the honorees of this year's AIA New York Chapter Design Awards. Selected from nearly 200 submissions, the jury's choices demonstrated a step away from the celebration of spectacle and bigger-is-better scale, and a partiality for projects that were thoughtful, tactile, and centered around people. Here are five themes the jury highlighted during the announcement of the winning projects in Tafel Hall at the Center for Architecture earlier this year.

1 The Power of Storytelling

The jury emphasized the importance of conveying a project's story in an engaging and thorough way—whether to a client, the public, or a jury of peers. This could be through conceptual sketches, diagrams, or paintings; project details; renderings; photographs; or evocative descriptions. The goal is to give a well-rounded, more humanized face to the conceptual narrative presented to the audience.

The jury members also expressed the importance of including people and objects for scale—if it's a gallery space, show a temporary exhibition; if it's a daycare center, show children and adults playing together inside. But eye candy alone won't

A visual analysis of Detroit's vacant schools for a project by Interboro Partners. Below: The Bedford Green House I, affordable housing in the Bronx, designed by ESKW/Architects.



convey to your audience that there's an interesting story behind it all. Sharing the design intent and other information about how the idea is rational, is reasonable, and improves the human condition is crucial as well. The jury was particularly impressed

by the presentation of the **After School Detroit** (P.50) program by Interboro Partners, a study of how to repurpose unused school buildings in Detroit that could serve as a blueprint for other typologies to be adapted elsewhere.

2 Small Things Matter

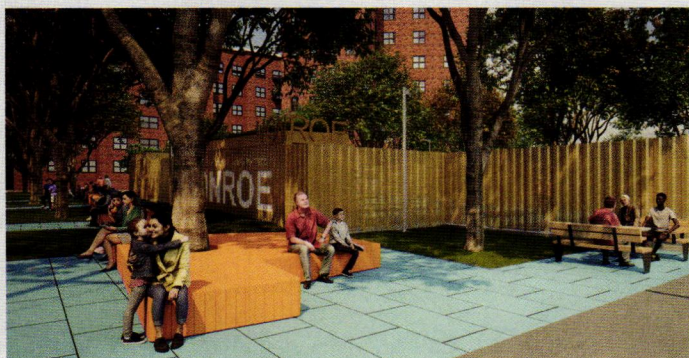
Another takeaway from this year's jury was to never think any project is too small to matter. The members were excited by projects that employed an economy of means, a smaller scale, or a simplicity of design to make a big impact. The **Bedford Green House I** (P.32) affordable housing project in the Bronx by ESKW/Architects and Billie Cohen, Ltd., was lauded for its efficient use of the available resources—such as utilizing the roof as a greenhouse and strategically placing AC window units to give movement to the façade—to make a better quality of life for residents and their neighbors. The jury commended the architects for doing so much with so little and overcoming the bureaucratic issues connected to public housing.

Another project that could help bypass affordable housing red tape was **Mini Tower One** (P.49), an addition to the rear side of a Brooklyn multifamily brownstone by MODU that serves as an accessory dwelling unit in an urban setting. The concept extends the use of each unit and could help double the population in dense areas without needing to build more structures.



Two winners were notable for their directness and diminutive scale: **The Refreshing Waters** (P.46), a prototype by Interboro Partners, for a low-tech, outdoor alternative to indoor cooling that created a sense of belonging for a Bronx community; and HNTB's **Recomposure Benches at Newark Airport's Terminal C** (P.44),

which allows travelers to more modestly and comfortably gather themselves together post-security. Uncomplicated, affordable, and equitable, these projects work on a human scale. The jury loved their optimism, wit, and ability to make something spectacular out of almost nothing.



WASTEYARD

A DOG RUN
A SKATEPARK
AN OUTDOOR THEATER
A COMMUNITY CENTER

Community Impact

Some projects were notable for their positive impact on their communities. The **Trinity Church Wall Street** (P.24) renovation by MBB Architects, Building Conservation Associates, and MNLA in Downtown Manhattan engaged the

public in the early stages of the design process. The significance of a project to its community could be as uncomplicated as creating a more open and inviting façade, such as the **Brooklyn Public Library East Flatbush Branch** (P.34) by

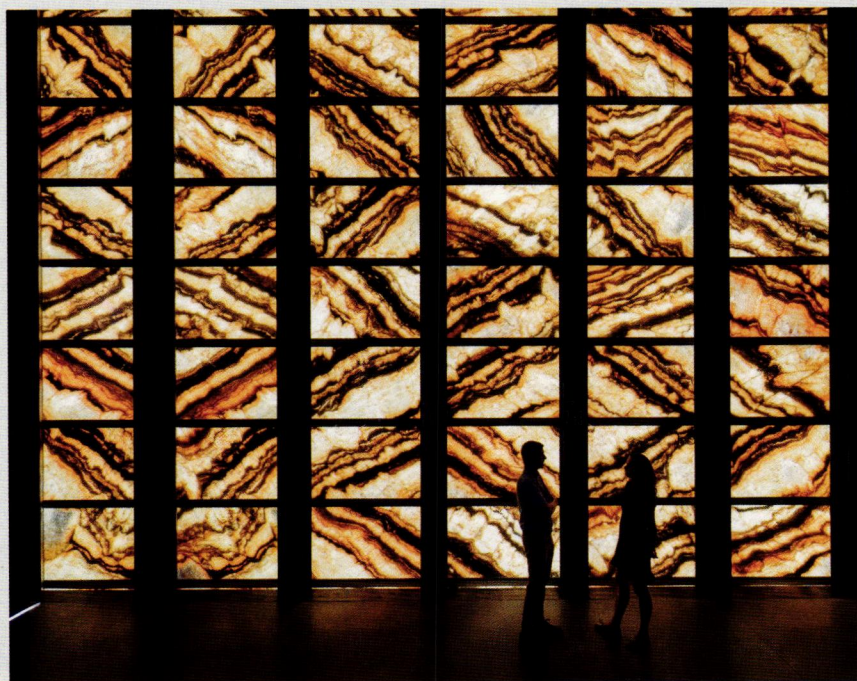
LEVENBETTS, a renovated learning institution in an economically disadvantaged neighborhood. Another winner, the **Powerhouse Arts** (P.35) fabrication facility by PBDW Architects, Herzog & de Meuron, and Ken Smith Workshop, transformed a derelict historic structure in Brooklyn into a vibrant community center that positively impacts the neighborhood and the city.

Serving an often-neglected aspect of city life, the **NYCHA Waste Yard Redevelopment** (P.48) by Grain Collective, NDNY Architecture + Design, Center for Zero Waste Design, and ArchitectureRED won a Projects Citation for its goal of resolving an urban problem—how to replace the eyesore of overflowing refuse containers and the pests they attract with welcoming enclosures for the surrounding public space.

Material Moments

Sometimes a strong application of materiality grabbed the jury's attention. The design of the **NXTHVN** (P.31) not-for-profit arts and community center by TenBerke celebrated the found conditions of the original factory buildings. A structure on the back side of the building has an eye-catching brick façade, while the addition's main façade is composed of glass and staggered gray brick. Translucent glass at street level brings natural light into below-grade studios, and transparent glass on the second and third levels opens to views of the neighborhood.

Often when it comes to materials, less is more. The jury described the World Trade Center site's **Perelman Performing Arts Center** (P.26) by Rex, Davis Brody Bond, and Rockwell Group as a perfect answer to the cacophony around a place of great tragedy, remembrance, and hope. The jury liked that the architects didn't call attention to themselves or the building, but created a limpid, simple volume



from a beautiful material—translucent veined marble laminated within insulated glass. Another material standout was the integration of the Cor-Ten latticework by Auver Architecture for the **Lasting Joy Brewery** (P.30) to create a “lanternesque” object within the Hudson Valley landscape.

Top: The NYCHA Waste Yard Redevelopment project, by Grain Collective and NDNY Architecture + Design. Above: The glowing marble façade of the Perelman Performing Arts Center in Lower Manhattan, designed by REX.

The m.o.r.e. CLT Cabin in Quebec, designed by Kariouk Architects.



Location, Location, Location

Whether their placement maximized the benefits of the surrounding site or provided a positive impact on the local community, these projects were winners. The **Lasting Joy Brewery** (P.30), also noted for its materiality, took full advantage of the expansive landscape that encompassed it through site planning and architectural design, resulting in the project being firmly rooted in its Hudson Valley location. Another project, described by one juror as “sympatico with the landscape around it,” is the **m.o.r.e. CLT Cabin** (P.33) by Kariouk Architects. The cabin’s structural and material innovation—the use of a steel mast and responsibly sourced, low-waste cross-laminated timber—enables a reduced carbon footprint to leave the sensitive site virtually untouched.

The jury not only valued the relation the **MIT Kendall Square Site 5** (P.28) building has to the site around it, but also the gentle way that Weiss/Manfredi and Perkins+Will, along with landscape

architect Hargreaves Jones, placed the project there. Simply modifying the building’s straight lines to give a little bit of an angle allowed it to better relate with the surrounding buildings. Likewise, the **Robert Olnick Pavilion** (P.37) by Alberto Campo Baeza and MQ Architecture won a Citation for Placement and Section because of its elegant shape and straightforward relation to the topography of Cold Spring, New York.

Finally, a project that represented a novel approach towards location is the **International African American Museum** (P.36) by Pei Cobb Freed & Partners, Moody Nolan, Hood Design Studio, and Seamon Whiteside in Charleston, South Carolina. Observing that stories can also be told through design, the jury felt this museum evoked a feeling and memory deeply rooted in its place, representing a means of telling stories that really need to be told and not forgotten. ■

Those interested in learning more about all this year’s winners can visit the AIA New York Design Awards Exhibition at the Center for Architecture from May 2 to September 3, 2024. The honorees will also be recognized at the annual Honors and Awards Luncheon at Cipriani Wall Street on April 12.

Welcome to the 2024 AIA New York Design Awards issue!

The Chapter's annual awards program recognizes outstanding architectural design by its members, New York City-based architects who worked in any location, and architects from around the world whose projects were built in NYC. Out of the nearly 200 entries reviewed by this year's jury, the 22 awards conferred feature Honor, Merit, and Citation recipients in the categories of Architecture, Interiors, Projects, and Urban Design.

The 2024 winners are celebrated alongside this year's Honor Awards recipients (see pages 14–15) at an Honors and Awards Luncheon on April 12, and with an exhibition of the winners at the Center for Architecture, May 2–September 3.

THE JURY



Sofía Aspe

Founder,
Sofía Aspe Interiorismo



David Darling, FAIA

Founder,
Aidlin Darling Design



Frank Harmon, FAIA

Founder,
Frank Harmon Architect



Brian Johnsen, AIA

Founder,
Johnsen Schmalig Architects



Mark Lee

Founder,
Johnston Marklee



Fuensanta Nieto

Founder,
Nieto Sobejano Architectos



**Andrew Thompson,
AIA, NOMAC,
LEED AP BD+C**

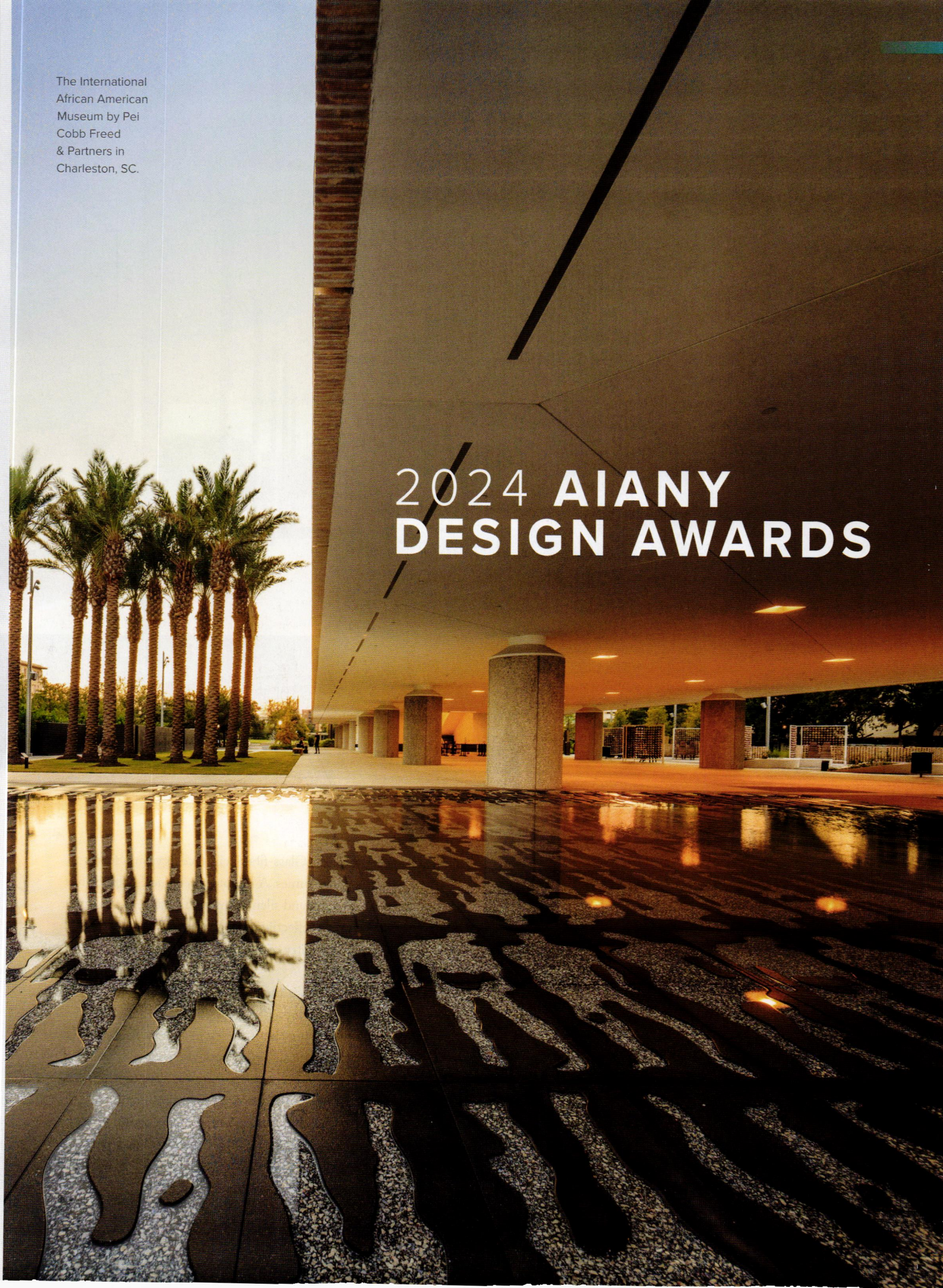
County Architect,
Passaic County of New Jersey

The 2024 Design Awards Committee included:

Jay L. Berman, AIA; Brendan A. Guerin, AIA;
Molly Heintz; Iva Kravitz, Assoc. AIA;
Maya Madison, AIA, NOMA, NCARB;
Peter Miller, AIA, LEED AP; Philip L. Wu, AIA.

