

THE ARCHITECT'S NEWSPAPER'S FIRST ANNUAL DESIGN GALA

MARCH 2020





Jaffer Kolb
Cofounder
New Affiliates



Sara Lopergolo
Partner
Selldorf Architects

Jaffer Kolb is the cofounder of New Affiliates, where his work includes collaborations with museums and artists around New York and various projects with the city. Kolb teaches at Columbia GSAPP and was the 2015 Muschenheim Fellow at the University of Michigan's Taubman College.

Sara Lopergolo is a partner at Selldorf Architects. With close to 30 years of experience, her background includes extensive work in cultural, commercial, and residential projects. Lopergolo holds a Bachelor of Architecture degree from Syracuse University. She has studied and practiced in the U.K., Japan, and Italy.



Carlos Madrid III
Associate Director
Skidmore, Owings &
Merrill



Anne Rieselbach
Program Director
The Architectural League
of New York

Carlos Madrid III has more than 20 years of experience in the architecture and interior design industries. He is currently designing the top three floors of the Grace Building for The Trade Desk in New York, a product line for Italian lighting brand Neri, and LMU's School of Film and Television in Los Angeles.

For over thirty years, Anne Rieselbach has led a number of initiatives including the League Prize and Emerging Voices programs. In 2019 she was awarded an honorary membership in the AIA New York Chapter and an Arts and Letters award from the American Academy of Arts and Letters.



Oana Stănescu Founder Oana Stănescu Studio

Oana Stănescu is a Romanian-born, New York-based designer who was nominated for the 2019 MoMA PS1's Young Architects Program. Her projects include +POOL—a floating swimming pool—as well as collaborations with Nike, Need Supply, Fool's Gold, and Kanye West. She teaches at the Harvard GSD.

After expanding our categories to a whopping 47, and receiving over 800 submissions, the 2019 AN Best of Design Awards was our most successful yet. Of course, this made the judging once again more difficult than ever. Projects came from firms big and small in every corner of the North American continent. While we are always surprised by the breadth and quantity of submissions, we were not surprised by the quality of the design work put forth by these talented architects and designers.

There were some telling trends, however. First, our interior categories received more and better projects than ever before. This resurgence in architects doing interiors, both residential and commerical, seems to mirror what we see in the field: simpler, less colorful interiors that put more emphasis on materiality than on playful shapes, as in the past. It was also a good year for exhibition design, which you can see on page 23.

For the Building of the Year, our esteemed jury was fiercely divided between two exemplary but very different projects. The final debate came down to The TWA Hotel (page 16), by Beyer Blender Belle and Cooley Monato Studio, and the Anita Rose LGBT Center (page 19) in Los Angeles, by Leong Leong. In the end, the jury decided that the sensitive restoration and reactivation of Saarinen's masterpiece merited the Building of the Year award.

This selection illustrates well the attitude that this year's jury had about the projects that were deliberated. Sensitivity and subtlety were at a premium. Winners were chosen for their contextual, tactical approaches rather than big. bombastic ideas. For example. MQ Architecture's small wooden pavilion in Garrison, New York (page 71) and Signal Architecture + Research's Cottonwood Canyon Experience Center (page 18) are both examples of structures with simple profiles that were carefully cut to make residential-scale architecture that blends into its surroundings.

