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DuraStyle. The new standard for your bathroom.
The 2018 AN Best of Design Awards was our most exceptional yet. After expanding the contest to a whopping 45 categories and opening the competition to all of North America (including Canada and Mexico), we received more than 800 submissions, which made the judging more difficult than ever. An impressive range of projects came from firms big and small all over the continent. While we were surprised by the quantity of submissions, we were not surprised by the quality of the work put forth by architects and designers both familiar and new.

There were some telling trends in this year’s submissions. First, our drawing categories received more and better entries than ever before. This resurgence in drawing, both analog and digital, seems to mirror what we see in the field: moving away from hi-fi digital photorealism toward more personal drawings utilizing a variety of techniques. See pages 70 and 71 for this year’s winners. It was also a good year for exhibition design, which you can see on page 22.

For our Building of the Year award, our esteemed jury was fiercely divided between two exemplary but very different projects. The final debate came down to SCHAUM/SHIEH’s Transart Foundation—a private gallery across from the Menil campus in Houston—and NADAAA’s Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. SCHAUM/SHIEH’s relatively small but mighty building employs punched-through balconies and a blurred program to utilize the space to maximum effect. Meanwhile, NADAAA’s extension and renovation of a 19th-century neo-Gothic building includes dramatic, complex lunettes that let in Aalto-esque light. In the end, the jury chose the scrappy Houston project, but the decision really could have gone either way. The panel members were also enamored with the quotidian allure of the Saxum Vineyards Equipment Barn in Paso Robles, California, by Clayton + Little Architects. See this year’s winner and finalists starting on page 14.

Our jury this year was incredible as always, with a very talented group (see opposite page) who engaged in spirited discussion and refined the way we look at architecture. It is always good to get more people involved in the conversation, and we are always shifting our views on what is relevant and interesting. We hope you enjoy learning more about this year’s winners and honorable mentions, and we look forward to hearing from you next year as we keep searching for the best architecture and design in North America!

William Menking and Matt Shaw
Tei Carpenter  Founder  Agency—Agency

Andrés Jaque  Founder  Office for Political Innovation

William Menking  Editor-in-Chief  The Architect’s Newspaper

Pratik Raval  Associate Director  Transsolar

Jesse Reiser  Principal  Reiser + Umemoto

Matt Shaw  Executive Editor  The Architect’s Newspaper
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Control and Choice, 1967, by Peter Cook, Archigram (London, United Kingdom). India ink on tracing paper, printed and mounted on zip-a-tone color film, 17.7 x 17.3 inches.
The 45 winners of this year’s AN Best of Design Awards will each receive a limited-edition signed print by the influential avant-garde architectural group Archigram. The original Control and Choice drawing was created by collective member Peter Cook as part of an exhibition proposal for a 1967 Paris art biennial, and it speculates on a future in which technology and machines have taken over. A critical depiction of what a “house of the future” might look like, the drawing is a diagrammatic simplification of the proposal, overlaid with a cartoon storyline that helps explain its salient features. In the project, the home is no longer a physical space, but a series of adjacent “cages” in which different family members have their own subjective experiences. Mom and Dad—“George and Doris”—are seen zipping off downtown on their controlled-track vehicle/easy chair, while their children, Simon, Mark, and Rita, fulfill their desires using the assembled apparatus of their house.

The Best of Design Awards competition was judged based on criteria including presentation, innovation, the use of technology, and sustainability. It’s hard to imagine a more appropriate award than a depiction of work that embodies the boldest expressions of those virtues. Presentation? Archigram invented a medium to convey their ideas. Innovation and technology? Smart cities and the immaterial home remain provocative notions. Sustainability? What could be more sustainable than an architecture-free landscape that can support all our contemporary amenities?

That said, fellow Archigram member Dennis Crompton advises that we “don’t take the drawing too literally,” but rather, “take the ideas from it.” The work depicted in the image might still seem radical, but some of the ideas it communicates have already moved beyond the mainstream into the mundane. We increasingly live in a world where physical interaction and experience are harder to come by. Much of our social engagement occurs on the phone and on computer screens. Though we do not yet live in digital cages—as depicted in the Control and Choice drawing—the prospects of virtual reality could rapidly change how we live. As Crompton notes, “There’s still a lot in architecture that hasn’t caught up with what we were talking about.”

Archigram’s investigations into new ways of living are as resonant today as they were 50 years ago—society is still trying to catch up. The world of architecture has been changed by Archigram, and it is still challenging us to question our preconceptions and aspire to greater things. This print celebrates contemporary architects who are doing this as well.
Andrés Jaque: Architecture and urbanism have a responsibility to mediate some of the most pressing topics reshaping contemporary life: environmental degradation, mounting geopolitical tensions, and the articulation of physical and virtual worlds. There are three unavoidable facts facing society today: Climate change is forcing humanity to redefine how we engage with nature; technology is becoming increasingly autonomous, making it impossible for humanity to maintain control over its impact; and the evolving interaction society has with the offline and the online realms is blurring the distinction between what is real and what is virtual.

Attempting to set clear boundaries between these two realities requires a greater effort. Architecture plays an important role in all these issues. The field has a great capacity and responsibility in the making of facts catering to the collective sense of truth that all forces in society should now—more than ever—respect. Architecture is in the best disciplinary position it has ever been to shape the present and propose potential scenarios for the future.

AN: How can the discipline look to the past to inform the present?

AJ: As architects, we have to reflect on our practice, but also on our legacy. On one hand, we need to develop new ways to operate and respond to changing societal and environmental paradigms. On the other hand, we need to reconsider how we view our predecessors, how we understand and learn from architectural history. Just a few years ago, figures like Cedric Price, Lina Bo Bardi, the Ant Farm collective, and Frederick Kiesler were seen as marginal. Today, these unsung innovators are proving to be the best sources of information for tackling the field’s evolutionary challenges.

AN: You often say that architecture needs to incorporate knowledge from other disciplines. What are the benefits of this interdisciplinary approach?
AJ: Architecture has the unique capacity to express different perspectives, materialities, temporalities, and scales in interventions charged with multiplicity. Whatever priorities we’re going to address, our response needs to be informed by different realities. Architecture is not an isolated practice. We have to consult other fields: science, art, technology, etcetera. In that way, the discourse around our discipline is becoming more intersectional. It’s important to understand that the design of a building or environment cannot just be accomplished with form and aesthetics alone. Different political, social, economic, and ecological implications need to be considered if a design is to be relevant.

I defend the concept of intersectional architecture in my capacity as a practitioner and educator. My goal is to develop methodologies that can shift architecture’s interdependence on different realities into an opportunity to engage criticality and to intervene in many areas of contemporary life that are currently being disputed.

AN: Do any of your current projects exemplify the concept of intersectional architecture?

AJ: At Office for Political Innovation, we’re currently designing an experimental school. The project obliges us to simultaneously consider the daily life of its students, but also the larger context that they will occupy. On a larger scale, we’re actually structuring an ecosystem that addresses its own consumption. This aspect will also become an important resource when teaching the students about sustainability.

We’re also currently designing a house on one of the outer islands near Corpus Christi, Texas. Our proposal offers solutions on different levels. On one hand, it’ll serve as a getaway for a Dallas-based family; on the other, it’ll collect fresh rainfall to irrigate the surrounding mangrove—an important line of defense that can combat erosion and rising sea levels. The house can accommodate the owner’s almost hedonistic desires while still ensuring the survival of its surroundings. What we’re realizing in our practice is that architecture needs to simultaneously cater to different realities within a single response. A design has the ability to address often disparate elements and perspectives.

AN: From your experience as a cocurator of 2018’s Manifesta 12 biennial in Palermo, Italy, how do you think art practice influences the way we imagine and/or create cities?

AJ: Palermo is not a city but rather a hub for the stratified relationships that tie it to distant places like sub-Saharan West Africa, Bangladesh, and the United States. These connections occur through the flow of capital and investment—that dispute the future of the city’s built environment—but also the nearby military base that foreign powers use to strike the Middle East and northern Africa. Palermo’s architecture, the dialectic between its role on a local and global level, has proved to be ineffective in dealing with these transnational interactions.

In this scenario, architecture and art are the only disciplines that can bring heterogeneous situations together. Whether it’s the migration crisis or a personal struggle, these realities simultaneously develop on different scales. Architecture and art can mediate the evolution of these realities by introducing the values of urbanity, new forms of citizenship, and the aesthetics of inclusivity. This can only happen if such interventions take stock of what is already in place and grasp the full scope of complexity that the context might contain. To be truly impactful, the initiatives must cater to all parts rather than just the most powerful elements. An open cultural platform like the Manifesta art biennial offers architects and artists the space to test out independent action that the urgency of commercial commissions rarely provides.

AN: How is architecture education changing?

AJ: Within the Advanced Architectural Design Program that I direct at Columbia University, students—who already have significant experience with design as a critical medium—explore new forms of practice in different contexts. They gain an analytical understanding that will allow them to intervene and apply architecture as a contemporary methodology. Various speculative exercises allow them to test out how the field could have a wider scope of influence in the future. They don’t learn a predetermined set of skills, but rather work together and with faculty to reinvent architecture as a discipline that can respond to the world’s greatest problems.