The International
African American
Museum by Pei
Cobb Freed
& Partners in
Charleston, SC.

2024 AIAANY DESIGN AWARDS





CARROLLTON, TX

Saint Sarkis Church and Community Center

David Hotson Architect

Overlooking the vast Texas plain, the façade of Saint Sarkis Church initially appears to have been inscribed with a traditional Armenian cross. Upon closer inspection, however, the details become clear: The cross is overlaid with a grid consisting of 1.5 million unique circular icons, which represent the 1.5 million individuals who perished in the 1915 Armenian Genocide. The interior and exterior of the sanctuary are modeled on Saint Hripsime Church, built in AD 618 and still standing, 8,000 miles away, in Armenia. Concave light coves direct the

Texas sunlight inside. Glass-fiber-reinforced gypsum forms the interior spatial volumes. A remote mechanical plant brings tempered air invisibly and silently through floor registers under the pews. Outside, a reflecting pool channels evaporative cooling breezes through the entry courtyard, whose oculus frames a view of the dome overhead.

The 250-seat church is the centerpiece of the David Hotson Architect-designed Saint Sarkis Church and Community Center. The five-acre site also includes an athletic facility and a community center that contains offices, classrooms, a reception hall, and a 400-person event hall. All are clad in a uniform gray, which references the monolithic sculptural character of ancient Armenian stone churches. The architects achieved this effect by matching the precast concrete exterior walls with porcelain soffit and paving tiles, glass-fiber-reinforced concrete light coves, and standing-seam zinc roofing. **LGM**

“This is a very sophisticated investigation into the particulars of a cultural history. We appreciated the subtle detailing, rigorous research, and sculpting of daylight in this project.”

DAVID DARLING, FAIA



ARCHITECT OF RECORD
Calvert & Co./Architects, Inc.

ASSOCIATE ARCHITECT
Terzian Design

LANDSCAPE ARCHITECT
Garden Transformations

ARCHITECTURE DESIGN TEAM
David Hotson, AIA

ARCHITECT OF RECORD
DESIGN TEAM
Richard Calvert

ASSOCIATE ARCHITECT
DESIGN TEAM
Stepan Terzian

LANDSCAPE ARCHITECT
DESIGN TEAM
Zepur Ohanian

COLLABORATORS
Elie Akilian; Gupta & Associates,
Inc.; GWC Engineering; Sahakyan
Concepts; Tirschwell & Co., Inc.





NEW YORK, NY

Trinity Church Wall Street

MBB Architects

Surrounded by skyscrapers, Trinity Church Wall Street, a national and local treasure, is visited by thousands of tourists and congregants each year. Designed by Richard Upjohn in 1846, the Gothic Revival church is a designated New York City landmark. After years of alterations and deferred maintenance, the church embarked on a phased, comprehensive master plan devised by MBB Architects to preserve and extend the life of the four-story, 30,433-square-foot structure for future generations. A team of design consultants, including Building Conservation Associates, was assembled with the mission of reconciling new technology, sustainability precepts, accessibility

enhancements, and program needs, all while maintaining the steadfast commitment to guard the church's historic integrity.

The project, which took six years to complete, resolved the many complex renovation and restoration issues the team faced in both the building and adjacent churchyard. Reflecting the church's humanistic values, the improvements include archaeological excavation, stained-glass restoration, infrastructure upgrades, insulation of the building envelope, new clergy and visitor spaces, three new organs, exterior and interior lighting, and the insertion of an ADA-compliant lift behind modified sedilia chairs near the altar. Concealed audiovisual equipment and miles of rerouted cabling support the broadcast of services and concerts. As part of a network of new landscaped paths and bluestone terraces, a cantilevered glass canopy with slender, flying-buttress-like steel supports has been added to the grounds. The canopy structure complements the brown stone of the building, as liturgical processions make their way from the renovated sacristy to an accessible entrance with new oak doors, inspired by the originals. **LGM**

PRESERVATION ARCHITECT

Building Conservation Associates

LANDSCAPE ARCHITECT

MNLA

ARCHITECTURE DESIGN TEAM

Jeff Murphy, FAIA; Mary Burnham, FAIA; Zach Poole, AIA; Taylor Burch; Tim Butler, AIA; Sanou Cisse; Jimmy Counts, AIA; Josh Homer, AIA; Christina Kwak, AIA; Quinn Lammie, AIA; Fiyel Levant, IIDA; Vaughn Lewis; Katherine Malishevsky; Dirk Pause; Michael Salinas, AIA

LANDSCAPE ARCHITECTURE DESIGN TEAM

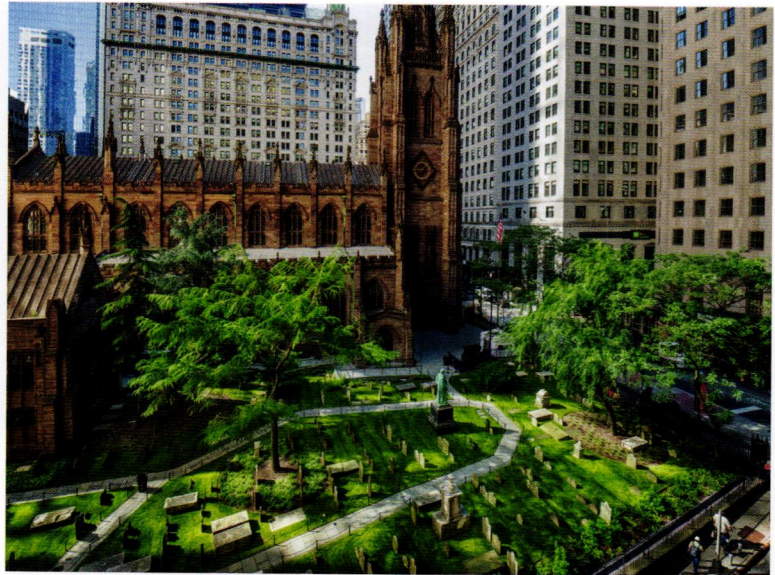
Signe Nielsen; Johanna Phelps; Dan Yannaccone

PRESERVATION ARCHITECTURE DESIGN TEAM

Chris Gembinski; Raymond Pepi; Assya Playskina; Alex Ray

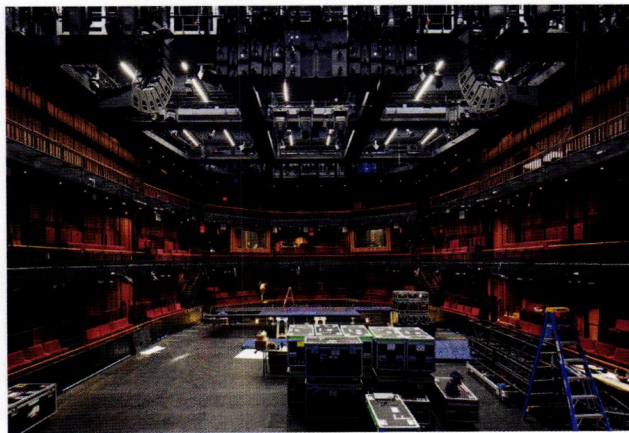
COLLABORATORS

AKF Group; Alpine Construction & Landscaping Corp.; Auerbach Pollock Friedlander; Barley Studio; B&G Electrical Contractors; Building Conservation Associates; Clagnan Stained Glass Studio; Craftekt; Eckersley O'Callaghan; Evergreene Architectural Arts; Femenella & Associates; ICC, Integrated Conservation Contracting; Glatter-Götz Organ Builders; Joan H. Geismar, Ph.D.; John Canning & Co.; John Tiedemann Inc.; Jonathan Ambrosino; The Keck Group; Kirkegaard; Langan; Liberty Stained Glass Conservation, LLC; Long Island Concrete; Marrion Fire & Risk Consulting PE, LLC; Maspeth; Melanie Freundlich Lighting Design; The Metropolitan Museum of Art; Northeast Stained Glass; P.H. Hawley Associates, LLC; Rambusch Lighting Co.; Richards, Fowkes & Co.; Robinson Iron; Rugo Stone; Sciamé; Seele; Serpentino Stained Glass; Shen Milsom & Wilke; Silman; Strauss-Creative Finishes, Inc.; Tatti Art Conservation; Thomas Denny; Threshold Acoustics; Vespa Stone; William Dailey and Associates; Zepa Industries



"We are awarding this project for its masterful work restoring an existing building, and for adding a contemporary feel while still respecting the original idea."

SOFÍA ASPE



NEW YORK, NY

Perelman Performing Arts Center

REX

As the cultural keystone and last public element in the master plan for the World Trade Center site, the Perelman Performing Arts Center (PAC NYC) produces and premieres original works of theater, dance, music, film, and opera, and hosts special events. The monolithic building is sheathed in veined marble that has been laminated within insulated glass units and book-matched to create a unique pattern. By day, the cubical 129,000-square-foot building is a pristine, gleaming stone edifice. At night, the façade dematerializes and glows to hint at the creative energy inside. REX's competition-winning design defies below-grade constraints, including train tracks, subway lines, and massive ventilation shafts, to enable the construction of a facility that pioneers new forms of theatrical flexibility. PAC NYC is organized into three main levels. The lowest includes a public living room-like lobby that has free performances and events, a restaurant, and an outdoor terrace, designed by Rockwell Group. The second floor includes dressing rooms and the trap housing the mechanical lifts beneath the third-floor theaters. The three theater venues can be combined into 10 different spaces and transformed into 62 stage-audience arrangements, ranging from 90 to 950 seats. Creative teams can transmute the spaces to fulfill their desired artistic expressions and audience experiences using a toolkit of automated and manual technical systems: four massive acoustic "guillotine" walls; four movable seating towers, which enable a variety of stage formats, such as courtyard, horseshoe, theater-in-the-round, and thrust; a two-tiered system of interwoven catwalks and walkable grids; 56 "spiralifts" that allow the theaters' floors to adopt manifold geometries; and a set of removable catwalks and demountable audience balconies. **LGM**

EXECUTIVE ARCHITECT

Davis Brody Bond

INTERIOR ARCHITECT
(LOBBY, RESTAURANT)