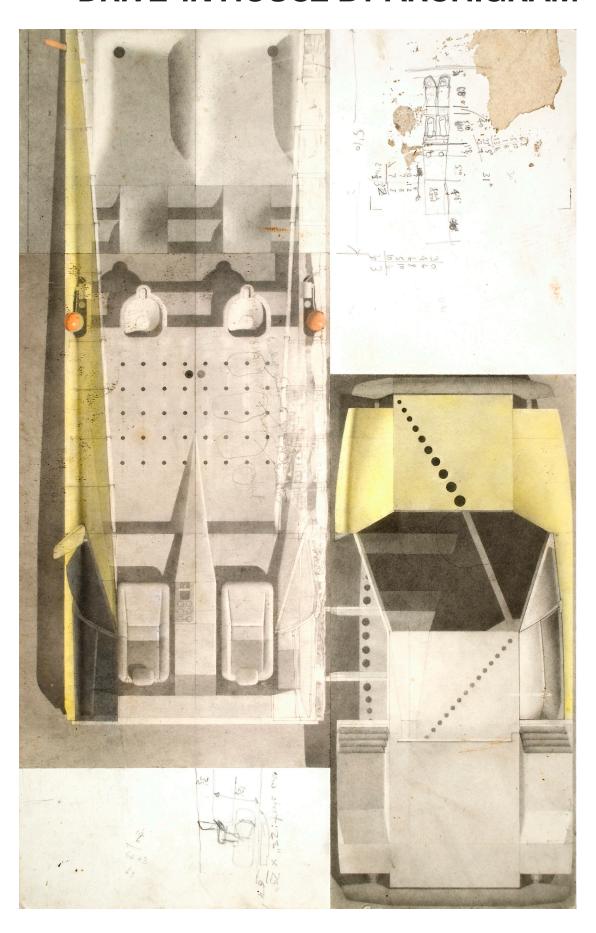
Perhaps this signals something larger about architecture in 2019, or even the end of the 2010s. Is U.S. architecture becoming more formally muted? Or is 2019 just a quiet year? Is this phenomenon an ongoing reaction to something in the media that has promoted design that is flashier and more figurally exuberant? Or is this just a one-year trend?

Our jury this year was a very savvy group (opposite page) that included old AN friends and some new faces as well. By provoking discussions and offering up new ideas, the jury is essential to the mission of AN. We hope you enjoy this selection of winners, honorable mentions, and editor's picks, and we look forward to hearing from you again next year with new projects!

William Menking and Matt Shaw

2019 TROPHY

DRIVE-IN HOUSE BY ARCHIGRAM



The 47 winners of this year's AN Best of Design Awards will receive a limited-edition signed print of *Drive-In House*, a 1986 drawing by Archigram member Michael Webb.

"The car is smoothly guided to a halt. Its interior cocoon, inside of which driver and passenger nestle, slides over so as to align itself with a shotgun progression of spaces, appropriate for the ablutions associated with going to bed and getting up the following morning," Webb said about the drawing. "The plan derives directly from the internal layout of the car. What is going on inside the house may be inferred by passersby on the sidewalk based on evidence offered by various pipes and ball valves."

Though created over 30 years ago, *Drive-In House* addresses several of the judging criteria for this year's awards, including presentation, innovation, the use of technology, and sustainability. The drawing is a testament to Archigram's mastery of visual presentation; it makes visible a smart home, something that was futuristic in the 1980s but is becoming a reality today.

Beneath its cheeky optimism, the *Drive-In House* has an underlying layer of satire. It pokes fun at a couple of things: a future in which daily life still centers around personal cars, as well as a design-led enthusiasm for full transparency that offers little privacy. Reflecting the postmodern zeitgeist of the 1980s, the speculative drawing exaggerates modernist ideals, like the notion that machine-driven productivity should translate into one's domestic routine. From today's perspective, the '80s also defined a period of excess, in which modernist principles were skewed into justifying frothy fantasies, blatant ostentation, and maximalist aesthetics.

Thirty years on, many of these contradictions are still palpable. The technological optimism of the Obama era is in shambles, and yet, as we pick up the pieces, spots of renewed idealism have emerged. Students have taken to the streets to protest for climate action, and the struggle for gender equality has gained fervor.

Archigram's investigations into new ways of living resonate today as much as they did in the late 20th century—society is still trying to catch up. The radical collective changed the course of architecture, and it is still challenging us to question our own preconceptions and aspire to greater things. As a prize for this year's awards, this print celebrates contemporary architects keeping this legacy alive.