It is crucial that they are able to translate this discursive approach when entering or reentering the profession. In our program, we’re trying to change architectural education by introducing an experimental pedagogy. Students are given the time and space to develop situated projects that address specific, real-world briefs. With its many firms, experts, advocacy agencies, and organizations, New York offers the perfect context for these investigations.
Transart Foundation

Building of the Year

A'N

Naho Kubota
“I am especially impressed by SCHAUM/SHIEH’s ability to generate complex spatial effects from what are essentially graphic motives—an ambition that would literally fall flat in lesser hands.”

Jesse Reiser, Principal, Reiser + Umemoto

For more details, see page 20
Daniels Building

“This is a great example of how old and new can be seamlessly integrated. The addition improves on the experiential quality of the historic structure and makes it one of the most sustainable buildings on campus.” Pratik Raval, Associate Director, Transsolar
The project is an attentive and delicate reinvention of the agricultural shed as a responsive, performative infrastructure for the nearby vineyard.”

Tei Carpenter, Founder, Agency—Agency
Schomburg Center for Research in Black Culture

As a division of the New York Public Library, the Schomburg Center for Research in Black Culture is one of the world’s leading research facilities that focuses exclusively on the history and culture of people of African descent. Marble Fairbanks’s project covered the center’s three interconnected buildings, the Schomburg Building, the Langston Hughes Building, and the Landmark Building. Restoration work on the Landmark Building—originally designed by McKim, Mead & White—was joined by a new addition to the Schomburg Building, which houses a gift shop and a conference room. Extensive interior renovations were made to research divisions, reading rooms, archival storage units, and new gallery spaces. The design enhances how the center interfaces with the Harlem community and the greater public by displaying portions of its vast collection on street-facing screens. Features of this design include LED display systems, interactive information panels, and a new streetscape.

HONORABLE MENTIONS

PROJECT
Banc of California Stadium

DESIGNER
Gensler

LOCATION
Los Angeles

PROJECT
River’s Edge Pavilion

DESIGNER
Alley Poyner Macchietto Architecture

LOCATION
Council Bluffs, Iowa
Conceived by Only If and One Architecture & Urbanism for the Regional Plan Association, the Triboro Corridor project is a proposal for a new passenger train service connecting the Bronx, Brooklyn, and Queens. Making use of existing freight and intercity rail lines, the transportation link would shift New York City’s centralized, hub-and-spoke transit system to one with more resilient connectivity between outer boroughs. The Triboro Corridor would also establish concrete links and new spatial relationships among diverse communities, peoples, and job opportunities. While some stations would feature simple platforms, the more complex ones would act as catalysts for the rapid transformation of local communities and bolster the economic, education, healthcare, and manufacturing sectors. Using adjacent spaces, the Triboro Corridor could also serve as a 24-mile-long linear greenway and bicycle superhighway.

HONORABLE MENTIONS

PROJECT
Los Angeles River Gateway

DESIGNER
AECOM
LOCATION
Los Angeles

PROJECT
North Branch Framework Plan for the Chicago River

DESIGNER
Adrian Smith + Gordon Gill Architecture
LOCATION
Chicago
The Transart Foundation by SCHAUM/SHIEH was developed for a Houston-based artist/curator working at the intersection of art and anthropology. The project consists of two buildings: a repurposed 1,200-square-foot private art studio and a new, 3,000-square-foot primary building for visitors that holds exhibitions, performances, and salon-style dinners. The second and third floors of the new construction include an office, a conference room, a cavelike nook, and a roof terrace. The facade is clad in smooth white stucco panels, creating a tectonic language that allows gaps and seams to manifest as swooping window frames. The structure incorporates thick timber beams in a manner akin to a Dutch barn, carved so that the front corners join precisely in front.

HONORABLE MENTIONS

PROJECT
Magazzino Italian Art

LOCATION
Cold Spring, New York

DESIGNER
MQ Architecture

PROJECT
The ICA Watershed

LOCATION
Boston

DESIGNER
Anmahian Winton Architects
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For Carrie Norman and Thomas Kelley, exhibition designers are also preservationists, able to shape how the work of architects and designers should be seen and remembered. The firm designed the Arakawa and Madeline Gins: Eternal Gradient exhibition at Columbia University’s Arthur Ross Architecture Gallery by constructing points and counterpoints of obstructed and enabled views. They took inspiration from the duo’s sketches when developing a series of matte-gray-vinyl and black-steel-mesh structures that doubled as private viewing rooms for closer observation. These four structures featured cut-out windows, framing direct views of works hung on adjacent walls. This interplay established different dialogues between the pieces on view. In this way, the exhibition challenged visitors to consider the permanence of an image.

**HONORABLE MENTIONS**

**PROJECT**
Living in America: Frank Lloyd Wright, Harlem, and Modern Housing

**DESIGNER**
Leong Leong and Project Projects

**LOCATION**
New York

**PROJECT**
Visionaire: AMAZE

**DESIGNER**
Rafael de Cárdenas / Architecture at Large and Sahra Motalebi

**LOCATION**
New York
Móz Designs offers Perforated and Laser Cut metals for exterior applications including columns, walls and screens. Ultra-durable finishes combined with our unique color collections provide a long-lasting architectural metal solution.
Amazon Spheres

Designed by NBBJ in cooperation with Vitro Architectural Glass, the Amazon Spheres are the crown jewel of Amazon's $4 billion urban campus in downtown Seattle. Composed of three interconnected geodesic domes, the project covers 70,000 square feet of meeting, relaxation, and collaborative space. The Amazon Spheres also house 40,000 exotic and endangered plants and trees from around the world, including Australian tree ferns, African aloe trees, mosses, flowers, and succulents. Glazed in Vitro's Low-E Solarban Solar Control 60 Low-E coating, the tallest of the metal-framed spheres accommodates five stories of workspace. The two other temperature-controlled domes contain rivers, waterfalls, and tropical gardens. In total, the project incorporates 620 tons of steel and 2,643 Vitro Starphire low-iron glass panels.

HONORABLE MENTIONS

PROJECT
The Emma and Georgina Bloomberg Center at Cornell Tech

DESIGNER
Morphosis

MANUFACTURER
PPG

LOCATION
New York

PROJECT
Museum Garage

DESIGNER
WORKac, J. Mayer H., Nicolas Buffe, Clavel Arquitectos, and K/R

LOCATION
Miami
Innovative and sustainable products made of natural raw materials, such as the new Swisspearl Largo façade panel Texial, are born of ingenuity and expertise. Delicate nuances of color and the raw texture that is the result of the mechanical embossing process highlight the authenticity of the work. A vibrant interplay of light and shadow creates a dynamic effect, making the façades appear almost like a piece of cloth. Texial is available in five colors. While the earth tones blend seamlessly into their environment, at the same time they also make an impact because of their timeless nature.
Sol Coffee Mobile Espresso Bar

DESIGNER
Hyperlocal Workshop

LOCATION
Longmont, Colorado

Winner

Designed by Hyperlocal Workshop, Sol Coffee’s Mobile Espresso Bar is a fully solar-powered espresso bar built on the frame of a 1979 Toyota Dolphin. Providing a full-service cafe experience, the design utilizes a hybrid lever-pull espresso machine. The truck offers a quiet atmosphere for coffee patrons to enjoy a cup in almost any location. Its massing evokes the Rocky Mountains—where the truck is located—and features a significant angled roof area for a 1.4kW solar array. The skin is composed of lightweight polycarbonate panels that reflect incoming sunlight from the interior and exterior. Additionally, the rear opens to host guests while a lowered main floor allows the barista to be in direct contact with his or her patrons.

HONORABLE MENTIONS

PROJECT
Cabin on a Rock

DESIGNER
I-Kanda Architects

LOCATION
White Mountains region, New Hampshire

PROJECT
Birdhut

DESIGNER
Studio North

LOCATION
Windermere, British Columbia
Confluence Park

Conceived by Lake|Flato Architects in collaboration with Matsys, Confluence Park is a living learning laboratory located near where the San Antonio River and San Pedro Creek meet. The site was designed for people to gain a greater understanding of South Texas ecotypes and the impact of urban development on its watershed. This idea of confluence carries through the project’s underlying goal of combining water, ecology, and culture. The 30-foot-tall concrete pavilion’s plant-inspired geometric structure interlocks as an open-air canopy. Providing cover from the South Texas sun, the petal form components help funnel rainwater into an integrated collection, filtration, and dispersal system that irrigates the surrounding landscape.