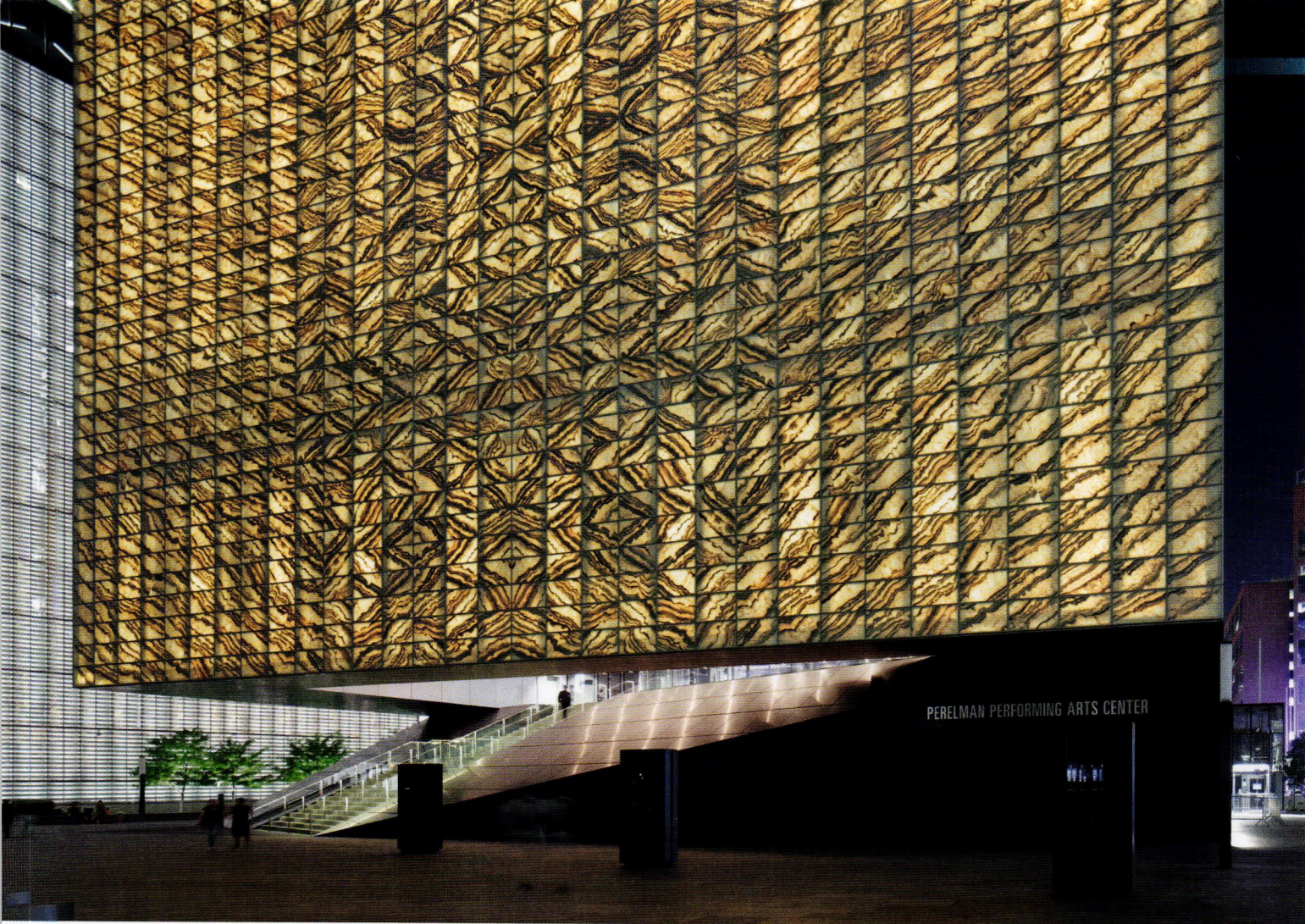
Rockwell Group

ARCHITECTURE DESIGN TEAM

Founding Principal, Principal Designer: Joshua Ramus, AIA; Associate Principal, Project Leader: Alysén Hiller Fiore, Assoc. AIA; Former Director: Maur Dessauvage; Partners: Carl F. Krebs, FAIA; David K. Williams, AIA; John Henle; Associate Principal: Asam Chizmar, AIA; Team: Wanjiao Chen; Joseph Navarro; Pedro Pereira; Adelina Mazyrko; Gayataro Desai; Valerie Theodore; Clyde Chen; Simon Lee; Maraike Crom; Additional Design Staff: Dylan Bachar; Nazli Ergani; Sebastian Hofmeister; James Killeavy; Claire Kuang; Kirby Liu; Weronika Marciniak; Raul Rodriguez; Emma Silverblatt; John Sng; Vaidotas Vaiculis; Xuancheng Zhu

COLLABORATORS

Arup; Boyce Nemec Designs; Bureau Veritas; Cosentini; DBI Projects; Entro; FMDC; Front; Jacobs Doland Beer; Jaros Baum & Bolles; Jenkins and Huntington; LJ Duffy; Magnusson Klemencic Associates; Philip Habib & Associates; Plant Specialists; Reg Hough Associates; Risk & Protection Consulting Services; RWDI; Silman; Studio Pacifica; Sunrise Consulting and Scheduling



"This project had me
at the shape: the simple
cube on a site of
great tragedy,
remembrance, and hope."

FRANK HARMON, FAIA





ARCHITECT OF RECORD

Perkins+Will

LANDSCAPE ARCHITECT

Hargreaves Jones

COLLABORATORS

Atelier Ten; BR+A Consulting Engineers; CCI; Cost+Plus; Ducibella Venter & Santore; Heintges Consulting Architects & Engineers P.C.; McNamara Salvia Structural Engineers; Nitsch Engineering; Rockwell Group; Sciam Construction; Thornton Tomasetti; Tillotson Design Associates; VDA; Wilson Ihrig; Wiss, Janney, Elstner Associates

CAMBRIDGE, MA

MIT Kendall Square Site 5

Weiss/Manfredi

As a key member of the design team working on MIT's urban plan for the redevelopment of Kendall Square—where the city of Cambridge and the campus of MIT merge—Weiss/Manfredi was selected to design 314 Main Street. The 17-story, 450,000-square-foot building, known as SITE 5, houses the MIT Press, the MIT Museum, and 12 floors of incubator office and research space, and was conceived to encourage the integration of business and academic research. As the gateway to both neighborhoods, the building creates a transition from the adjacent brick structures to MIT's newly created campus green.

The high-performance façade of the building is composed of a combination of metal, fritted glass, and acid-etched glass, which dematerialize the tower by alternately reflecting the sky and adjacent structures. The building is highly transparent at the street level, where it connects to a subway station and an adjacent plaza, and is animated by active retail, a café, a restaurant, and strategically positioned building and museum lobbies. Above the ground floor, a floating four-story plinth for the MIT Museum establishes an urban scale compatible with the neighborhood's historic buildings and creates an overhang to shelter pedestrians. The top of the plinth hosts a conference floor and terrace that will be used as collaboration space for office and research tenants on the tower's upper level. Tenant spaces feature column-free spaces and loft-like flexibility. At 250 feet above street level, the folded façade hides rooftop equipment from view and creates a pitched roofline that engages the horizon. The project achieved a LEED Gold certification. **LGM**



“It has a subtle geometry; simply modifying the straight lines and giving it more of an angle really makes it more flexible and more gentle in its approach, and relates better to the buildings beside it.”

FUENSANTA NIETO





TIVOLI, NY

Lasting Joy Brewery

Auver Architecture

Concealed from its parking lot by a hill, the Lasting Joy Brewery gradually reveals itself as visitors arrive via a long, winding footpath. The brewery is located on 31 acres of open farmland in the Hudson Valley, NY, and its design draws inspiration from the beauty of the surrounding landscape. Auver Architecture designed a 7,500-square-foot destination that caters to beer aficionados, casual beer drinkers, and local groups, who use the space to host events. An existing barn on the property was repurposed as a brewery, producing craft beers made from locally grown ingredients. (New glass roll-up doors were installed so visitors can experience the beer-making process.) An adjoining purpose-built tasting room was conceived as a glass-enclosed pavilion. Here, patrons can relax, socialize, and imbibe from a selection of 12 different craft beers. Defined by a Glulam structural frame, a cross-laminated timber roof, and

Cor-Ten steel cladding, its material palette reflects the hues of the surrounding landscape. Most notably, the weathering steel cladding recalls the rusted farm equipment found in the area's dormant fields. A passive solar screen keeps the interior cool in summer and warm in winter. The interior is a light-filled soaring volume with exposed wood trusses. Natural materials such as stone, leather, and wood complement the structure and context. Beers on tap are run underground in conduits from the brewing facility to a tower that is surrounded by a centrally placed hexagonal bar. In the evening, the uplit wood ceiling creates the effect of a glowing lantern, visible throughout the property. **LGM**

"I love the way this has a Fay Jones Thorncrown Chapel feel in the way it embraces the site, frames the views of the site, and pays a special homage to that."

DAVID DARLING, FAIA

ARCHITECTURE DESIGN TEAM

Aron Himmelfarb, AIA; Griffin Ofiesh, RA; Xiji Xu

COLLABORATORS

Engineered Brew; Murray Engineering; Rondack Construction; Taconic Engineering, DPC





“Not only does it successfully reimagine the existing building, it has added a beautiful structure with a unique brick façade that is very expressionistic.”

BRIAN JOHNSEN, AIA

ARCHITECTURE DESIGN TEAM

Collaborating Principal: Deborah Berke, FAIA, LEED AP; Principal in Charge, Design Lead: Maitland Jones, NCARB, LEED AP; Project Manager: Christopher Yost, AIA, LEED AP; Design Team: Andrew Ledbetter; Yasemin Tarhan, AIA; Brandon Dean

COLLABORATORS

Aschettino Associates LLC; Atelier Cho Thompson; B&B Engineering, LLC; BL Companies; ConnCode; PHT Lighting Design

NEW HAVEN, CT

NXTHVN

TenBerke

A luminous new addition and two adaptively repurposed buildings form NXTHVN, a non-profit arts and community incubator founded by the artist Titus Kaphar. The organization provides free and affordable workspaces for artists, mentors local youth, and contributes to the revitalization of its underserved neighborhood. The TenBerke-designed 40,000-square-foot facility offers professional artist studios; technical facilities, such as a 3D printing fabrication lab; coworking spaces; a “Great Hall” for events and performances; a gallery; and a lobby/café. These spaces support NXTHVN’s many programs, which

include fellowships for studio artists and curators, paid high school apprenticeships to assist the fellows, and public programming. The design celebrates the historic timbers, masonry, and concrete found in the previous iterations of the two buildings, which formerly housed ice cream and laboratory-supplies factories. The double-height Great Hall, illuminated by the original sawtooth skylights, is used for exhibitions, meetings, and performances. A former mechanical room serves as a community meeting hall. Fronting the street and formed by the space between the buildings, the lobby/café is a gathering space for the community. Its new glazed façade reveals many of the restored industrial elements inside and opens the building to the street. The addition houses artists’ studios, offices, and apartments for artists-in-residence. The façade of the three-story addition building is composed of glass and staggered gray brick. Translucent glass at street level brings natural light into below-grade studios, while transparent glass on the upper floors, and a rooftop terrace formed by a setback, offer views of the neighborhood. Illuminated at night, the addition acts as a beacon for the center and signals renewed interest and investment in the surrounding neighborhood. **LGM**



BRONX, NY

Bedford Green House I

ESKW/Architects

The New York City non-profit Project Renewal addresses the cycle of homelessness by providing high-quality, permanent affordable housing. Bedford Green House I, the first phase of a twin development, embodies the organization's mission. ESKW/Architects transformed an underutilized site into a 13-story, 84,000-square-foot building whose mass is articulated in two components: Dark, blue-gray brick complements a bedrock outcropping, which has been incorporated at the foundation, then shifts into a light-gray exterior insulation finishing system, patterned with an overscaled accent color. Over half the 118 units, ranging from studios to two bedrooms, are dedicated to formerly homeless individuals and families, households impacted by mental illness, and people living with HIV/AIDS. Units for the different cohorts are distributed throughout the building to prevent population silos. The building's design promotes socialization, safety, and healthy living practices that connect residents to the therapeutic benefits of the natural world. Outdoor gatherings are held on a rooftop terrace, and a 1,500-square-foot aquaponic greenhouse hosts horticultural therapy and urban farming programs. To encourage interac-



tions among residents, the community room, laundry room, and supportive offices are grouped on the third floor and have views and direct egress onto the rear courtyard. Supportive offices are positioned at the end of the hall for discrete access. Following feedback from the community board, the design team created a children's playground, open to residents and neighbors, in the front yard. Equipped with a tightly sealed, high-performance, insulated envelope; green roofing; Energy Star appliances; motion sensitive interior lighting; and partial onsite stormwater retention, the project exceeds Energy Star Multifamily High Rise Performance standards and is certified LEED Silver. **LGM**

"It is a straightforward project that is maximizing all the resources of the architecture and the materials it uses."

FUENSANTA NIETO



LANDSCAPE ARCHITECT
Billie Cohen, Ltd.

ARCHITECTURE DESIGN TEAM
Partner: Andrew Knox, FAIA;
Associates: Kerry Zucker, AIA;
Ari Terian, AIA; Daniel Horn, AIA,
LEED GA; Marcella Yee, AIA;
Ruth Dresdner, AIA; Architectural
Designers: Francisco Gastelo;
Michael Kowalchuck; Intern: Tiffany
Gong

LANDSCAPE ARCHITECTURE
DESIGN TEAM
Principal: Billie Cohen; Intern: Wade
Steely

COLLABORATORS
Bruno Frustaci Contracting; Jim
Conti Lighting Design; Key Civil
Engineering; MRCE; Rosenthal
Engineering; Silman

“What really struck us is its approach to treading incredibly lightly on the land, while simultaneously being able to provide a remarkable treetop experience, on top of the technological approach to a CLT structure.”

BRIAN JOHNSEN, AIA

That would have required blasting into a steep cliff and securing the site with retaining walls. By negotiating a variance that upheld the spirit of the law, the firm found a technical solution to this environmental issue: a three- by 10-foot foundation that supports a 60-foot steel mast, set 75 feet from the lake and within the required setback. Permission was also granted to cantilever the cabin an additional 25 feet to allow it to hover 60 feet above the terrain.