By Adrian Madlener

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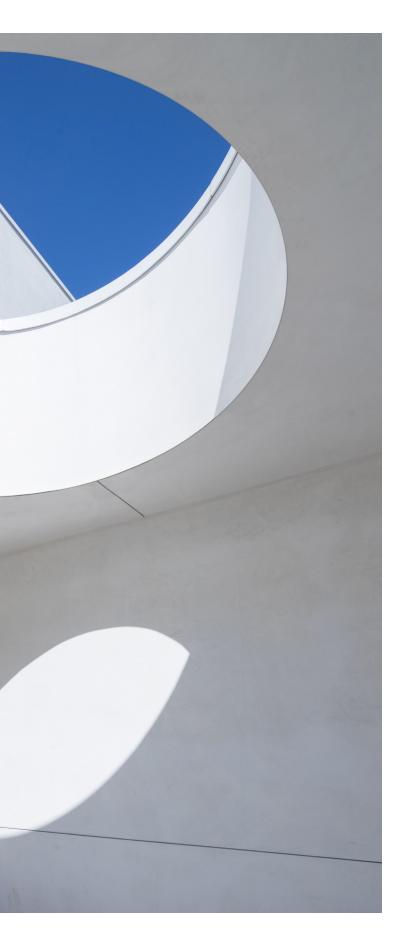
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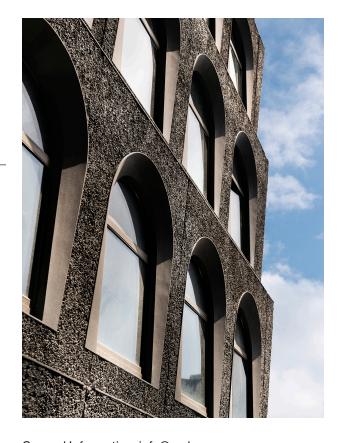
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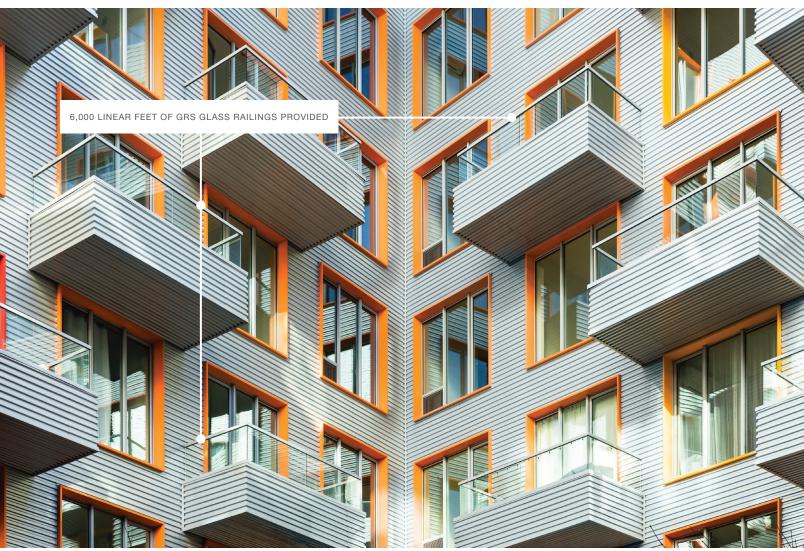
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IN PERSPECTIVE



J. Meejin Yoon is a cofounding principal of Höweler + Yoon Architecture and, since January 2019, the Gale and Ira Drukier Dean of Architecture, Art, and Planning at Cornell University. Previously, she was the head of the Department of Architecture at the Massachusetts Institute of Technology, where she was also a professor for 17 years.

Höweler + Yoon Architecture has won numerous awards, including the Progressive Architecture Award, the Audi Urban Future Award, and the Emerging Voices award from the Architectural League of New York. The firm has built around the world; projects currently under construction include the Memorial to Enslaved Laborers at the University of Virginia and a 20,000-square-foot corporate clubhouse in Chengdu, China.