HONORABLE MENTIONS

PROJECT
Rainbow Bridge

DESIGNER
SPF:architects

LOCATION
Long Beach, California

PROJECT
Los Angeles Union Station Metro Bike Hub

DESIGNER
Architectural Resources Group

LOCATION
Los Angeles
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It’s no secret that innovation drives the technology industry. What is perhaps overlooked is how much the serendipitous collision of unlikely ideas, forged through collaboration, also plays an important role. The difficulty comes when companies grow and their employees are divided into siloed working quarters. In the brief for a new, 250,000-square-foot headquarters, the CEO of software giant NVIDIA asked: “How can we get 2,500 people to collaborate?” Gensler responded by designing a self-contained, mono-functional building that was inspired by how people move around. The building’s angular roof creates large, vaulted public areas, but also private spaces for concentration. Oversize platforms replace the need for staircases, acting as vertical connectors that can facilitate impromptu interactions.
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Ornamental Metal Institute of New York

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Located in West Paso Robles, California, this unassuming agricultural storage facility was constructed using salvaged oil drill stem pipes, WT steel, Douglas Fir plywood, and perforated metal screen panels. Sliding barn doors are clad in a tube steel frame forged from remnants of the winery’s shoring wall. The pole barn sits sentry as the first structure near the entry of the 50-acre James Berry Vineyard. The building’s renewable energy system speaks to the winery’s commitment to sustainability. Its prime objectives are to provide an armature for a photovoltaic roof system—offsetting more than 100 percent of the adjacent winery’s power demands—and to provide covered storage for farming equipment. Mounted on the pole barn, a future rainwater harvesting system will collect just under 30,000 gallons annually.
Urban environments are becoming overly reliant on automobiles. But the use of landscaped, elevated thoroughfares that encourage foot travel instead can reduce congestion and improve the overall experience of urban life. Around the world, cities have transformed underused roadways and abandoned railroad spurs into lively pedestrian walkways, stimulating development in adjacent neighborhoods and ushering in a new era of linear-park design.

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JURY
Ben Prosky, AIA New York
Claire Weisz, WXY
Enrica Oliva, Werner Sobek New York
Paul Bauer, Dattner Architects
Jack Robbins, FXCollaborative (Moderator)

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Steel Institute of New York
The Orchid Educational Pavilion sits in the Ethnobotanical Garden of Oaxaca, Mexico. Designed by FGP Atelier, the glass structure is defined by its flexibility, usability, and performance in its exploration of ecology. An entirely self-sustaining ecosystem, the pavilion challenges visitors to consider how they might live in a more ecological manner. The pavilion, with a central staircase which collects rainfall and a geothermal system, has the optimal conditions for growing a diverse range of species while being minimally invasive to the surrounding biome. The structure is an interactive tool to educate future generations about the vast biodiversity of the region and to inspire the implementation of sustainable architecture.
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Expensify’s new headquarters is lodged in Portland’s National Landmark First National Bank. ZGF Architects collaborated with architectural metal design studio Pure+FreeForm to develop a design concept that reflects the company’s flexible work ethos. Office spaces are spread throughout the historic building’s four-story Art Deco atrium. Where seating is not assigned, conference rooms cannot be reserved, and employees choose workspaces depending on their current task or mood. A pair of adjacent conference rooms are suspended above the bank building’s main entrance, connected by an oak and steel monumental staircase. Other spaces include a speakeasy salon, a midcentury boardroom, a living room area, and a custom 41-foot-long communal table.
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Inaba Williams worked with many constraints to design this light-filled preschool. As a cost-saving measure, the Brooklyn Aozora Gakuen leased a property with undesirable conditions. The space is located on a structural transfer floor, wedged between a residential tower above it and a parking podium below, and is filled with many irregularly placed columns that support both. Inaba Williams worked through these conditions by arranging classrooms around a central drop-off and pick-up area and highlighting rather than hiding the columns and other features. Tall glass panels installed along the interior walls draw natural light into this communal space, while large load-bearing columns are left exposed to frame the wooden floor thresholds of two classrooms.
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For Jack Erwin’s first brick and mortar retail space in Midtown Manhattan, MILLIØNS designed the men’s shoe boutique by employing a series of elements that oscillate between symmetry and asymmetry. The store features a white raw concrete central stage for display, along with seating, fitting areas, and storage solutions. A set of reconfigurable aluminum units for exhibitions are accompanied by a white, scalloped wrap desk. The white pearlescent and satin finishes of the furniture pieces are set against blue-teal gradient, powder-coated aluminum curtain surfaces. Together, these elements form a dynamic and immersive environment for this Madison Avenue flagship.

HONORABLE MENTION

PROJECT
Valextra Bal Harbour Shops

DESIGNER
Aranda\Lasch

LOCATION
Miami
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For an eatery that features authentic street rice noodles from the Hunan province of China, New Practice wanted to create a dining space that engages with the bustling East Village neighborhood. Hunan Slurp was conceived as a place to both look into and out of. Grabbing the attention of passersby, a linear volume runs from the storefront into the interior, while a group of communal dining tables anchor the core of the space and add to its continuity. The interplay between white plastered walls and backlit lattice wood screens creates a bright and warm atmosphere. The arched, fillet corner design is intended to resemble the shape of rice noodles. Beyond this central focal piece is a more intimate space. Marble-topped tables and a cozy banquette flank a glazed-wall kitchen, allowing diners to see their food being prepared.

**HONORABLE MENTIONS**

**PROJECT**
City of Saints, Bryant Park

**DESIGNER**
Only If

**LOCATION**
New York

**PROJECT**
Sant Ambroeus Coffee Bar at Hanley

**DESIGNER**
Bonetti/Kozerski Architecture

**LOCATION**
New York
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New York Dermatology Group
Integral Health & Wellness

DESIGNER
Brandon Haw Architecture

LOCATION
New York

Winner

Situated in Manhattan’s Ladies’ Mile historic district, the New York Dermatology Group Integral Health & Wellness is the new, 7,000-square-foot flagship facility for the New York Dermatology Group. Eight blood work and nutrition treatment rooms, two cryotherapy suites, and a shop are integrated within a single loft space. Brandon Haw Architecture developed the interior project as a space within a space. A central, freestanding enclosure—clad in wave-pattern fiberglass panels—contains all facilities while making room for a perimeter walkway, allowing patients and staff to circulate alongside magnificent, light-filled windows. Treatment-room walls were custom-built in Italy using yacht hull technology. Small details like bronze trims, door pulls, and cabinetry were introduced to complement dark reclaimed wood block floors.

HONORABLE MENTION

PROJECT
Studio Dental II

DESIGNER
Montalba Architects

LOCATION
San Francisco
The Biomedical Sciences Partnership Building at the University of Arizona was designed by CO Architects to draw on an urban desert vernacular style. Inspired by the deep recesses of desert cliff dwellings, the building’s south-facing facade slopes and shifts as it rises ten stories above the vegetated canyon wash. Sectional carvings in the building’s mass create self-shaded conditions and mitigate solar exposure. Incisions are employed along an east–west orientation to provide indirect daylight while planometric undulations along the north and south facing elevations create overhangs. The building is dedicated to collaborative clinical and translational research, and the ground floor houses public spaces and provides access to an inner courtyard.

HONORABLE MENTION

PROJECT
Zuckerberg San Francisco General Hospital and Trauma Center

DESIGNER
Fong & Chan Architects

LOCATION
San Francisco
By converting an uninhabitable attic into a unified and light-filled volume, Mork Ulnes Architects gave new life to a 1907 Victorian flat. The formerly compartmentalized house was transformed into an expansive home centered on collective living. To host a growing family, the gabled attic level was lightly divided into bedrooms, thanks to a series of partial-height walls. A double-height stair atrium cuts into the center of the building, linking the newly habitable attic to the levels below. The attic’s wood framework is a graphic echo of the original roofline within the expanded building shell. This framework language carries throughout the project in casework details, windows, guardrails, and the kitchen.
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Located on a mountain three hours outside of Mexico City, the Terreno House addresses two contradictory conditions: seclusion and aperture. Designed by Fernanda Canales, the project’s thick brickwork facade provides protection against the extreme weather of the area, where temperatures often fluctuate 50 degrees on a given day. The home is laid out around four courtyards. Built in different shapes and sizes, each opens up to the project’s surroundings. These voids help frame key aspects of the dramatic landscape. The first, curved patio acts as a transitional space between the exterior and interior, while the second, central patio shifts the program from public to private spaces. A third patio leads to a rooftop terrace, and a fourth provides ventilation and sun to the service area. Each courtyard works to create a different atmosphere and frames the surrounding landscape. While Terreno House’s exterior is clad in brick and its curvilinear roof in green clay tiles, its interior features softer surfaces. A long corridor connects six bedrooms before reaching a shared open-plan living and dining room. In this space, wood and concrete are used to articulate different elements: built-in book cases, a wall-integrated fireplace, and an arched concrete ceiling. The contrast of warm wood and gray concrete carries through in the choice of furniture and upholstery.
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The St. Thomas / Ninth project is composed of 12 starter homes occupying an existing warehouse and vacant parcel. OJT designed the complex in order to make the best possible use of the industrial edge site. Embracing the warehouse language became a springboard for the firm’s formal exploration of the remainder of the site. Because OJT worked with abnormally large lot minimums for single-family structures, the firm mandated a tactic that leveraged the density allowed under multifamily development regulations, but organized the site as a single-family assemblage. Each home touches down minimally in order to free the ground plane to become a courtyard. The residual spaces between buildings are reclaimed as front porches, giving each dwelling a sense of entry and ownership. Meanwhile, pitched roofs accent the industrial character of the neighborhood.

HONORABLE MENTIONS

**PROJECT**

- **Tolsá 61**
  - **DESIGNER**: CPDA Arquitectos
  - **LOCATION**: Mexico City

- **Elysian Fields**
  - **DESIGNER**: Warren Techentin Architecture
  - **LOCATION**: Los Angeles
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Folding Planes Garden

LANDSCAPE DESIGNER
Colwell Shelor Landscape Architecture

LOCATION
Paradise Valley, Arizona

Colwell Shelor Landscape Architecture conceived the Folding Planes Garden project to complement the strong architectural outline of the house it contours. The eclectic landscaping incorporates a judicious amount of stark minimal forms and bold sculptural desert vegetation. The hardscape concept begins with a white concrete walkway that snakes from the street through specimen cacti before terminating at the black aperture of the home’s entrance. Resembling a dry gypsum lake bed, a white salt finish concrete deck continues from the front to a patio in the rear. A basalt house plane cuts between the main path, while a central glass tile pool reflects the sky and cactus wall beyond.