The solar-powered house is constructed from a combination of cross-laminated timber (CLT) panels and glulam beams, fabricated off-site and hoisted into place. A calibrated folded-plate design strategy allowed the cabin to be built with three-ply CLT panels that support the span and cantilever. In winter, the CLT panels provide thermal comfort, aided by a high-efficiency “green carbon” woodstove. In summer, the cabin is cooled by cross-ventilation through its 12-foot-high interior spaces. Built on a single level, the two-bedroom cabin (named using the initials of the clients’ four grandmothers) is fully accessible, featuring an entry ramp and a generous interior circulation path. The cabin provides solitude for the owners and their neighbors while preserving the natural habitat for a diverse range of plants and animal life. This includes the local population of endangered brown bats, which now have a new home in “bat pods” integrated into the cabin’s structural mast. **LGM**

WAKEFIELD, QUEBEC, CANADA

m.o.r.e. CLT Cabin

Kariouk Architects

The m.o.r.e. CLT Cabin, a 1,000-square-foot secluded vacation home, gives new meaning to the term “eco-friendly,” standing as proof that construction can incorporate landscape rather than destroying it. To build this structure, Kariouk Architects confronted a zoning law that required a 100-foot clearance from the nearby lakeshore.

ARCHITECTURE DESIGN TEAM

Principal: Paul Kariouk; Project Architect: Chris Davis; Design Associates: Frederic Carrier; David King; Sarah McMurtry; Steven Schuhmann; Joel Tremblay; Intern: Adam Paquette

COLLABORATORS

Dan Bonardi Consulting Engineers; GPL Construction; Laverty Log Homes; Paterson Group; Styxworks, llc; ZÜBLIN Timber GmbH





"I grew up in this neighborhood and learned to read in this library. The architects did a great job of working with the façade and with the community—they came back to an economically disadvantaged community in East Flatbush, and did the right thing."

ANDREW THOMPSON,
AIA, NOMAC, LEED AP BD+C

COLLABORATORS

Lally Acoustical Consulting; Lumen Architecture; Nasco Construction Services, Inc.; Plus Group Consulting Engineers; Silman; William Vitacco Associates; XBR, Inc.

BROOKLYN, NY

Brooklyn Public Library East Flatbush Branch

LEVENBETTS

As part of LEVENBETTS's renovation of the single-story, 8,000-square-foot Brooklyn Public Library East Flatbush Branch, a new façade animates the street wall, creates a direct connection between the library and the community, and enables daylight to penetrate the building. The façade is composed of corrugated aluminum panels and deeply pleated folds enclosing floor-to-ceiling windows, a stark contrast to the library's formerly nondescript exterior. Six north-facing skylights not only reduce the use of electricity, but also bring light down into the central reading room and give library patrons views of the sky throughout the day. Perforated acoustic gypsum panels in the ceiling fold up into the double-height skylights to reflect light. A series of conversations with librarians and community members informed the

design of the layout, which is optimized for flexibility and features varied meeting rooms: a large multipurpose room for gatherings and community programs, a medium meeting room for classroom-type instruction in small groups, two smaller meeting rooms for private study, and a designated children's room for toddler activities. These rooms orbit around the central reading room, a layout that minimizes the amount of

corridor space needed and allows each space to receive either direct or indirect light. Additional space was found by moving the MEP systems off the main floor; new, upgraded mechanicals were then placed on the roof and in the basement. The project, which achieved a LEED Silver certification, was managed by the NYC Department of Design and Construction as part of its Design Excellence Program. **LGM**



"It's in a way reinterpreting an old early 20th-century industrial building into something very contemporary."

MARK LEE

DESIGN ARCHITECT

Herzog & de Meuron

LANDSCAPE ARCHITECT

Ken Smith Workshop

ARCHITECTURE DESIGN TEAM

Partner in Charge: James Seger, AIA, LEED AP; Project Manager: Victoria Cuddy, AIA, LEED AP BD+C; Project Architect: Catherine Zagalis, AIA

DESIGN ARCHITECTURE DESIGN TEAM

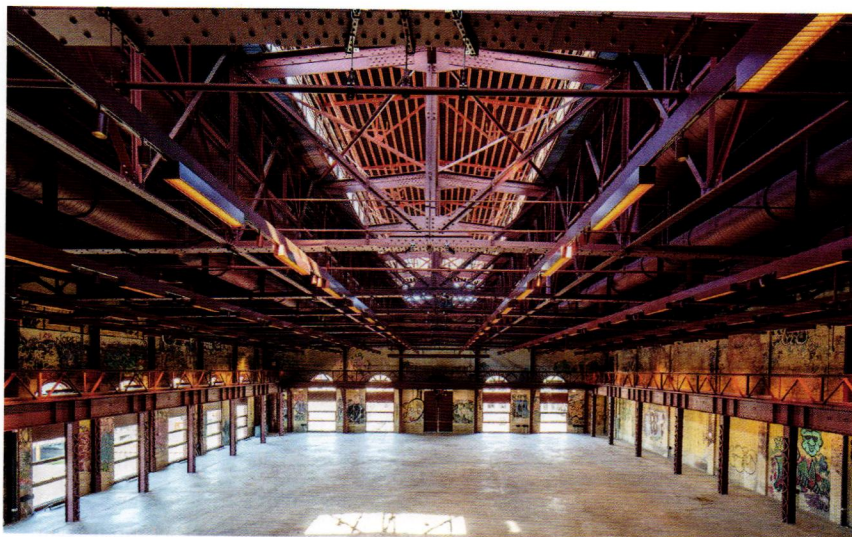
Partner in Charge: Ascan Mergenthaler; Associate/Project Director: Philip Schmerbeck; Project Manager: Jack Brough; Project Architect: Sam Zeif

LANDSCAPE ARCHITECTURE DESIGN TEAM

Principal: Ken Smith; Landscape Architect: Feixiong Yu; Valeria Nuyanzina

COLLABORATORS

Buro Happold; Charcoalblue; Eckersley O'Callaghan; Entro; Eugene Architecture; Gemini Arts Initiative; ICR-ICC; Langan; Longman Lindsey; Metropolis Group; Philip Habib & Associates; Reg Hough Associates; Shen Milsom & Wilke; Silman; Stuart-Lynn Company; Tillotson Design Associates; Turner Construction Company; Urban Atelier Group; VDA



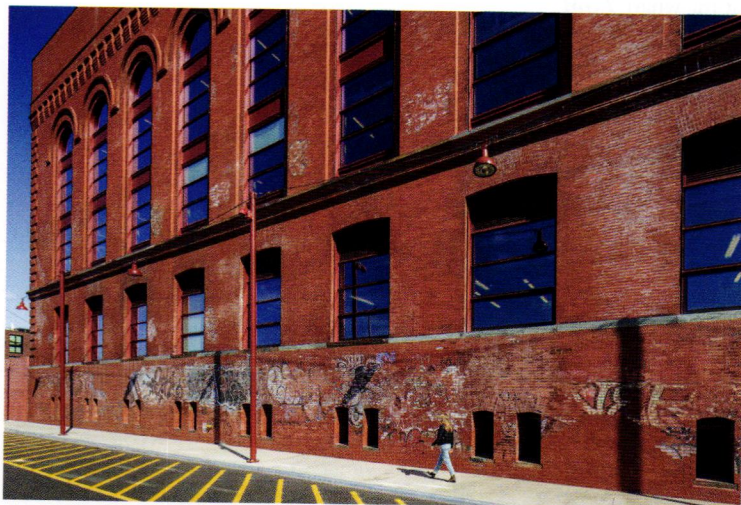
BROOKLYN, NY

Powerhouse Arts

PBDW Architects

After years of neglect, a 120-year-old power station building has been transformed into a 170,000-square-foot nonprofit arts and fabrication facility, a center for artistic engagement, and a destination that enriches the burgeoning Gowanus canalscape. Designed by Thomas Edward Murray and built in 1904 as a power station for Brooklyn Rapid Transit Company, the eight-story brick building progressively deteriorated after being decommissioned in the 1970s.

Prior to the structure's renovation by Herzog & de Meuron in collaboration with PBDW Architects, the site had to be decontaminated as part of the New York State Brownfield Cleanup program. The new design reinterprets the power station's original Boiler House, demolished in 1950, and its relationship to the stabilized and restored steel-and-masonry Turbine Hall, which was designated a landmark during the renovation. A new Boiler House constructed with pigmented cast-in-place concrete provides an efficient and cost-effective envelope to house art and fabrication workshops. Studios and workshops are stacked vertically in the new Boiler House; they accommodate the best practices of industrial hygiene and the needs of artists undertaking large-scale art production in metal, wood, ceramic, textiles, and printmaking. The uppermost floor, known as the Grand Hall, is now a community gathering space with the flexibility to accommodate exhibitions, installations, and performances. The project also preserves the work of graffiti artists who tagged the building in the early 2000s, earning it the nickname "Batcave." A security gatehouse provides access and serves as the project's primary street presence. New landscape design, by Ken Smith Workshop, includes a reconstructed and reshaped waterfront edge that reuses and celebrates native plantings and common industrial materials. **LGM**





CHARLESTON, SC

International African American Museum

Pei Cobb Freed & Partners

The defining feature of the International African American Museum is its location at Gadsden's Wharf in Charleston, SC. Built by the labor of enslaved people, the wharf was the point of disembarkation for nearly half of African captives transported to North America. The significance of the site informs the design of the museum and the surrounding gardens. Designed by Pei Cobb Freed & Partners in collaboration with Moody Nolan, the one-story, 41,800-square-foot building hovers 13 feet above the ground, supported by 18 cylindrical pillars arranged in two rows. Long sidewalls are clad in pale yellow brick, while the glazed end walls are framed by African sapele

louver. The supporting columns are clad in traditional oyster-shell tabby, also used as paving in the gardens. Except for two service cores that frame a central skylit stairway, the entire ground plane beneath the building remains open. Entering through a luminous atrium, visitors move from shadow to light as they ascend a monumental stair. The upper level houses nine interactive galleries, an orientation theater, and a genealogical research center. Large windows at each end provide views of the water and the city beyond. The African Ancestors Memorial Garden, designed by Hood Design Studio, unfurls from beneath the building and reflects the history of the site while drawing from the landscape and culture of South Carolina's coastal Lowcountry. Inspired by an 18th-century illustration, the centerpiece of the garden is a water feature that depicts the journey enslaved people endured. A series of adjacent gardens honor the artistry, craftsmanship, and labor of the descendants of those who arrived at the wharf. *LGM*

"This project answers the question, 'Can painful stories and troubled histories be told through beautiful design?' This project succeeds in its metaphorical and symbolic gesture...it evokes a feeling and a memory that are deeply rooted in its place. It represents a means of telling stories that really need to be told and not forgotten."

DAVID DARLING, FAIA

ASSOCIATE ARCHITECT

Moody Nolan

LANDSCAPE ARCHITECT

Hood Design Studio

LANDSCAPE ARCHITECT OF RECORD

SeamonWhiteside

ARCHITECTURE DESIGN TEAM

Lead Designers: Henry N. Cobb, FAIA; Matteo Milani, AIA; Senior Design Architect: Hitoshi Maehara, AIA

ASSOCIATE ARCHITECT DESIGN TEAM

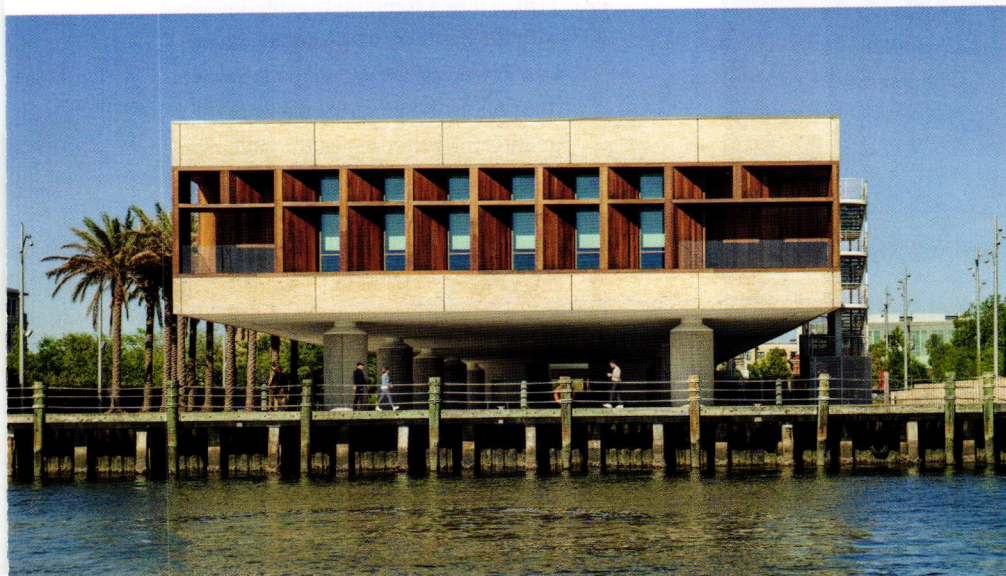
Partner in Charge: Curt Moody, FAIA; Project Executive: Jonathan Moody, AIA; Project Manager: Bob Larrimer, AIA; Senior Project Architect: Julie Cook, AIA; Interior Design: Eileen Goodman, NCIDQ, IIDA