Jack Balderrama Morley, AN's managing editor, spoke with Yoon about the state of architecture in 2019, and where the profession can—and should—go from here.

The Architect's Newspaper: What do you think are the biggest problems in the building industry and the architecture profession in the U.S. right now?

Meejin Yoon: I think many would say that the biggest design challenge of our time is climate change. But expanding that further, I would say that the

critical question everyone in the field is asking is, What is the agency of architecture? Do architects have the kind of agency and ability to face these big challenges?

Agency requires broad disciplinary knowledge so that the architect can lead and coordinate across disciplines in joint efforts to address the big environmental challenges of our time, as well as issues around rapid urbanization, and those issues' potential impact on social equity.

AN: Throughout much of the 2010s, it looked like architecture and the tech industry were moving toward some kind of marriage: Bjarke Ingels and Michel Rojkind were recruited by WeWork, and Ingels and Thomas Heatherwick started working for Alphabet, Google's parent company. This year, though, the Sidewalk Labs development in Toronto has come under intense criticism—its glossy architecture has been accused of "design-washing"—and WeWork looks to be on the verge of bankruptcy. How do you see architecture relating to big tech from now on?

MY: Historically, some of the most catalytic projects have been a result of design professionals working with industry. I'm thinking of IBM and the Eameses—when Charles and Ray Eames created the Mathematica exhibitions and the IBM Pavilion, they participated as designers in a disruptive moment.

In recent times—when Google and WeWork hire the Bjarkes and the Heatherwicks—it's really exciting that these big tech industries are valuing design, because they elevate design for the rest of the world at a scale that smaller companies cannot.

When these companies partner with architects and designers, I am hopeful because I think it's not about design-washing at that point—it's really about design transformation. When a big tech company rethinks workplace design, what a corporation could be or should be, or where head-quarters are sited and located, and looks into the environmental footprint of different options, we want architects at the table.

AN: On that note, the climate crisis is breaking into architecture discourse in a new way this year with professionals getting involved in a potential Green New Deal and the Extinction Rebellion. Do you see the profession talking about buildings' effects on climate in a way that goes beyond what has been done before?

J. MEEJIN YOON

MY: I think that climate change is the greatest design challenge of our time, and it's a design problem that cuts across disciplines and scales, ranging from policy design to urban and ecological design, to transportation and building design, to land-use practices and individual consumption patterns.

I think this means we need to work in new ways. There are many parts of the profession that are built on productively adversarial relationships, but I think productive tensions aren't going to work at the scale of climate change design. It's much more about strategic alliances that include the speculative and the applied, as well as large-scale initiatives.

The scale of the problem is one that can't be resolved solely incrementally with different tactics by different industries and professions. It needs large-scale, coordinated efforts.

AN: Earlier this year, you wrote in Architect magazine: "We need to keep current and future generations of women from needing to take on both the rigorous work our field demands and the workarounds that allow them to do it. No one today should need to hide in a gutter in order to pursue, endure, and flourish in an industry that needs them more than ever." What specific changes do you think schools or firms can make to create more inclusive conditions in the near future?

MY: There is a perception of a kind of exclusiveness of the profession of architecture, and I think that breeds more exclusivity. The combination of high tuition costs and low starting salaries might deter many people, in particular those who are traditionally underrepresented, from pursuing both a degree and the profession. The discipline cannot afford to continue to exclude that much talent.

I would say one thing we could do as a profession is support and encourage leadership among women and minorities who go to work at firms. Increasing the diversity of people in decision-making positions at all levels of architecture practices, the building industry, construction industry, development, and real estate is going to have only positive effects on the profession overall.

AN: Switching gears a bit, this year some of the giants of postmodernism passed away, while the movement's bright colors, bold forms, and cheeky style are being embraced by the Instagram generation. What role do you see for postmodernism's legacy in the near future? **MY:** What was essential about postmodernism was that it offered a critique of the status quo and offered concrete alternatives.