HONORABLE MENTION

PROJECT
Greenwich Village
Townhouse Garden

LANDSCAPE DESIGNER
XS Space

LOCATION
New York
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WEISS/MANFREDI transformed 30 acres of post-industrial waterfront into the new Hunter’s Point South Waterfront Park. Set along the East River in Long Island City, the recently opened public space represents a new urban ecological paradigm and a model for coastal resilience. With a soft approach to protect against floodwaters, the firm created newly established wetlands to replace existing concrete bulkheads. The design leverages the site’s dramatic topography with a grassy promontory. A new island can be reached by a pedestrian bridge while a 30-foot cantilevered overlook provides panoramic views of the Manhattan skyline. Adjacent to a residential development of affordable units, the park will become the center of an emerging community.

HONORABLE MENTIONS

PROJECT
Naval Cemetery Memorial Landscape

DESIGNER
Marvel Architects

LOCATION
Brooklyn, New York

PROJECT
Ghost Cabin

DESIGNER
SHED Architecture & Design

LOCATION
Seattle
REDEFINING ROOFTOPS
CREATING ROOFTOP ENVIRONMENTS

project: Partners Healthcare Administrative Campus (Boston, MA) | architect: Gensler | landscape architect: OJB Landscape Architecture | photographer: Kyle J Caldwell
Daniels Building

The University of Toronto’s Daniels Faculty of Architecture, Landscape, and Design (DFALD) tapped NADAAA to design a new, 155,000-square-foot center that could incorporate studio spaces, fabrication workshops, classrooms, and offices. The school wanted the new building to also operate as a working sustainability prototype. The facility is connected to the adjacent landmark Knox College building, an existing 19th-century structure that features Gothic spires and edges. Though significantly different in style and detail, the historic building creates the ideal foil for the contemporary, boxlike facility. The folds of the roof aim to capture daylight while the glazing maximizes northern views. A Miesian curtain wall complements the building’s sober yet bold concrete and steel structure.

HONORABLE MENTIONS

PROJECT
UCSB San Joaquin Student Housing

DESIGNER
Lorcan O’Herlihy Architects

LOCATION
Santa Barbara, California

PROJECT
Sherman and Joyce Bowie Scott Hall at Carnegie Mellon University

DESIGNER
OFFICE 52 Architecture

LOCATION
Pittsburgh
Spectra was a seven-story temporary installation designed by NEWSUBSTANCE and mounted at the 2018 Coachella Valley Music and Arts Festival. Visitors were able to walk up a spiral ramp to view the fairgrounds from different heights and through a full spectrum of colored windows. During the day, the 31 Perspex panels reflected and refracted sunlight. At dusk, an LED cove light scheme gently fluctuated through different color temperatures. As night fell, roof-mounted spotlights extended the tower’s profile into the sky. Spectra was one of six site-specific installations commissioned for this year’s festival. Responding to the surrounding Colorado Desert, the cylindrical project explored the relationship between light and landscape.

HONORABLE MENTION

PROJECT
National Holocaust Monument

LIGHTING DESIGNER
Focus Lighting

DESIGNER
Studio Libeskind

LOCATION
Ottawa
As part of the redevelopment of hospitality spaces in New York’s iconic Seagram Building, L’Observatoire International conceived of a lighting concept for the celebrated Peter Marino–designed Lobster Club restaurant. Marino’s design relinks the Seagram space with its Pop Art heritage. Collaborating with developer Aby Rosen and Major Food Group, L’Observatoire introduced a bold design concept for both levels of the venue that complements this colorful scheme. Upstairs, lighting fixtures were introduced as provocative punctuations, echoing the space’s contemporary take on midcentury modern graphic opulence. Downstairs, a sequenced program—based on daylight cycles—was implemented to counteract the lack of natural light.
The legendary Barclay-Vesey Building has undergone an extensive conversion from an office into a residential building. Originally designed by AIA-designated “Architect of the Century” Ralph Walker of the firm McKenzie, Voorhees & Gmelin in the 1920s, DXA Studio has renovated the Art Deco tower’s exterior and lobby. The firm envisioned several remediation measures to the historic terraces and storefronts. Additionally, the landmarked lobby required an architectural device to separate commercial and residential tenants. The space called for a visually unobtrusive screening partition that respects the historical context without resorting to pastiche. The lobby lighting design is based on geometric patterns and motifs found throughout the building, notably the setbacks of the upper stories and the articulation of grapevines.

HONORABLE MENTIONS

PROJECT
Hotel Henry at the Richardson Olmsted Campus

DESIGNER
Deborah Berke Partners

LOCATION
Buffalo, New York

PROJECT
Using Digital Innovation to Preserve Taliesin West

INITIATORS
Leica Geosystems, Multivista, and Matterport

LOCATION
Scottsdale, Arizona
The remodeled 1217 Main Street building opened in December 2017 with a striking mosaic facade. Created by renowned Cuban-born artist Jorge Pardo, the 36,215 glazed ceramic tiles helped give new purpose to the 1950s-era bank as a multi-use commercial and office building. The unique facade was constructed with no visible control and expansion joints, panel or module seams, or shadow lines. The artist’s intent required that the building read as a single plane. The tile scheme continues through the interior of the ground floor, which houses a butcher, a bakery, and a commissary. 5G Studio Collaborative’s infrastructural intervention also included the addition of a floor, which added more office space to the mixed-use project. 1217 Main Street has become a new landmark and operates as a gateway to Dallas’s revitalized Main Street.

HONORABLE MENTION

PROJECT
1824 Sophie Wright Place

DESIGNER
studioWTA

LOCATION
New Orleans
San Francisco Art Institute at Fort Mason

**DESIGNER**
Leddy Maytum Stacy Architects

**LOCATION**
San Francisco

Located on the edge of San Francisco Bay, Fort Mason Pier 2 has been transformed from a historic army warehouse into a satellite campus for the San Francisco Art Institute (SFAI). This adaptive reuse project preserves the industrial integrity of the landmark concrete-and-steel structure while supporting the school’s pedagogical goals. The iconic shed was restored with an integrated sustainable building system, working with the existing building structure and materials. A photovoltaic solar system was mounted on the building’s gabled roof. The design interweaves the historic and contemporary, preserving the dramatic, light-filled industrial structure to create 160 studios, workshops, flexible teaching spaces, public galleries, and a media theater.

**HONORABLE MENTIONS**

**PROJECT**
Empire Stores

**DESIGNER**
S9 Architecture

**LOCATION**
Brooklyn, New York

**PROJECT**
Cristo Rey St. Martin College Prep

**DESIGNER**
JGMA

**LOCATION**
Waukegan, Illinois
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Designed by studio:indigenous, Trickster is an installation completed during a residency at the Bookworm Gardens in Sheboygan, Wisconsin. The piece is made of wood harvested on-site and patinated in copper mesh. The primal sculpture plays an important role in indigenous storytelling, which focuses more on animal forms and natural phenomena than on humans. The stories—and Trickster, by extension—are designed to encourage viewers to free their minds of all that complicates this world and examine their own flaws rooted in anthropocentric thinking. Observers are encouraged to tell their own stories based on how they experience Trickster.
HONORABLE MENTIONS

PROJECT
Blue Marble Circus

DESIGNER
DESIGN EARTH

LOCATION
Boston

PROJECT
85 Broad Street Ground Mural

DESIGNER
FXCollaborative

LOCATION
New York
By translating an ancient method of masonry into a digital procedure, Matter Design developed Cyclopean Cannibalism as a sustainable alternative to the standard practice of landfills demolition debris. This project illustrates how the carcasses of previous buildings could be reused as a new material. To do this, rubble is scanned and input into a digital algorithm that sorts random shapes. Each stonelike component is carved by a robotic arm and recomposed into a new construction. In today's urban context, we generate unprecedented quantities of waste. In order to more intelligently reconsider existing building stock, the profession could learn from cyclopean construction. Can our future cities digest themselves?

**HONORABLE MENTIONS**

**PROJECT**
One Thousand Museum

**DESIGNER**
Zaha Hadid Architects and ODP Architects

**LOCATION**
Miami

**PROJECT**
Clastic Order

**DESIGNER**
T+E+A+M

**LOCATION**
San Francisco
Slated to be the tallest tower in Williamsburg, Brooklyn, 260 Kent by COOKFOX Architects was designed using an innovative precast exterior concept inspired by the molecular structure of sugar crystals. In a unique collaboration between the architect, developer, and precast manufacturer, the same BIM model that was used to design the facade and create early scaled 3D-printed models was utilized to print molds for the precast panels. When complete, the facade is intended to act as a shading element. Opening in fall 2019, the 42-story tower will join the already open 325 Kent and Domino Park as the latest edition to the Domino Sugar waterfront redevelopment project.
Fake Earths: A Planetary Theater Play speculates on how climate change could be the cultural and political catalyst for a renewed architectural environment during the post-Anthropocene era. In this projected future, the concept of “nature” is obsolete. Modeled like a theater play in multiple acts, the project considers five specific sites on Earth, whose perceived image and actual function are different. For instance, Potemkin Village—an infamous e-waste dump site in Africa—reads as a city from above but mischievously hides the reality of its architectural content within. Other imagined scenes include Asteroid Mining Clearing sites, Pacific Ocean Trash Mountains, the Spoil Tips Grand Tour, and the Wonder Zoo.