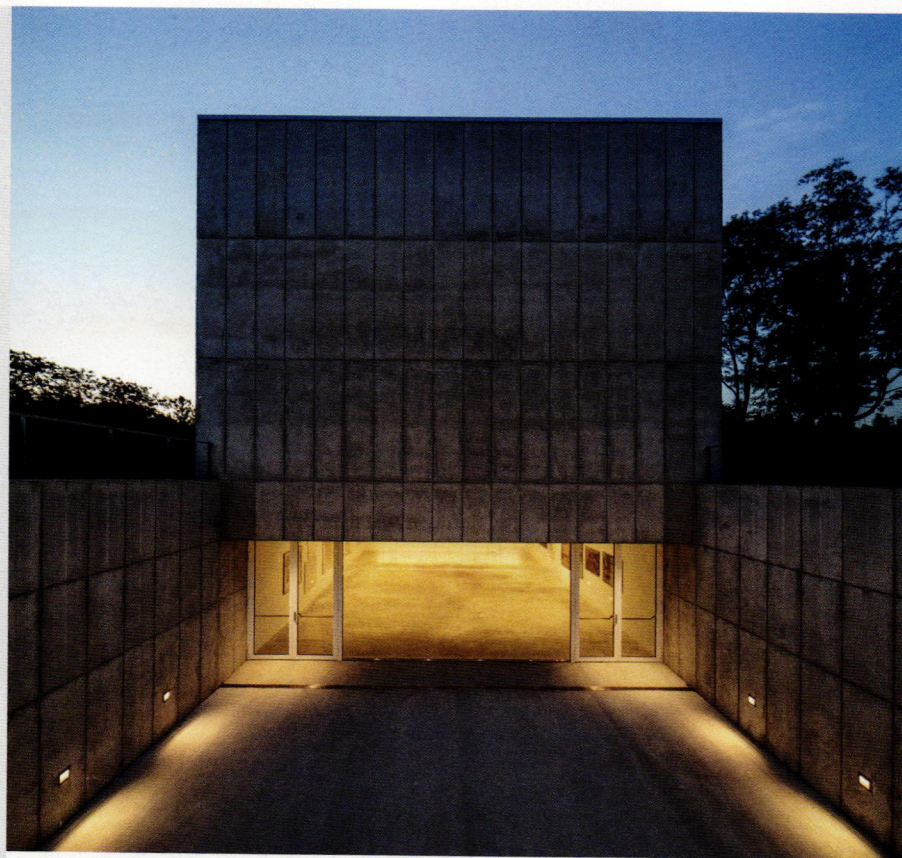
LANDSCAPE ARCHITECTURE DESIGN TEAM

Creative Director: Walter Hood; Design Principal: Paul Peters; SeamonWhiteside: Gary Collins, PLA; Angelike Angelopoulos

COLLABORATORS

AquaDesign International; Arup; Bihl Engineering; Brownstone Construction Group; Carolynne Harris Consulting; CCI; Cortina Productions; Cumming Group; Forsberg Engineering; Guy Nordenson and Associates; Johnson Controls; Ralph Appelbaum Associates; S&ME; Solomon Group; Technical Artistry; Turner Construction Company; Venue Consulting; Whole Building Systems; Zone Display Cases





"We cited this project because of its really elegant shape and its straightforward relationship with the topography."

FUENSANTA NIETO

ARCHITECTURE DESIGN TEAM

Ignacio Aguirre López; Alejandro Cervilla García; Tommaso Campiotti; Juan Carlos Bragado; Ignacio de Silóniz; Alfonso Guajardo-Fajardo Cruz; María Pérez de Camino Díez; David Vera García; Sara Fernández Trucios; Luca Redaelli; Gloria Saá García; William Mulvihill; Miguel Quismondo; Jacobo Mingorance

COLLABORATORS

CES - Consulting Engineering Services Engineers; Magazzino Italian Art; MAP Design Studio; Michael P. Carr P.E.; Slocum Construction Consulting, Inc.

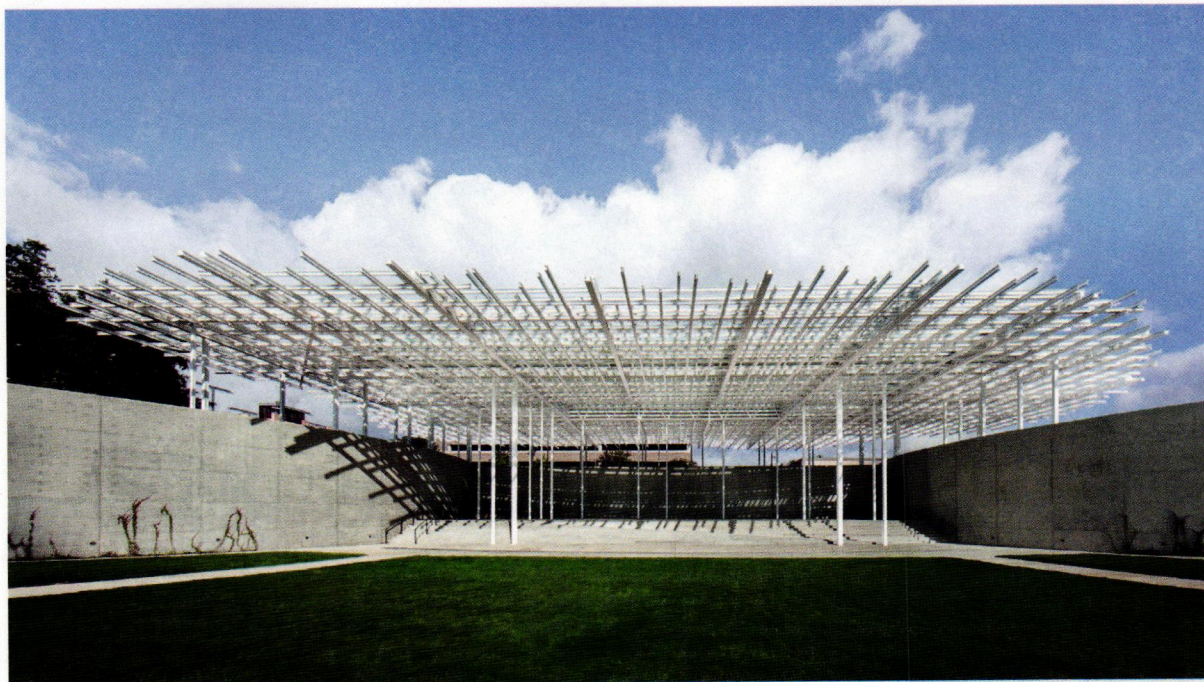
COLD SPRING, NY

Robert Olnick Pavilion

Alberto Campo Baeza and MQ Architecture

The opening of the Robert Olnick Pavilion marks a milestone for Magazzino Italian Art, allowing the museum to host more temporary exhibitions and expand its educational and cultural programming. *Magazzino*, which means "warehouse" in Italian, began as a private initiative and developed into a public museum for the exhibition, study, and appreciation of postwar and contemporary works of Italian art. Designed by Alberto Campo Baeza and MQ Architecture, the pavilion is embedded in a hillside within a bucolic five-acre site in the Hudson Valley, NY. With its rectilinear design, the three-story pavilion complements the existing building. The pavilion's neutral concrete façade is punctuated by windows and a series of skylights, inspiring a dialogue between the art, architecture,

and surrounding landscape. The new building adds nearly 3,600 square feet of space to the campus. The main exhibit area is on the ground floor and utilized primarily for temporary exhibitions. Six equal planes define the white cubic space, which is perforated with square windows at each corner to create a constant stream of light that appears to capture time like a sundial. A flexible space on the lower level overlooks an outdoor sunken courtyard used for year-round community programming. The top floor of the building meets the ledge of the hill and features indoor and outdoor seating for Café Silvia, a reading room, and a museum store. The first building on the campus opened its doors in 2017 and received an AIA New York Chapter Design Award for architecture in 2018. **LGM**



AUSTIN, TX

Moody Amphitheater at Waterloo Park

Thomas Phifer and Partners

Austin is an international music destination and home to hundreds of live music venues hosting countless concerts and festivals annually. The 29,000-square-foot Moody Amphitheater at Waterloo Park is the city's first permanent, professionally operated and programmed outdoor venue for live music and cultural events. Thomas Phifer and Partners collaborated with Guy Nordenson and Associates to design a cloud-like steel canopy that appears to float above the 5,000-person amphitheater. The 20,000-square-foot canopy forms a garden trellis composed of stacked steel I-beams; 2,000 individual parts are precisely layered in an alternating perpendicular pattern, dense at the center and feathered at the edges. Lights, speakers, and other AV equipment are concealed within the canopy, which is impermeable at the center to enable performances year-round. Back-of-house spaces and supporting amenities are strategically

hidden. The entire park, including the structure's green roof, is accessible to all, and the stage is open to the public when performances are not taking place. The resilient materiality of the amphitheater and the site design of the park protect against flash flooding, a major threat in Austin. A 47,000-gallon cistern located beneath the stage captures rainwater and redistributes it to the landscape. In addition, a flood-diversion inlet channel and tunnel facility built in partnership with the city manages floodwaters and filters debris, keeping citizens safe from flash flooding and protecting dozens of structures and roadways. Waterloo Park is the result of a public-private partnership between the city of Austin and the Waterloo Greenway Conservancy. The ongoing larger project known as Waterloo Greenway, designed by Michael Van Valkenburgh Associates, will connect 35 acres of city-owned green spaces with natural and cultural resources. **LGM**

"One thing we loved about this project is the innovative use and the turn on the traditional notion of a trellis—the structural relationship of the columns and the canopy, and how they work with the amphitheater."

ANDREW THOMPSON,
AIA, NOMAC, LEED AP BD+C

LANDSCAPE ARCHITECT
Michael Van Valkenburgh
Associates

ARCHITECTURE DESIGN TEAM
Partner: Thomas Phifer; Project
Architect: Andrew Mazar; Design
Team: Jo Staudt; Kendall Baldwin;
Jessica Luscher

COLLABORATORS
Altieri; Altura Solutions; Arup;
Guy Nordenson and Associates;
Jensen Hughes; Reg Hough
Associates; Simpson Gumpertz
& Heger; Terracon; Theatre
Consultants Collaborative;
Waterloo Greenway Conservancy

"This is a building that makes a huge impression, especially on young people. People come in and get a sense of how the museum is organized from a long access that goes up several stories. It's captivating to people who enter."

FRANK HARMON, FAIA

EXECUTIVE ARCHITECT

Davis Brody Bond

LANDSCAPE ARCHITECT

Reed Hilderbrand

ARCHITECTURE DESIGN TEAM

Jeanne Gang, FAIA, Intl. FRIBA, LEED AP; Weston Walker, AIA, LEED AP; Ana Flor Ortiz, LEED GA; Anu Leinonen, Int. Assoc. AIA; Anika Schwarzwald

EXECUTIVE ARCHITECT DESIGN TEAM

Carl Krebs, FAIA; Mark Wagner, AIA; Carl Brown, LEED AP; Jeffrey Lee

LANDSCAPE ARCHITECTURE DESIGN TEAM

Doug Reed, FASLA, RAAR; John Grove, ASLA; Lydia Gikas Cook, ASLA; Joe James, ASLA

COLLABORATORS

AECOM Tishman; AKRF; Aramark; Argyle; Arthur Alzamora; Arup; Astro-Tec; Atelier Ten; Atta Inc.; Bergen Street Studio; Boris Micka Associates; Buro Happold Engineering; Chase Studio; Clinard Design Studio; Design and Production Museum Studio; DVS; Event Network; Hadley Exhibits; Higgins Quasebarth & Partners; Institute for Human Centered Design; Langan; Leaf House; Kleinfelder; Kubik Maltbie; Management Resources; MBE Code & Zoning Consultants, LLC; Metropolis Group; Pentagram; Ralph Appelbaum Associates; Renfro Design Group; Restaurant Associates; Shen Milson & Wilke; Simpson Gumpertz Heger; Solotech; Stone Trends International; Tamschick Media+Space; VDA; Venable LLP; Walt Crimm; WJE; Yui Design, Inc.; Zubatkin Owner Representation



NEW YORK, NY

Richard Gilder Center for Science, Education, and Innovation

Studio Gang

The Richard Gilder Center for Science, Education, and Innovation at the American Museum of Natural History contains four floors of experiential architecture designed to encourage exploration of vast collections and active scientific research. The 230,000-square-foot, seven-story addition designed by Studio Gang establishes continuous pathways and more than 30 connections among 10 architecturally disparate buildings on the museum's four-block campus. The façade's pattern of diagonal pink granite panels evokes the phenomenon of geological layering and matches the masonry used for the museum's existing entrance on Central Park West. Rounded windows use bird-safe fritted glass to prevent bird strikes. Pathways through Reed Hilderbrand's redesigned Theodore Roosevelt Park at Columbus Avenue and West 79th Street lead to the entrance of the center's five-story Kenneth C. Griffin Exploration

Atrium. This grand space, illuminated naturally through large-scale, triple-glazed skylights, is informed by natural form-making processes, with structural walls and arches that carry the building's gravity loads. The atrium is constructed with shotcrete, a technique used primarily for infrastructure projects. Here, structural concrete was sprayed directly onto rebar cages that were digitally modeled, custom-bent, and finished by hand. Visitors flow from the atrium into the surrounding exhibition areas by traversing bridges with organic, sculpted openings. Program spaces include an insectarium and butterfly vivarium, which house interactive exhibitions with live insects; the Collections Core, which contains more than 4 million scientific specimens; and Invisible Worlds, an immersive experience that illustrates the connectivity between all life on the planet. The project earned a LEED Gold certification. **LGM**



NEW YORK, NY

Galerie56

SheltonMindel

Lee Mindel is no stranger to the Herzog & de Meuron-designed 56 Leonard. His firm SheltonMindel was responsible for the condominium's sales office and a stunning personal collection of art and design spread over 3,000 square feet of a sixth-floor residence that the architect shares with architectural designer Jose Marty. More recently, Mindel expanded his footprint at 56 Leonard to include its ground-floor storefront, which he has launched as Galerie56. "It's not really commercial," Mindel told journalist Rima Suqi of this new showcase for art, architecture, and design. "I believed in the city and thought, *Let's complete the architecture of the building*

as a work of art and reinforce the neighborhood with a cultural space." Indeed, SheltonMindel's design of the Galerie56 interior takes strong cues from the deconstructed building scheme by Herzog & de Meuron, reinterpreting its intersecting volumes as a series of overlapping planes. A ceiling-hung partition slots into a display wall, surfaces appear to slide past one another, and platforms and podiums create a topography of staggered heights. These dynamic spatial relationships also evoke the sculpture created by Anish Kapoor for 56 Leonard, which appears to squeeze under a lifted corner of the tower and practically knock on the gallery's north-facing glass. An elliptical ceiling coffer confirms that the more linear interior design is an analog to Kapoor's bean-like icon. The space is illuminated during important civic events, in the manner of the Empire State Building and One World Trade Center, weaving Galerie56 into an urban fabric that spans beyond the immediate neighborhood. **DS**



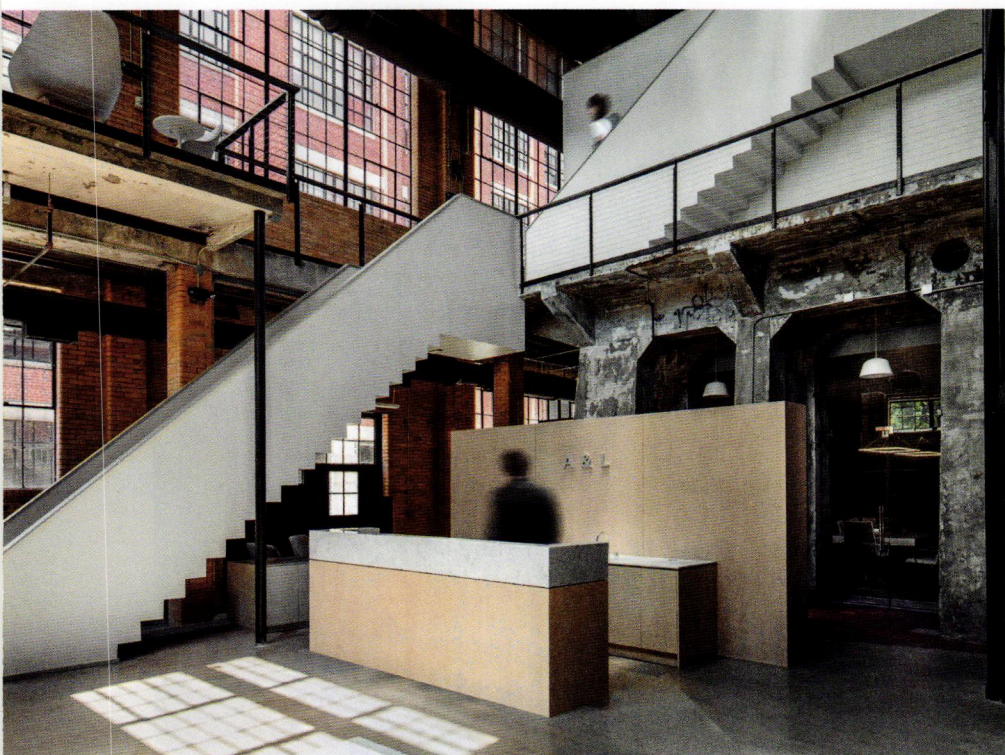
"It works in conjunction with the different types of exhibitions we've seen. It oscillates between being in the background and asserting architectural presence."

MARK LEE



COLLABORATORS

Plant Construction;
Schwinghammer Lighting;
SpeedPro; Thornton Tomasetti



“They introduced forms and shapes, such as stairs or workstations, that worked for the interior but also kept the existing history of the building. It was a good dynamic between both design intents.”

ANDREW THOMPSON,
AIA, NOMAC, LEED AP BD+C

ARCHITECTURE DESIGN TEAM

Partner in Charge: Danny MacNelly;
Project Manager: Matt Pinyan;
Design Partner: Adam Ruffin;
Project Designer: Haley Maguire

COLLABORATORS

AKF Group; DPR Construction;
Engineering Solutions

RICHMOND, VA

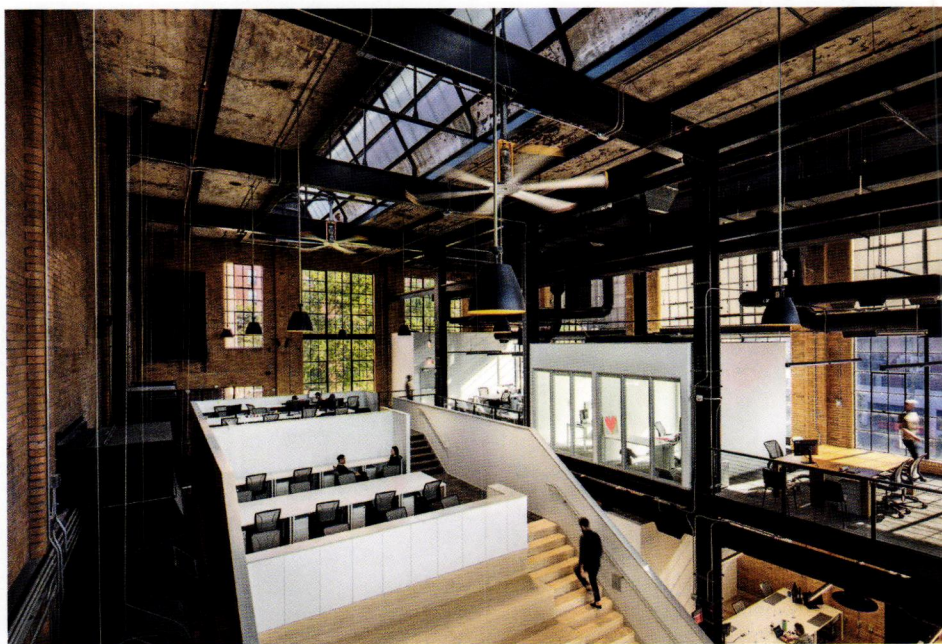
Arts & Letters Creative Co.

ARCHITECTUREFIRM

Arts & Letters Creative Co. is a branding and marketing agency based in Richmond, VA, that does much of its own filming, sound recording, and other video and graphics production. After an extensive search for a headquarters, the company tapped ARCHITECTUREFIRM (AF) to convert the dilapidated Lucky Strike Tobacco power plant into an inspiring office for as many as 100 employees. The Brooklyn- and Richmond-based AF removed all existing, unusable elements from the 1930s-era building, and in their place inserted a pair of two-story matte white volumes whose surfaces are entirely habitable: their rooftops are open desk areas, and connecting stairs function as internal amphitheaters. The volumes' interiors provide quiet spaces for collaboration, while the former plant's

lowest-level spaces are reserved for darkrooms, photo and digital production areas, and projection/screening rooms that do not benefit from the otherwise abundant daylighting. The original building was already insufficiently sized to accommodate the Arts & Letters workforce; then, when the projected

head count jumped to 160, AF tweaked the volumes and right-sized internal configurations to handle the extra staff members. The renewed rooftops add 2,500 square feet of workspace to the office, and the overall interventions make a practical and evocative case for adaptive reuse. **DS**



Top: Kate Thompson; below: James Ewing

"It addresses the ergonomics, the acoustics, and the variety of uses that a daycare requires, providing a daylight-filled and warm backdrop for creativity and learning."

DAVID DARLING, FAIA

NEW YORK, NY

Schiff House Daycare Center

Michielli + Wyetzner Architects

Measuring 3,000 square feet and distributed over two floors, Schiff House Daycare Center provides daycare services for 45 children of City College of New York students and faculty in the former President's House. To avoid losing square footage to extensive interior ramps in the Gothic Revival building



and its adjoining 1950s-era north wing, Michielli + Wyetzner Architects aligned disparate floors to the same level. To achieve ADA compliance, the design team added ramps to the exterior leading to the main entrance, and from the foyer to a new playground in the rear, northern portion of the site. Inside the cubby-lined foyer, also known as the Entrance Hall, a four-foot-deep maple portal marks the transition between the original President's House building and its wing. After shucking off coats and

shoes, youngsters will likely head toward the annex, the centerpiece of which is a maple bleacher that does triple duty as seating, storage, and a stage. Curved planes, like the maple-framed glass that wraps around the bleacher, are sprinkled throughout the interior. Those gestures soften the environment for small children, though at least one was meant for grownups' enjoyment: a staff-only interior stair surrounded in maple slats, which transforms the circulation route into a rounded, cocoon-like volume. **DS**

LANDSCAPE ARCHITECT

Joanna Pertz Landscape Architecture

ARCHITECTURE DESIGN TEAM

Michael Wyetzner; Frank Michielli; Debbie Balters; Tyler Duncan; Amy Arzmon

COLLABORATORS

Anita Jorgensen Lighting Design; Constructions Specifications, Inc.; GC Eng & Associates; Geo Tech Consultants; Hage Engineering; Inniss Construction; Jacobs; VJ Associates; Volmar Construction





"The support has a reference to the mushroom column of the terminal itself. What comes across as simplistic unpacks a lot of richness."

MARK LEE



DESIGN TEAM

Allison Hawk, AIA, NCARB; Andres Chacon, AIA, LEED AP, NCARB; Paulo Guerreiro; Thomas L. Grassi, FAIA, NCARB

COLLABORATORS

Mark Jupiter; TY Lin International; VRH Construction

NEWARK, NJ

Newark Liberty International Airport, Terminal C, Recomposure Benches

HNTB

For America's modern airline passengers, arrival at the terminal is a ballet of starts, stops, and sprints. Consider the baffling promenade travelers endure after passing through the magnetometer: articles are frantically grabbed from the baggage scanner, hustled to an empty spot in the concourse, and recomposed. Inside Terminal C at Newark Liberty International Airport, the concourse offered little respite for these passengers as they streamed away from security. While fliers would often

head to the alcove-like spaces between columns in the curtain wall to tie shoes, store laptops, and tend to their companions, this unfurnished airside corridor often forced them to do so on hands and knees. To remedy the congestion and indignity of recomposure for travelers in Terminal C—not the least of whom include elderly and special-needs passengers—United Airlines assembled a project team led by HNTB to design a bench where the carrier's guests could gather their belongings as well as their spirits. Installed in those alcoves along the curtain wall, each of the 23 benches comprises a pair of pedestal bases fabricated in four aluminum elements. Those elements, which are anodized in a bronze color to match the curtain wall's mullions, gather at a bottom fastener and unfold to support a slab seat. The geometry of the bases strongly evokes Terminal C's 1970s-era façade; the speckled seats resemble the concourse flooring. The length and width of seating surfaces accommodate both those traveling lightly and passengers handling multiple carry-on items, and the benches' height is suitable for both sitting and standing. *DS*





BRONX, NY

The Refreshing Waters

Interboro Partners

Neighborhoods in the South Bronx like Hunts Point and Longwood rank among the most heat-vulnerable communities in all of New York, yet public indoor cooling centers were largely unavailable to their residents during the height of COVID in 2020. As part of a multi-year collaboration with the New York City Department of Health, Interboro Partners conceived The Refreshing Waters in Father Gigante Plaza as an alternative to indoor cooling centers. Interboro transformed the locust tree-shaded plaza, adjacent to the Hunts Point Library, into a temporary outdoor cooling station by placing a turquoise-painted 100-foot bench and movable seating under six 30-inch-diameter outdoor fans and a low-pressure misting line. Interboro and the city identified