HONORABLE MENTION

PROJECT
Cosmorama

DESIGNER
DESIGN EARTH

LOCATION
N/A
Public Sediment for Alameda Creek is a proposal to address the challenge of sediment scarcity along the vulnerable urban periphery of San Francisco Bay. The initiative aims to redesign the Alameda Creek waterbody and to create a functional system that can sustainably transport sediment and provide a habitat for fish. A physical stream table model was developed to represent a leveed channel condition, and to facilitate experiments with planted creek structures. Photogrammetry software helped determine the initial results of the study, informing the design of a stable multistage channel for sediment and fish passage. A 3-dimensional site model and renderings were also created as a way to inspire community engagement.

HONORABLE MENTIONS

**PROJECT**
Adidas P.O.D. Plexus

**DESIGNER**
Standard Architecture

**LOCATION**
N/A

**PROJECT**
Set the Objective

**DESIGNER**
SAW // Spiegel Aihara Workshop

**LOCATION**
N/A
Runaway is a mobile pop-up pavilion first developed by SPORTS for the Museum of Contemporary Art Santa Barbara. With the goal of bringing art to underrepresented neighborhoods, three self-similar, open-structure objects were designed to reference the foggy and hazy climate of California’s coastal region. The collection's orientation and composition is intended to be rearranged at different sites. In each deployment, the project generates public space and arts programming for underserved communities. Runaway illustrates the potential for small architectural objects to add a robust and ephemeral layer to urban centers—one that repositions the city as a series of small episodic moments rather than grand architectural interventions.

HONORABLE MENTIONS

PROJECT
Noodle Soup

PROJECT
Malleable Monuments

DESIGNER
office ca

LOCATION
Lake Forest, Illinois

DESIGNER
The Open Workshop

LOCATION
San Francisco
Nature is artificial, and occasionally, it is artifice. So how can architecture act as a register of constructed ground in the era of the human geomorphic agent? Jonah Merris designed *mise-en-sand*, a proposal for a 21st-century exposition that addresses the extraction and exploitation of sand, as a series of six composed set designs that would allow visitors to consider the high volume–low value paradox of sand as a global commodity. The sites and processes depicted in these vignettes showcase the breadth of scales and geographies across which the construction and deconstruction of ground occurs. Within *mise-en-sand*, architecture becomes a performance wherein objects are staged and meaning implied—a sandbox where observers can reconsider naturalism as it applies to something as ubiquitous as sand.

**HONORABLE MENTIONS**

**PROJECT**  
Cloud Fabuland

**DESIGNER**  
Eleonora Orlandi,  
SCI-Arc

**LOCATION**  
N/A

**PROJECT**  
Real Fake

**DESIGNER**  
James Skarzenski,  
University of California, Berkeley

**LOCATION**  
N/A
Stalled! is a design-research project by Joel Sanders Architects (JSA) in collaboration with Susan Stryker and Terry Kogan that responds to the national debate about transgender access to public restrooms. The speculative design addresses the need for safe, sustainable, and inclusive restrooms. While most debates consider this as solely a transgender rights issue, this project casts a wider net by developing inclusive guidelines that take all people into consideration. Using this inclusive design methodology, JSA created three viable and economical prototypes for inclusive facilities for new construction projects or retrofitting. A generic airport version reconceives the restroom as a semi-open agora, animated by three parallel activity zones dedicated to grooming, washing, and toilet facilities.

HONORABLE MENTIONS

**PROJECT**
Marine Education Center

**DESIGNER**
Lake|Flato Architects

**LOCATION**
Ocean Springs, Mississippi

**PROJECT**
After Bottles; Second Lives

**DESIGNER**
ANAcycle design + writing studio/Rensselaer Polytechnic Institute

**LOCATION**
Brooklyn, New York and Troy, New York
Located on a former industrial site, the Brooklyn Senior Affordable Housing complex designed by Only If consists of 84 rental apartments and community facilities. The building, configured into several block-like volumes, rests on two wide columns and a circular disk, which contains all of the circulation and services. The middle volume of the building frames a central communal space for its elderly and formerly homeless residents. This double-height loggia is carved out of the building to become a stage elevated above the city. The public living room will serve as a flexible space where residents can gather, linger, interact, and build a sense of community. Various features will be introduced to support the health of the building’s residents, including outdoor exercise equipment and a roof garden. A secondary circulation route—composed of an open and relaxed stair system—will be an active alternative to elevators.

HONORABLE MENTIONS

PROJECT
150 Central Park South penthouse

LOCATION
New York

DESIGNER
SPAN Architecture

PROJECT
Courtyard House

LOCATION
Santa Monica, California

DESIGNER
Inaba Williams
More than 93 percent of Hawaii's food is imported. Such a fact is alarming considering that Hawaii is the most remote inhabited land mass on Earth. Local grocers have a five-day turnaround period of food sourced from global supply chains. The proposed Whitmore Community Food Hub Complex project by the University of Arkansas Community Design Center will not be a typical farmer's market. The 34-acre complex, made from tilt-wall concrete construction, will serve the island of Oahu by introducing the agricultural infrastructure necessary for community-based food production. Integrated logistical areas will be accompanied by public spaces for the surrounding neighborhoods and for visiting tourists. The site will feature a direct link to downtown Wahiawa.
The design of the new, 20,000-square-foot Children’s Institute, a regional social services center, promotes intricacy and specificity. DSH // architecture designed the office space by avoiding a clichéd open-plan model; instead, the firm developed a concept that incorporates clustered team work spaces, smaller areas for focused meetings, gathering spaces located for chance encounters, and decompression zones for quiet meditation. The layout was based on an analysis of mobility patterns, team structures, and the differing needs of distinct clientele. As a new hub for this nonprofit organization, the work environment inspires the innovative thinking and creative solutions needed for its mission: genuine and effective interventions for some of society’s most intransigent problems.

**HONORABLE MENTION**

**PROJECT**
Holdroom of the Future

**DESIGNER**
Corgan

**LOCATION**
N/A
Pickard Chilton developed the Sky Tower prototype based on Uber’s vision for Elevate, an aerial ride-sharing network. The speculative megacapacity hub opts to dock aircraft on modular, moving platforms. A precise sequence allows crafts to land, recharge, board, and position for takeoff within five minutes. A sophisticated louver system, vegetation, and photovoltaics shield the interiors from the sun while capturing solar energy. Wind turbines and energy recovery systems supply the charging stations. The ground level transit hub offers connections to commuter trains, buses, bikes, and cabs. The autonomous flying shuttles would cruise 1,000 to 2,000 feet above city streets, reaching speeds of up to 200 miles per hour. Passengers would board at set pick-up and drop-off locations, rather than hailing the vehicles like taxis.
The Beggar’s Wharf Arts Complex is at the heart of a redevelopment design vision commissioned by Rockland City Planning to revitalize the coastal Maine town’s brownfield waterfront district. Ten to One conceived of a mixed-use program that incorporates a museum, studios, educational facilities, live-work housing, commercial spaces, and a marina. At the core of the proposal, a main museum structure is set to seamlessly blend into the streetscape outside. This main building will be clad in a mushroom-shaped skin composed of cedar wood fins. A series of flexible galleries will unfurl upward through a public procession of theaters, terraces, cafes, and markets. The historic Bicknell Factory Building will be reclaimed as a continuation of the museum and house additional exhibition and event spaces.

HONORABLE MENTION

PROJECT
NXTHVN

DESIGNER
Deborah Berke Partners

LOCATION
New Haven, Connecticut
The Arizona State University Interdisciplinary Science and Technology Building 7 (ISTB-7) by Studio Ma will be an interdisciplinary science and research complex that incorporates a new generation of sustainable design solutions, as well as climate-responsive, regenerative technologies. ISTB-7 is a next-generation, triple net-zero facility, envisioned as a prototype for a stand-alone, closed loop infrastructure that ultimately produces and collects more energy and water than it uses. The cross-laminated timber frame building anchors a new research precinct on the Gateway Edge of ASU’s Tempe Campus. Wastewater and air is recycled through a central biome located within the facility’s massive daylit atrium. Set for completion in 2020, the 258,000-square-foot building will support advanced research in sustainability and robotics to help solve the emerging energy, water, and food crises.
The 6 Industrial Way Office Park is a three-story, mixed-use building that will be constructed on a 16-acre site in Salem, New Hampshire. Designed by Touloukian Touloukian, the project reverses the conventional, inwardly focused commercial model by implementing a flexible layout and an indoor/outdoor program that advances human health and wellness. Lumber cut from the site is harvested and brought to local sawmills to create structural CLT panels that lower the project’s carbon footprint. Wooden structural bays provide tenants with an open floor plan that includes large, uninterrupted views of the outdoors. Tenants can come together at a ground-level cafeteria that faces a large lawn space with outdoor seating.