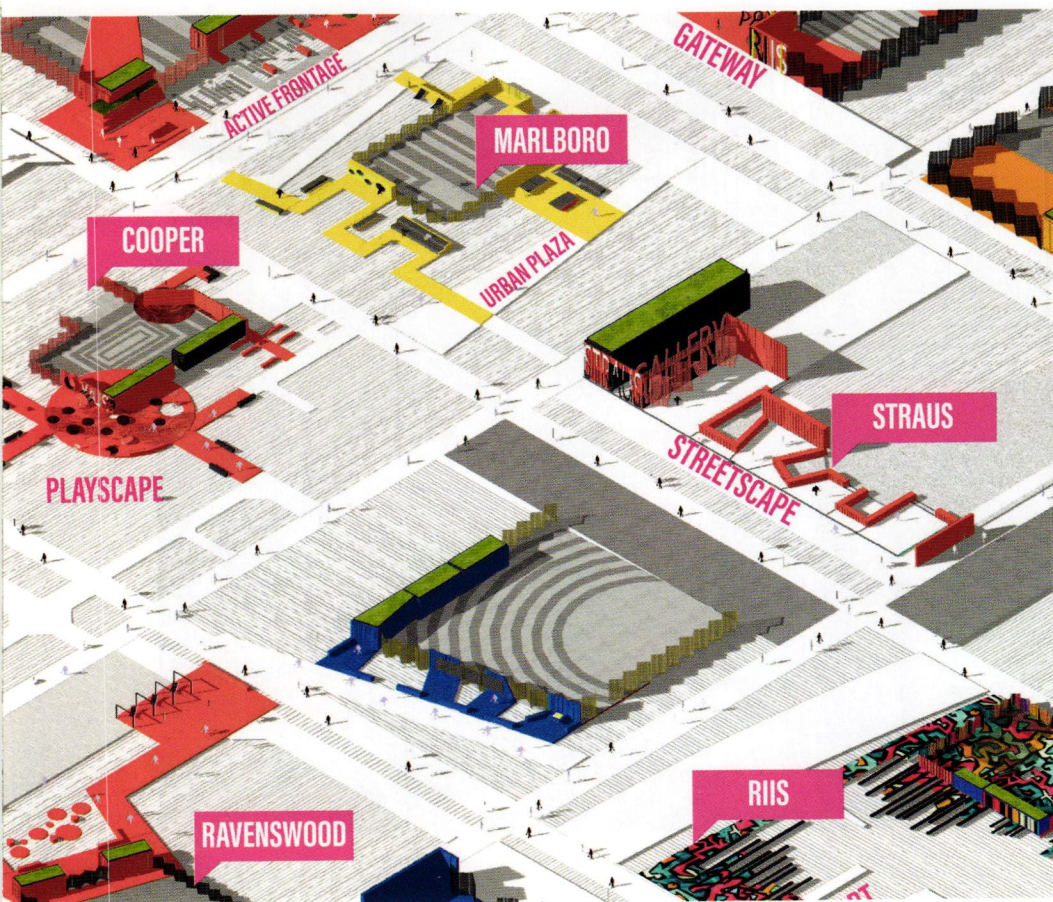
this pedestrian-only stretch of Tiffany Street as a priority site, in part because extensive community engagement revealed that seniors from low-income housing developments and nearby teens relied on the library's indoor cooling center and WiFi, respectively. Given the urgent circumstances, Interboro circumvented the lengthy permit process usually required for a new freestanding structure. It fashioned the long bench from the concrete ledge delineating Father Gigante Plaza from Dermond McDermott Memorial Park—home of those locust trees—and accented the turquoise ground with social distance markers. The team also mounted misting lines on the fence that springs from that ledge, and placed the half-dozen fans behind the existing assembly. Interboro subsequently created a cooling-center courtyard called Watergate, which boasts improvements made possible by the piloting done at The Refreshing Waters. That newer outdoor space features more powerful misters along with infrared monitoring that confirms the installation's usefulness in lowering summertime temperatures. **DS**



"It's an idea that can be continued.
These simple things are the ones
that make life better in the city.
It is speaking about optimism."

FUENSANTA NIETO





"This starts to solve the problem in a way that is design-oriented and makes a template for other public housing projects around the city."

ANDREW THOMPSON,
AIA, NOMAC, LEED AP BD+C

NEW YORK, NY

NYCHA Waste Yard Redevelopment

Grain Collective and NDNY Architecture + Design

Numbering more than 535,000 residents, the occupants of New York City Housing Authority (NYCHA) buildings produce 200,000 tons of waste per year. Prior to being hauled away by the Department of Sanitation, this volume is collected in waste yards that face each NYCHA development. Currently, waste yards are disorganized open spaces where pests and unpleasant noises and odors often find their way to the NYCHA campus and the public streetscape. In partnership with NYCHA residents and staff, the Grain Collective and its collaborators are studying ways to replace waste yards with enclosures that not only are less offensive to the senses, but also actively contribute to quality of life and com-

munity pride. An enclosure can exhibit artwork as well as waste-reduction collateral; new, more compact equipment and streamlined configurations within each enclosure can increase recovery from the waste stream and reduce pests. The partnership is also thinking beyond containers: During community charrettes, residents have brainstormed programming around the proposed enclosures that underscore individual campus identity and serve hyperlocal needs. Through this deep stakeholder engagement, what was once a zone to be avoided can become a play area, picnic destination, or even an outdoor screening room that just happens to include waste management. **DS**

LANDSCAPE ARCHITECT
Grain Collective

WASTE MANAGEMENT
Center for Zero Waste Design

URBAN DESIGN
architectureRED

LANDSCAPE ARCHITECTURE
DESIGN TEAM
Sapna Advani; Kate Belski; Ziqing Chen; Runit Chhaya; Shruti Deore; Gea Ferrone; Xue Gao; Andrew McHenry; Mitali Naik; NDNY Architecture + Design: Mary Chandrahasan, Ananth Sampathkumar; Doug Gonzalez

COLLABORATORS
Dagher Engineering; Insite Engineering, Surveying, & Landscape Architecture; Jacobs; John Geraci; LERA Consulting Structural Engineers; Sherpa Construction Consulting; TDX Construction Corporation

"It is a new way of addressing the zoning specifics, one that can be replicated as a new urban design strategy."

FUENSANTA NIETO



BROOKLYN, NY

Mini Tower One

MODU

Peer into the backyards of Brownstone Brooklyn, and you'll likely see any number of single-story additions containing a new kitchen or family room. Mini Tower One has adapted that trend to a multifamily typology. A private client commissioned MODU to design a four-story volume that extends each residential unit to the rear of a Brooklyn site to promote the occupants' connectivity to nature. (The canopy of a mature tree now grazes the tower.) Within this new stack of flexible spaces, one unit's extension may function as an open-air perch, while a simple enclosure added to another's transforms that large terrace into an all-season room. Irrespective of individual use, Mini Tower One contributes to the operational efficiency

of the wider building. A high-performance aluminum-clad envelope reduces apartments' energy use during peak heating and cooling seasons, while large apertures promote cross-ventilation the rest of the year. The success of the project spurred MODU to research its potential application to other multifamily lots in Brooklyn and Queens; indeed, the design studio hopes these "mini towers" are ideal tools for maximizing floor area ratio for properties with limited zoning height, insufficient existing structure, or unstable soil conditions. In point of fact, MODU created Mini Tower One after realizing that its client's existing building and site did not possess the structural capacity or soil conditions to support a rooftop addition. **DS**

ARCHITECTURE DESIGN TEAM

Phu Hoang, Rachely Rotem, Diego Fernandez Morales, Tom Sterling, Alice Fang, Jiri Vala

COLLABORATORS

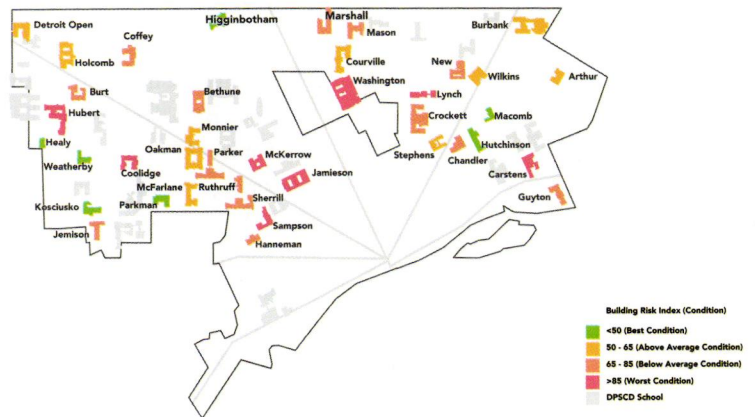
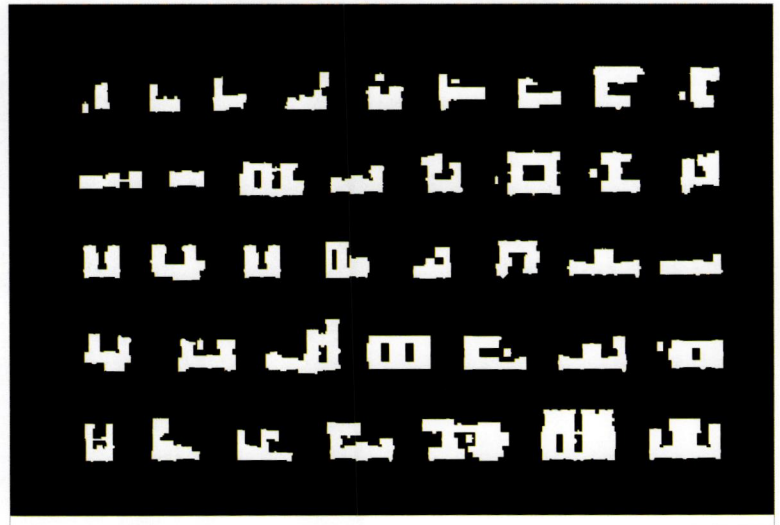
Engineering Solutions; GZA GeoEnvironmental, Inc.; Rick Kreshtool; LL Custom Homes; Rachel Prince; Silman; TransSolar; ZeroEnergy Design

DETROIT, MI

After School Detroit: Detroit Vacant Historic Schools Disposition Strategy

Interboro Partners

Due to population decline and municipal bankruptcy, the city of Detroit currently owns more than 60 vacant historic schools that total approximately 3.7 million square feet of real estate. Recognizing that these unused buildings possess architectural merit and represent traumatic neighborhood decline, the city asked Interboro Partners to come up with a comprehensive disposition strategy for the schools. In turn, Interboro and its collaborators devised a process for assessing the buildings according to condition, history, neighborhood, and market value. Their final report includes profiles for each school, and it offers strategies for adaptive reuse, mixed-use programming, and development phasing that residents, policymakers, and developers can apply to tangible reuse projects. Since its issuance as an online document and website, local stakeholders have sought just such counsel from the report. The Higginbotham School, originally constructed two blocks south of Eight Mile Road in 1927, is currently undergoing renovation thanks to information gathered for After School Detroit. That project hybridizes Interboro's strategies by preserving some of the school's existing layout to maintain a unified circulation, and sectioning the remaining plan into discrete units with separate entryways. The Mediterranean Revival-style structure is slated to become 40 residences and a workspace for non-profit organizations. **DS**



"The study lays out a blueprint for moving the city of Detroit forward."

ANDREW THOMPSON,
AIA, NOMAC, LEED AP BD+C

COLLABORATORS

A.M. Higley; BJH Advisors; Wiss, Janney, Elstner Associates

Index of Collaborators

ACCESSIBILITY AND UNIVERSAL DESIGN CONSULTANT

Altura Solutions
Moody Amphitheater
at Waterloo Park

Institute for Human Centered Design
Gilder Center at the American
Museum of Natural History

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Acentech
MIT Kendall Square Site 5

Arup
International African
American Museum
Moody Amphitheater
at Waterloo Park

Longman Lindsey
Powerhouse Arts

Threshold Acoustics
Trinity Church Wall Street

Wilson Ihrig
Perelman Performing
Arts Center

APPROVALS

AKRF
Gilder Center at the American
Museum of Natural History

AV/IT

Arup
Moody Amphitheater
at Waterloo Park

Boyce Nemec Designs
Perelman Performing
Arts Center

Johnson Controls
International African
American Museum

Shen Milson & Wilke
Gilder Center at the American
Museum of Natural History
Trinity Church Wall Street

Solotech
Gilder Center at the American
Museum of Natural History

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Newark Liberty International
Airport, Terminal C,
Recomposure Benches

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Airport, Terminal C,
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at Waterloo Park

Wiss, Janney, Elstner Associates
Perelman Performing
Arts Center

ZeroEnergy Design
Mini Tower One

CAST IRON

Robinson Iron
Trinity Church Wall Street

CIRCULATION

Arup
Perelman Performing
Arts Center

CIVIL ENGINEER

Arthur Alzamora
Gilder Center at the American
Museum of Natural History

B&B Engineering
NXTHVN

Forsberg Engineering
International African
American Museum

GWC Engineering
Saint Sarkis Church
and Community Center

Insite Engineering, Surveying & Landscape Architecture
NYCHA Waste Yard
Redevelopment

Key Civil Engineering
Bedford Green House I

Nitsch Engineering
MIT Kendall Square Site 5

Philip Habib & Associates
Perelman Performing
Arts Center

Powerhouse Arts

Taconic Engineering
Lasting Joy Brewery

CLIMATE ENGINEERING CONSULTANT

TransSolar
Mini Tower One

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Maspeth Welding
Trinity Church Wall Street

ZÜBLIN Timber Gmbh
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International African
American Museum
Perelman Performing
Arts Center

ConnCode
NXTHVN

Jensen Hughes
MIT Kendall Square Site 5

Moody Amphitheater
at Waterloo Park

Rick Kreshtool
Mini Tower One

William Dailey and Associates
Trinity Church Wall Street

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Aramark
Gilder Center at the American
Museum of Natural History

Cosentini
Perelman Performing
Arts Center

Whole Building Systems
International African
American Museum

COMMUNICATIONS INFRASTRUCTURE

Arup
International African
American Museum

CONCRETE CONSULTANT

Long Island Concrete
Trinity Church Wall Street

Reg Hough Associates
Moody Amphitheater
at Waterloo Park

Perelman Performing
Arts Center
Powerhouse Arts

CONSTRUCTION MANAGER

Brownstone Construction Group
International African
American Museum

Elie Akilian
Saint Sarkis Church
and Community Center

Jacobs
Schiff House Daycare Center
Robert Olnick Pavilion

Sciame
Perelman Performing
Arts Center
Trinity Church Wall Street

TDX Construction Corporation
NYCHA Waste Yard
Redevelopment

Urban Atelier Group
Powerhouse Arts

CONTROLLED INSPECTIONS

Bureau Veritas
Perelman Performing
Arts Center

COST ESTIMATING

A.M. Higley
After School Detroit: Detroit
Vacant Historic Schools
Disposition Strategy

Cost+Plus
Perelman Performing
Arts Center

Sherpa Construction Consulting

NYCHA Waste Yard
Redevelopment

Slocum Construction Consulting, Inc.

Robert Olnick Pavilion

**Stuart-Lynn Company;
Turner Construction Company**

Powerhouse Arts

Venue Consulting

International African
American Museum

VJ Associates

Schiff House Daycare Center

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DEVELOPMENT**Gemini Arts Initiative**

Powerhouse Arts

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FABRICATION****Zone Display Cases**

International African
American Museum

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Powerhouse Arts

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Museum of Natural History

EXHIBIT ENGINEER**Hadley Exhibits**

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Museum of Natural History

EXHIBIT FABRICATION**Design and Production
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Museum of Natural History

Solomon Group

International African
American Museum

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Museum of Natural History

EXPEDITER**John Geraci**

NYCHA Waste Yard
Redevelopment

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Museum of Natural History

Metropolis Group

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Museum of Natural History

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ACCESSIBILITY****Studio Pacifica**

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EXPERIENTIAL DESIGN**Moody Nolan**

International African
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FAÇADE**Front**

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Arts Center

FF&E**LJ Duffy**

Perelman Performing
Arts Center

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Galerie56

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Schiff House Daycare Center

LL Custom Homes

Mini Tower One

Plant Construction

Galerie56

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Trinity Church Wall Street

**Turner Construction
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International African
American Museum

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Powerhouse Arts

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Geo Tech Consultants

Schiff House Daycare Center

GZA GeoEnvironmental, Inc.

Mini Tower One

Langen

Gilder Center at the American
Museum of Natural History

Powerhouse Arts

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Bedford Green House I

S&ME

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American Museum

Terracon

Moody Amphitheater
at Waterloo Park

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NXTHVN****Entro**

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Arts Center

Powerhouse Arts

Pentagram

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Community Center

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CONSERVATION
CONTRACTOR****Evergreene Architectural
Arts**

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RESTORATION****Craftekt; Strauss-Creative
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**HISTORIC
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Gilder Center at the American Museum of Natural History

International African American Museum

KITCHEN DESIGN**Jacobs Doland Beer**

Perelman Performing Arts Center

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Gilder Center at the American Museum of Natural History

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Moody Amphitheater at Waterloo Park

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MIT Kendall Square Site 5

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Brooklyn Public Library East Flatbush Branch

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Robert Olnick Pavilion

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Trinity Church Wall Street

PHT Lighting Design

NXTHVN

Schwinghammer Lighting

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Technical Artistry

International African American Museum (exhibits)

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Arts & Letters Creative Co.

Altieri

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Arup

International African American Museum

BL Companies

NXTHVN

BR+A Consulting Engineers

MIT Kendall Square Site 5

Buro Happold

Gilder Center at the American Museum of Natural History

Powerhouse Arts

CES

Robert Olnick Pavilion

Dagher Engineering

NYCHA Waste Yard Redevelopment

Engineering Solutions

Mini Tower One

Gupta & Associates

Saint Sarkis Church and Community Center

Jaros Baum & Bolles

Perelman Performing Arts Center

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Disposition Strategy

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Gilder Center at the American
Museum of Natural History

Perelman Performing
Arts Center

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Powerhouse Arts

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Arts Center

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Museum of Natural History

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Arup

Gilder Center at the American
Museum of Natural History

Aschettino Associates

NXTHVN

GC Eng & Associates

Schiff House Daycare Center

Guy Nordenson and Associates

Moody Amphitheater at
Waterloo Park

International African
American Museum

GWC Engineering

Saint Sarkis Church and
Community Center

Hage Engineering

Schiff House Daycare

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NYCHA Waste Yard
Redevelopment

McNamara Salvia Structural Engineers

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Gutiérrez

Robert Olnick Pavilion

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Silman

Bedford Green House I

Brooklyn Public Library
East Flatbush Branch

Mini Tower One

Powerhouse Arts

Wiss, Janney, Elstner Associates

After School Detroit: Detroit
Vacant Historic Schools
Disposition Strategy

STRUCTURAL GLASS DESIGN CONSULTANTS

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Trinity Church Wall Street

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Arts Center

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Powerhouse Arts

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Moody Amphitheater
at Waterloo Park

THEATER DESIGN

Tamschick Media+Space; Boris Micka Associates

Gilder Center at the American
Museum of Natural History

THEATRICAL LIGHTING CONSULTANT

Auerbach Pollock Friedlander

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Bihl Engineering

International African
American Museum

URBAN DESIGN

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NYCHA Waste Yard
Redevelopment

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Museum of Natural History

MIT Kendall Square Site 5

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Jenkins and Huntington

Perelman Performing
Arts Center

VISITOR FLOW

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Gilder Center at the American
Museum of Natural History

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Center for Zero Waste Design

NYCHA Waste Yard
Redevelopment

WATER FEATURE M/E/P

Aqua Design International

International African
American Museum

WIND ENGINEERING

RWDI

Perelman Performing
Arts Center

INDEX TO ADVERTISERS

ABC Stone Trading	1
Architectural Grille	10
BrownstoneBin, LLC	12
Hanover Architectural Products	13
Ornamental Metal Institute of New York	3
Petersen Aluminum	4
Pyrok INC.	7
Sciame Construction, LLC	CVR2
Severud Associates Consulting Engineers ..	CVR4
Steel Institute of New York	2
Studio Nyandak.	9
SWAN Drafting Services	12

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Call for Summer 2024 Op-Eds: State of the Profession

Most have heard the adage, "writing about music is like dancing about architecture." But those who attempt it know that writing about architecture has its own unique challenges and limitations, too. At its best, architectural writing offers the opportunity to inspire, educate, and deepen our understanding of the built environment. One failing cannot be overlooked, however: the practice relies on the predominantly white and homogenous voices of journalists to locate and publish stories. In this issue, *Oculus* seeks to further its mission of expanding the perspectives expressed in its pages by calling for op-eds from architects who have never submitted writing before. We encourage previous op-ed authors to tap colleagues who may be able to offer their own diversity of thought and experience about the state of the architecture profession today. If you have always wanted to share an unacknowledged or overlooked experience of your work or of the built environment, we would like to hear from you.

**Please submit op-eds of
800 words to editor@aiany.org
by May 1.**

Democracy in Design

BY **JESSE LAZAR**, ASSOC. AIA, EXECUTIVE DIRECTOR,
AIANY/CENTER FOR ARCHITECTURE



Congratulations to our 2024 Design Awards winners! Every year, we are amazed at the incredible breadth and quality of the projects our jury selects for recognition. This year's jury chose a mix of projects that highlight the diversity of contexts and scales in which our members work. Winning projects include new cultural buildings, sensitive restorations, and airport benches—demonstrating how great design can solve a wide array of problems.

This creativity is a reminder of the importance of the American Institute of Architect's work in preventing limitations on architectural style through its support and advocacy for the Democracy in Design Act. Every February, AIA hosts a Leadership Summit in Washington, D.C., where members and staff from nearly all the 200-plus chapters and components of the institute come together to lobby Congress on key issues. This year, the Democracy in Design Act was a central part of those lobbying efforts. The bill, sponsored by Representatives Dina Titus (Nevada), Mike Simpson (Idaho), and Buddy Carter (Georgia) in the House and Ben Ray Lujan (New Mexico) and Chris Van Hollen (Maryland) in the Senate, would prevent "the development of an official architectural style for government buildings and encourage the government to avoid excessive uniformity in building design."

Enshrining this principle in law has become necessary following an executive order from December 2020 that sought to limit new federal buildings to "classical and traditional" styles. Though that order was later reversed, AIA is seeking to prevent the government from dictating architectural style in the future, giving architects the freedom to design federal buildings that respond to local needs and respect local contexts, rather than leaving those decisions up to lawmakers in D.C.

Relatedly, AIA volunteers and staff also advocated for members of Congress to encourage the Federal Acquisition Regulation Council to change a longtime limitation on fees for architects working on federal projects. That cap has been the same—just 6%—since its inception in 1939. This is exactly the kind of change we want to fight for, alongside AIA and other chapters: expanded opportunities for architects, better pay, and a more level playing field across firm size and location.

While AIA New York continues to advocate for change and work closely with the government here at home, we are fortunate to be part of a powerful national and international network of fellow design professionals pushing for better outcomes for both architects and the society we seek to improve. ■

The creativity in the 2024 Design Awards is a reminder of the importance of the American Institute of Architect's work in preventing limitations on architectural style through its support and advocacy for the Democracy in Design Act.

A I A NEW YORK 2 0 2 4 HONORS AND AWARDS L U N C H E O N

Please join us to celebrate the recipients of the 2024 AIA New York Design Awards, Medal of Honor, Champion of Architecture Medal, Architecture in Media Award, and New Perspectives Award.

Friday, April 12, 2024
11:30 am–2:00 pm
Cipriani Wall Street

RSVP by March 28, 2024
aiany.org/luncheon

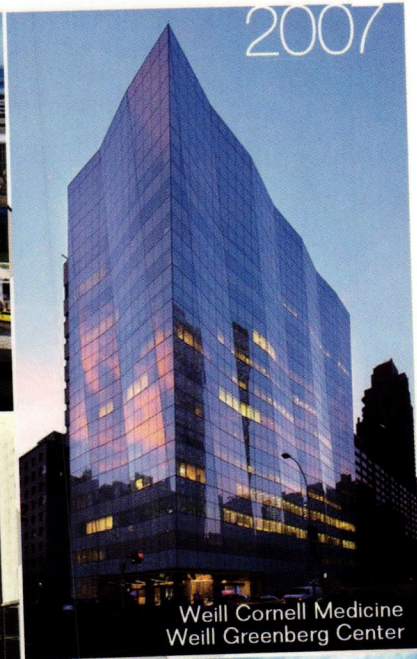


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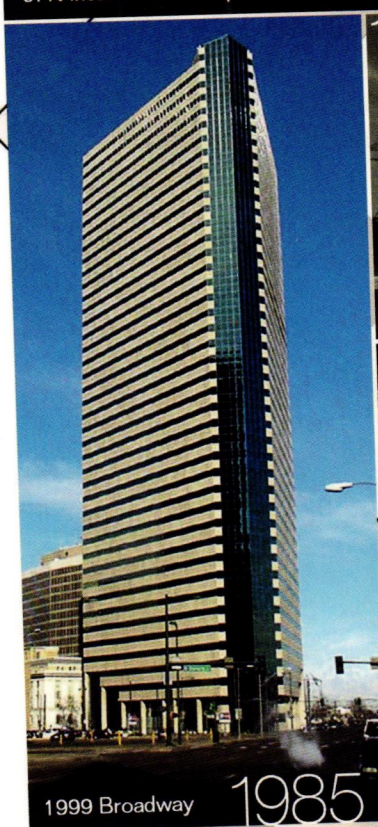


JFK International Airport, Terminal 6 Redevelopment

2026

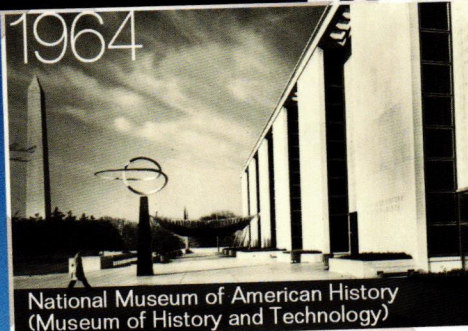


Weill Cornell Medicine
Weill Greenberg Center

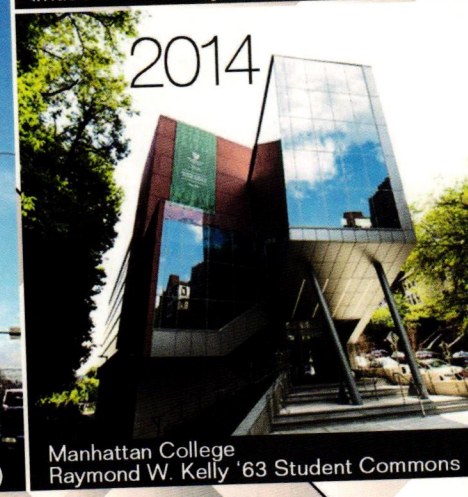


1999 Broadway

1985



National Museum of American History
(Museum of History and Technology)



Manhattan College
Raymond W. Kelly '63 Student Commons



2023

Twin Parks Terrace

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