HONORABLE MENTION

PROJECT
Cooling Tower for Chicago Spire site

DESIGNER
Greyscale Architecture

LOCATION
Chicago
The American West has long captivated our collective imagination as a landscape of exploration and promise. Its vastness allows for vague scales, distended time, and clandestine programs. This isolated landscape is also home to the nation’s military arsenal, testing labs, and disposal sites. A road trip is its inevitable measure. Conceived by Myefski Architects, the American Construct project proposes a series of rest stops, situated between federal parkland and military territories, that conflate the scenic with the scene. Like the nationalistic constructions of early U.S. highway routes, these waypoints inscribe the sublime with experiential infrastructure, overlooks, and marginal territories. Power and pleasure occupy the same ground. Evidence and the evident conspire to remind and ultimately rearrange the construction of “America.”
Developed by the University of Arkansas Community Design Center, the Greers Ferry Water Garden proposal seeks to revive Edward Durell Stone’s forgotten plan for a water garden park. Contemporaneous with his design of the Kennedy Center in Washington, D.C., the internationally renowned architect’s equally monumental park concept was set to accompany the Greers Ferry Dam in Heber Springs, Arkansas. Stone’s design deployed late modernist tropes, combining monumentality and glamour throughout. However, his schematic vocabulary left gaps on matters of terrain passage, native planting, and water as an experiential medium. The updated vision offers a new environmental model for park design. Excess runoff collected through the dam’s impoundment of the river can be harvested and strategically recycled throughout the 269-acre water garden to grow new life and create higher-order niche ecologies.
BEST OF PRODUCTS 2018
When we judged our Best of Products Awards in July, the year was already awash in great design, from Milan’s Salone del Mobile and New York Design Week to NeoCon and the AIA conference. Amid this inspirational onslaught, a handful of products emerged as truly innovative, and we are thrilled to celebrate 12 of them here.

We are always surprised by the entries we get, and they inform our coverage throughout the year. While the increased integration of technology and the Internet of Things (IoT) into all aspects of design is expected, the ways in which designers have deployed these methodologies is not. Some products use mobile apps to make homes safer, while others allow users to remotely operate domestic devices and hardware. For example, the Solar Canopy by Brooklyn SolarWorks makes it easier to implement such a system within an urban setting.

At the same time, a return to a craft-led sensibility has seen many talents and brands develop products with age-old techniques and noble materials. Established & Sons’ Filigrana Light reinterprets the mastery and heritage of Venetian glassblowing with a contemporary aesthetic. Meanwhile, more and more products are answering a growing demand for flexibility. Q! by Springboard is a simple yet effective work board tool that can be used in any office environment in an elegant palette of colors.

Whether a product makes use of new technology or builds on artisanal traditions, adapts to new requirements or improves existing applications, each winner showcases strong aesthetic qualities. Bold colors and geometric shapes continue to drive the industry, as exhibited in the Wyandotte Guest Chair by Skram.

We salute the following winners for pushing the boundaries of what exceptional product design means in an increasingly transitory world. We are already excited to see what next year’s competition will bring!

Gabrielle Golenda and Adrian Madlener
When Jean Lin founded Colony in 2015, she established a new kind of platform for New York City’s thriving community of independent furniture, lighting, textile, and object designers. The multihyphenate creative—a fashion designer, editor, trend forecaster, professor, entrepreneur, and consultant—set up the gallery based on a co-op fee system rather than the standard commission model. This made it a more feasible and attractive option for many of the city’s emerging talents. Today, Colony’s roster includes design studios like Fort Standard, Allied Maker, Moving Mountains, Vonnegut/Kraft, Earnest Studio, and Hiroko Takeda, to name a few. Lin has also spearheaded initiatives such as the charitable design organization Reclaim NYC and the Tribeca Design District event. She is also a member of the NYCxDesign Steering Committee and on the board of the Female Design Council. As a member of this year’s AN Best of Products Awards jury, Lin spoke to The Architect’s Newspaper contributor Adrian Madlener about the current state of furniture and product design while touching on the issues facing the industry and changes that have taken place in the past few years.

**The Architect’s Newspaper:** What are some of the challenges for independent designers today?

**Jean Lin:** Independent designers are the most prone to the impact of a changing economy—it affects them on a micro level. For many of the talents that show at Colony, the difficulty is in determining whether they can grow while staying true to their initial goals. Right now, they might be manufacturing their own furniture. If they decide to hire new people or outsource production, how will they be able to maintain the identity of their practice?

**AN:** Are these talents addressing or shying away from some of the larger problems society is currently dealing with, such as sustainability, the pace of technological advancement, or gender-based, racial, and economic inequalities?

**JL:** What these small companies do is personal. It’s hard to miss what they’re about. The designers I work with are very socially and environmentally conscious. A lot of the causes that are getting wide, mainstream attention now have been addressed by this community for a long time. Seattle-based duo Grain had a ten-year anniversary exhibition at Colony in September. They are sourcing materials responsibly, and their entire practice is based on sustainability. It’s inherent to what they do, and so they don’t need to promote it as something radical.
AN: Can these issues also be addressed through aesthetics and form?

JL: Good design is always about the interaction between an object and the environment it occupies—the people it interfaces with. There are ways that we can talk about social and ecological issues through form and aesthetics. Is the product masculine or feminine? How long does that piece last versus how long will that piece seem appealing? However, I wouldn’t say that what’s coming out now is a direct visual or formal reflection of everything that’s going on in the world. What designers are now taking into closer consideration is how they source material, what companies and vendors they decide to collaborate with, and how they run their businesses. Sometimes, it’s simply a question of being active and not apathetic toward the things that are changing in the world around them. That awareness seeps into everything they do.

AN: How do these changes in the way talents work affect trends?

JL: The talents that are leading the way are now pushing themselves to create timeless pieces. This is a reaction to Instagram culture, the latest and flashiest designs that often look the same, go viral, and get all the attention—but only for a fleeting moment. I love trends and believe they become popular for valid reasons, mainly because they are approachable at the given time. Right now, monolithic forms and earthen jewel tones are all the rage, but next year we could be talking about much more delicate shapes and a different color palette. Trends get pushed to their threshold and spark antitrends that then take over. The designers that show at Colony are using material, but in an aesthetic and formal language that can last much longer.

AN: Do the collectible and art design markets create economic conditions that give independent designers the time and space necessary to develop these types of designs?

JL: I don’t see the collectible design market as something that has a great impact on the wider design industry. It’s aspirational and only targeted to the 1 percent of people who are able to afford a luxury item that isn’t necessarily functional, and perhaps it’s more reflective of artistic expression. What truly pushes designers to innovate is a different kind of high-end market that is educated in the quality of craftsmanship and the value of good design. Emerging designers are finding a comfortable place in the market. The upper middle class, interior designers, and the hospitality industry are starting to appreciate the quality of this output. In turn, there is a demand for beautiful, functional, and well-crafted work that doesn’t have to sit on a shelf to be acknowledged.

AN: You mentioned that interior designers are important clients. This is especially true in New York City, where a strong surge in real estate is keeping the industry busy. How are independent designers faring in other parts of the country?

JL: This summer, Colony and Design Milk launched an initiative called Coast to Coast to help dispel the misconception that the only design market in the United States is New York. I think that this city is an amazing commercial and creative center for design. I also think that the sentiment that people never have to leave because all the best talents come or sell here is too insular and no longer accurate. We visited Detroit, Nashville, New Orleans, and Santa Fe to get a better understanding of how the independent design movement has expanded. Many local or transplanted talents are becoming a force for good in their communities, helping to change the market and creative landscape. I’m now planning to orient Colony with a broader focus and to incorporate design from different parts of the country.

AN: The independent design or maker’s movement has been going strong for the past 15 years or so. Is there a potential for autonomous talents to collaborate with larger manufacturers and the contract market?

JL: It would be a challenge. A lot of independent talents have altogether discounted the possibility of collaborating with big companies. The gap between these two areas of design is wider than ever. Unlike in Europe, major manufacturers and design brands in the United States don’t have the time to dig in and find talents who aren’t on a top 10 list. They’re always going to go with the star designers they’ve worked with before. This reality forces and facilitates independent design companies to grow, out of necessity. However, large companies definitely look to young and emerging talents as a resource, even if they don’t give credit where credit is due. As independent practices become a stronger commercial force, this will happen even more. The good news is that consumers are also seeing the value of well-made furniture and product design, even if it has to be sold at a higher price point.
Baths

Tethys
Sonobath

Challenging convention, the Tethys sink lets water flow through its permeable countertop without compromising performance. A slatted top plane conceals its basin and drain, adding a level of mystery to the product. Designed by Jae Omar, the concept was inspired by the prehistoric sea that it is named after.

www.sonobath.com

Facades

Tensile Fabric Mesh
Facade Screens
Structurflex

A Rice University parking garage (left) blends into its oak grove surroundings thanks to a series of tensile fabric mesh screens enveloping its facade. An alternative to perforated metal cladding, this custom solution was developed by Structurflex using UV ink and printing processes. Having withstood the impact of Hurricane Harvey, these trapezoidal panels also provide natural ventilation and heat protection. The company can fabricate and install similar solutions for a wide range of projects, such as the structure pictured at the lower left.

structurflex.com
Finishes + Surfaces

Terrazzo Patterns
Formica

Inspired by a recent surge in sustainable material development—especially among young European designers—Formica has introduced two new upcycled products. Tinted Paper Terrazzo and Tonal Paper Terrazzo surfaces are created from small fragments of postproduction solid color paper, used to make laminate that would otherwise have gone to waste. This paper technique employs small-batch craft production so that each sheet is unique.

formica.com

HVAC

NRCB Combination Boiler
Noritz

The NRCB Combination Boiler by Noritz is the first product of its kind to provide simultaneous domestic water and space heating. Such capabilities are easy to control and especially beneficial for applications unable to store or deliver heat energy. A user can take a shower without worrying about a corresponding drop in room temperature.

noritz.com
Q! Springboard

The lightweight yet durable Q! is a mobile work board perfectly suited for office, education, or healthcare environments. The double-sided and magnetic surface comes in 12 carefully curated colors selected from trends in the fashion, automotive, and interior design industries. The easily stackable and modular solution includes a small shelf for writing tools.

springboard-us.com

Wyandotte Guest Chair
Skram

With its coalescence of bold lines, exquisite workmanship, and ergonomic tuning, the new Wyandotte Guest Chair by North Carolina furniture company Skram is both an aesthetic and technical feat. A steam-bent timber frame is accentuated by metallic details and leather upholstery. The new chair is contract grade and was developed for residential, commercial, or hospitality environments.

skramfurniture.com
Kitchens

+Venovo
Poggenpohl

Blending the characteristics of the kitchen and living room, the new +Venovo cabinet system takes its cue from furniture design. Each cabinet element is customized to the specificities of a project, but anchored by an invisible support system that allows it to float above the floor. Designed to meet the needs of a mobile and urbanized society, the compact kitchen is available in island, low board, high board, or tall cabinet configurations.

poggenpohl.com

Lighting + Electrical

Filigrana Light
Established & Sons

Matching an age-old artisanal glassblowing technique from Venice with contemporary light applications, Established & Sons head designer Sebastian Wrong conceived of the Filigrana series. Semitranslucent, acid-etched, and candycane-striped lampshades are formed using a mouth-blowing technique that has been passed down from generation to generation since the 16th century. Light diffuses through various bespoke forms.

establishedandsons.com
Openings

**Integrated Rolscreen**
Pella Corporation

It can be difficult to enjoy the beauty of a room when windows are covered in heavy cloth or mesh screens. Pella’s new Integrated Rolscreen is a concealed, retractable alternative that moves seamlessly with double- and single-hung windows. The screen automatically appears when the window is opened and rolls out of sight when closed.

pella.com

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Outdoor

**PlayCubes**
Playworld

Inspired by Buckminster Fuller’s exploration of polyhedric forms as viable building block elements, architect Richard Dattner developed PlayCubes in 1969. The ability to stack these universal shapes in various patterns led to the design of a modular playground system. Playworld has just rereleased a larger version, available in perforated metal and plastic.

playpower.com
**Smart Home Systems**

**Solar Canopy**  
Brooklyn SolarWorks  
A space-saving solution for both urban and rural settings, Brooklyn SolarWorks' Solar Canopy is a versatile product that uses thin leg frames to support the panels above ground and roof surfaces, creating a sheltered space underneath. In the city, the new UL Listed panel system encourages owners to utilize their roofs for gardening or other activities. In the countryside, it works well as a carport or pergola.  
brooklynsolarworks.com

**Textiles**

**Acoustic Drapery Collection**  
Designtex  
Open-plan offices are noisy, and in turn they can hinder productivity. Designtex has engineered the new Acoustic Drapery window-covering collection using a non-woven felt material that absorbs sound. The collection includes the Acoustic Baleen, Acoustic Glace, and Acoustic Lumin drapes. When applied as a window treatment, this covering does not block out natural light. This versatile innovation was made possible thanks to research conducted at Empa, the Swiss Federal Laboratories for Materials Science and Technology.  
designtex.com
Arakawa and Madeline Gins: Eternal Gradient p. 22
CURATORS: Irene Sunwoo and Tiffany Lambert
GRAPHIC DESIGN: Eline Mul and Justin Sloane
METALWORK: Navillus Woodworks, -ism Furniture
VINYL: Color X

Arizona State University
Interdisciplinary Science and Technology Building 7 p. 80
CLIENT: Arizona State University
RENDERINGS: Beauty and the Bit

Beggar’s Wharf Arts Complex p. 79
CLIENT: City of Rockland Planning Department
COLLABORATOR: MRLD Landscape Architecture + Urbanism

Brooklyn Aozora Gakuen p. 40
GENERAL CONTRACTOR: Bellwood Construction
MECHANICAL, PLUMBING, AND ELECTRICAL: Tan Engineering
LIGHTING: Lightful

Brooklyn Senior Affordable Housing p. 75
EXECUTIVE ARCHITECT: RKTB Architects
STRUCTURAL ENGINEER: Reuther+Bowen
MEP ENGINEER: Glickman Engineering Associates
LIGHTING: Dot Dash

Children’s Institute p. 77
CONTRACTOR: RBC Construction
DEVELOPER: Omninet Capital
BRANDING: Free Range
MILLWORK: B&G Millworks
LIGHTING: Luminesce Design

Confluence Park p. 28
STRUCTURAL ENGINEER: Architectural Engineers Collaborative
CONCRETE: Vulcan Materials Company
PETAL FORMWORK: Kreyser & Associates
LANDSCAPE ARCHITECT: Rialto Studio
RECLAIM WATER SYSTEM: One Texas Water
Cyclopean Cannibalism p. 68
COLLABORATOR: Quarra Stone Company
STRUCTURAL: Caitlin Mueller
ACKNOWLEDGEMENTS: Massachusetts Institute of Technology, MIT Sloan Latin America Office, MIT HASS Fund, Marion and Jasper Whiting Foundation

Daniels Building p. 58
ARCHITECT OF RECORD: Adamson Associates Architects
HERITAGE CONSULTANT: ERA Architects
STRUCTURAL ENGINEER: Entuitive Corporation
MECHANICAL AND PLUMBING: The Mitchell Partnership
ELECTRICAL, DATA, AV, AND LIGHTING: Mulvey Banani International

Expensify Headquarters p. 38
STRUCTURAL ENGINEER: KPFF Consulting Engineers
METALWORK: Hanset Stainless
PLASTIC LAMINATE: Formica and Arborite
FLOORING: Kährs, Masland Carpets, Milliken & Company, Shaw Contract
LIGHTING: Schoolhouse Electric, Tom Dixon Lighting, BuzziSpace, Cerno Group, Luceplan, Nemo, and Roll & Hill

FLEX p. 32
CLIENT: PortRed
STRUCTURAL ENGINEER: SCE Consulting Engineers
CIVIL ENGINEER: KPFF Consulting Engineers
LANDSCAPE ARCHITECT: Lango Hansen
LIGHTING: Biella Lighting Design

Folding Planes Garden p. 54
LANDSCAPE CONTRACTOR: Kevens Landscape Co
CONCRETE: AZ Concrete Works
BUILDING ARCHITECT: A-I-R

Greers Ferry Water Garden p. 83
CLIENTS: Cleburne County Economic Development Corporation and Arkansas Natural Resources Commission
SPONSORS: National Endowment of the Arts, Arkansas Natural Resources Commission, and Entergy Arkansas

Hunan Slurp p. 44
PROFESSIONAL ENGINEER: Lam & Lam Engineering

Hunter’s Point South Waterfront Park p. 56
PRIMARY CONSULTANT, INFRASTRUCTURE DESIGN, STRUCTURAL, CIVIL, AND LIGHTING ENGINEER: Arup
MARINE ENGINEER: CH2M
ELECTRICAL ENGINEER: A.G. Consulting
ENVIRONMENTAL ENGINEER: YU & Associates
ART: Nobuho Nagasawa

Jack Erwin Flagship Store p. 42
METALWORK AND INSTALLATION: Architectural Grille and Travis Fitch

NVIDIA Headquarters p. 30
CIVIL ENGINEER: Kier & Wright
STRUCTURAL ENGINEER: Nishkian Menninger
ELECTRICAL ENGINEER: Redwood Electric Group
MECHANICAL ENGINEERS: ACCO Engineered Systems and Taylor Engineering
ACOUSTICS AND AUDIO VISUAL: Charles M. Salter Associates

New York Dermatology Group Integral Health & Wellness p. 46
STRUCTURAL ENGINEER: The Eipel Engineering Group
CONTRACTOR: Michilli Construction + Consulting
CODE CONSULTANT: Holmes Keogh Associates
MILLWORK: Paolo Cassina
LIGHTING: Fisher Marantz Stone

Orchid Educational Pavilion p. 36
GLASS: Saint-Gobain
STEEL: Aceros de Monterrey
CONCRETE: Cemex
HARDWARE: Aluvisa

Phoenix Biomedical Sciences Partnership Building, University of Arizona p. 80
GENERAL CONTRACTOR: DPR Construction/Sundt Joint Venture
STRUCTURAL ENGINEER: John A. Martin & Associates
CIVIL ENGINEER: Dibble Engineers
LANDSCAPE ARCHITECT: Colwell Shelor Landscape Architecture
LIGHTING: Kaplan Gehring McCarroll Architectural Lighting
Public Sediment for Alameda Creek p. 71

COLLABORATORS: SCAPE, Professor Brian Davis (Cornell University), Danielle Serigano (Cornell University), Zeynep Goksel (Cornell University), Justin Leanza (Cornell University), Arcadis, Dredge Research Collaborative, TS Studio, UC Davis Department of Human Ecology and Design, Cy Keener, and Architectural Ecologies Lab

Runaway p. 72

COMMISSION: Museum of Contemporary Art Santa Barbara
ENGINEERING: Nous Engineering
METAL FABRICATION: Metal Arts Foundry
POWDER COATING: Williamson Ocean

San Francisco Art Institute at Fort Mason p. 64

CIVIL ENGINEERING: Moffatt & Nichol
BUILDER: Oliver and Company
MEP/EP: Integral Group
ACOUSTICS: Charles M. Salter Associates
THEATER DESIGN: Auerbach Pollock Friedlander

Saxum Vineyard Equipment Barn p. 34

ENGINEER: SSG Structural Engineers
CONTRACTOR AND METALWORK: Rarig Construction
CONCRETE: Garrett Thiessen Construction
MILLWORK: Benchmark Woodworks Co
MEP/EP AND SOLAR: Power and Communications Engineering
ROOF: Lumos Solar

Schomburg Center for Research in Black Culture p. 18

STRUCTURAL ENGINEER: Robert Silman Associates
MEP ENGINEER: Plus Group Consulting Engineering
CIVIL ENGINEER: Leonard J. Strandberg and Associates
LIGHTING DESIGN: Richard Shaver Architectural Lighting
HISTORIC PRESERVATION: Li/Saltzman Architects

Spectra, Coachella p. 60

CLIENT AND COLLABORATOR: Coachella Festival of Music and Arts
ENGINEER: DP Squared
FACADE: Perspex

St. Thomas / Ninth p. 52

CONTRACTOR: Edifice Builders
CNC ROUTING: Tulane School of Architecture, Millhaus
STRUCTURAL ENGINEER: Walter Zehner & Associates
LANDSCAPE ARCHITECT: Spackman Mossop and Michaels

Terreno House p. 50

CONTRACTOR: Felipe Nieto
ENGINEER: Grupo SAI
LANDSCAPE ARCHITECTS: Hugo Sánchez and Tonatiuh Martínez
METALWORK AND WOODWORK: Óscar Nieto

The Lobster Club at the Seagram Building p. 61

INTERIOR DESIGNER: Peter Marino Architect
CLIENTS: RFR Realty and Major Food Group
CONTRACTOR: Tri-Star Construction
CODE CONSULTANT: Metropolis Group
ENGINEER AND MEP/EP: MG Engineering

Transart Foundation p. 20

STRUCTURAL ENGINEER: Zia Engineering & Environmental Consultants
CONTRACTOR: Welch Construction
LIGHTING DESIGNER: Lighting Associates
CUSTOM NOOK FABRICATION: Jeff Jennings and Steve Croatt
CUSTOM STEEL WINDOWS: Cedar Mill Co.

Uber Sky Tower p. 78

CLIENT: Uber
AVIATION, TRAFFIC, ACOUSTICS, AND STRUCTURAL ENGINEER: Arup

Whitmore Community Food Hub Complex p. 76

CLIENT: Hawaii Department of Agriculture, Agribusiness Development Corporation
Thank you to all the firms, individuals, and institutions who submitted their projects to AN's Best of Design Awards 2018.

3XN
5G Studio Collaborative
ABA Studio
Abell + Crozier Architects
AC Martin
Adrian Smith + Gordon Gill Architecture
AECOM
Aidlin Darling Design
Alanoud Al-Sahaf
AlbertOrozco.Co
Alex Wong
Allhadeff Architects
Alley Poyner Macchietto Architecture
Alterstudio Architecture
Alvisi Kirimoto
Amalgam Studio
Amenta Emma Architects
AMMOR Architecture
ANAcycle design+writing studio
Andre Kikoski Architect
Andrew Franz Architect
Anmahian Winton Architects
Aranda/Lasch
ARC/ Architectural Resources
Cambridge
archimania
Architectural Resources Group
Architecture AF
Architecture Research Office
Architectons
Aria Group Architect
Arya Group
Ashley McGraw
atelierRISTING
Atkin Olshin Schade Architects
AUX Architecture
Axiom Design
Bade Stageberg Cox
Bailey Edward
Baran Studio Architecture
BarlisWedlick Architects
Bates Masi Architects
BCV Architecture + Interiors
bDot architecture
Beebe Skidmore Architects
Behnisch Architekten
Beinfield Architecture
Belzberg Architects
Bentel & Bentel, Architects/Planners
Bercy Chen Studio
BerlinRosen
Bestor Architecture
Best Practice Architecture
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BG Studio International
Biber Architects
BKSK Architects
Black Twig Communications
Blanchard Fuentes Design
Blaze Makoid Architecture
BLDGS
BNIM
Bohlin Cywinski Jackson
Bonetti/Kozerski Architecture
BOSiUA
Brandon Architects
Brandon Haw Architecture
Breiter Ciaccia – Office of Architecture
brg3s architects
BROISSIN
Brunner / Cott Architects
Buro Koray Duman Architect
Cameron PR
Cannon Design
Caples Jefferson Architects
Carpenter Sellers Del Gatto Architects
Carrier Johnson + CULTURE
Cary Bernstein Architect
CCY Architects
CetraRuddy Architecture
Chad Kraus
Christopher Gardner
Clay Holden Architects
Clayton & Little Architects
Cline Bettridge Bernstein Lighting Design
Clive Wilkinson Architects
CMG Landscape Architecture
CO Architects
Cohesion Studio
Coldwell Shelor
Landscape Architecture
ConteGiacommo and Associates - Architects
Convene
COOKFOX Architects
Corgan
COS
Coscia Moos Architecture
CPDA arquitectos
Crypton
CTY Studio
Cultured Stone
Cummins
Cunningham Group
D’Aquino Monaco
Darshana Kulikarni
Dash Marshall
Dattner Architects
David Gauld Architect
Davidson Rafailidis
de-SPEC
Deborah Berke Partners
Desai Chia Architecture
Design, Bitches
DESIGN EARTH
Design for Good
DIALOG
Diamond Schmitt Architects
DIG Architects
DMAC Architecture
DNA Strategic Consulting
Dream The Combine
DSH // architecture
Dutton Architects
DUX Studio
Dünn Lightweight Architecture
Eastlake Studio
Ecosystem Sciences
Eco-SCI
EHDD
Ehrlich Yanai Rhee Chaney Architects
Eldorado Stone
Eleonor Orlandi
Elixus Manfredi Architects
Elliott + Associates Architects
EL Studio
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Ennead Architects
Eny McHenry Architecture
Eric Rosen Architects
Eskew+Dumez+Ripple
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EYP
Facilities Design Group
FastStart PR
FASTudio
Faulkner Design Group
Feldman Architecture
Fentress Architects
Fernanda Canales
FGP Atelier
Field Operations
Focus Lighting
Fong & Chan Architects
FormA Architecture
Form Found Design
Fougeron Architecture
Frederick William Hoag Architect
FreelandBuck
French 2D
Future Expansion Architects
FXCollaborative
GBBN Architects
Gensler
Geoffrey von Oeyen Design
Georgia Institute of Technology
GLD Architecture
GLUCK+
Gluckman Tang Architects
Gracia Studio
Graham Baba Architects
GRAYmatter Architecture
Gray Organschi Architecture
GREC Architects
Greyscale Architecture
GRT Architects
G&S Business Communications
Grupo ARKHOS
Handel Architects
Hannahan Meyers Architects
hapskiK
HASSELL
Hausman Communications
Heliotrope Architects
Henning Larsen
HGA
Hickok Cole
Hill West Architects
HK Associates
HKS
Hocker Design Group
HOK
Holst Architecture
Hufft Projects
Hyperlocal Workshop
Hyphae Design Laboratory
Höweler + Yoon Architecture
I-Kanda Architects
ICRAGE
ikd
Ikono.5 Architects
Inaba Williams
INC Architecture & Design
Indiana University School of Art, Architecture and Design
Ismael Leyva Architects
IwamotoScott Architecture
Jacobsen Architecture
Jaklitsch / Gardner Architects
James Carpenter
Design Associates
James Skarzenki
Janice Parker
Janosch
JGD Architects
JGMA
John Ciardullo Associates
Johnson Fain
Jonah Merris
Joshua Zinder
Architecture + Design
JSA
Julia Jamrozik and Coryn Kempster
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Kastrop Group, Inc. Architects
Kennerly Architecture & Planning
Kevin Daly Architects
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Khanna Schultz
KNE studio
Koning Eizenberg Architecture
Kuth/Ranieri Architects
L’Observatoire International
LIAND/A
Lacuna Design
Lake/Flato Architects
LA-Mas
Lazor / Office
Lebel & Boulineau
Leckie Studio
Architecture + Design
Leddy Maytum Stacy Architects
Lee H. Skolnick Architecture + Design Partnership
Leers Weinzapfel Associates
Legat Architects
Leica Geosystems
Lemay + Toker
For next year’s AN Best of Design Awards, please visit: www.archpaperawards.com/design
The Shed NYC
Architects: Diller Scofidio + Renfro, in collaboration with Rockwell Group

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

The Studio Museum in Harlem
Architects: Adjaye Associates Cooper Robertson
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