What's happening now is coming out of an extreme pluralism that values everything at the same level. There's no longer a kind of disciplinary discourse like before, with the grays versus the whites. There was a productive value in that point-counterpoint debate.

I heard someone recently say, "Oh, the discipline has no problems—we're in the era of the 'post-problematic,' where everything is possible and nothing is wrong." I was surprised to hear that because I think our discipline has more challenges than ever: climate change, urbanization, equity. But I think what this individual was referring to is that within the disciplinary framework, the kind of internal debates and challenges are no longer there or have become so plural and horizontal that stylistic representation proliferates in lieu of discourse.

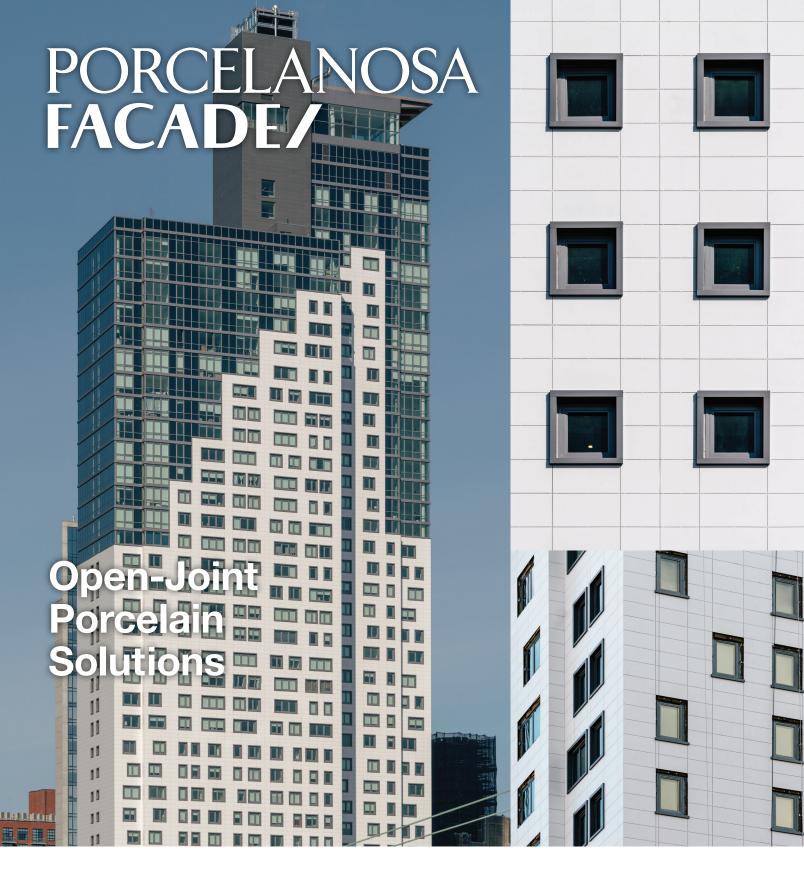
I say this knowing that some of the younger generation will challenge this idea and say that our representational world is itself discursive. But I'm not so sure it's discursive in addressing the near-future challenges we will all face together.

AN: What did you think of this year's Chicago Biennial? There was some criticism that it doesn't show enough buildings and focuses too much on research.

MY: I think we need a whole ecosystem of design, and immediate and long-term applied design research, and biennials or exhibitions are a good place to showcase that work on a focused topic. The value of applied research is when it has a long-term impact on shaping, let's say, the building industry or influencing the profession.

Also, some research is more immediate; it's already influencing the profession. And for other people, you're looking at their research and saying, "This is a really radically different way of thinking of how to build," whether it deals with biology or computation, etc. And maybe we'll see the impact and the influence of their work in a decade or two, but it's still important and valid.

Of course, if the research doesn't have any impact or influence on the profession, then I think that's problematic.



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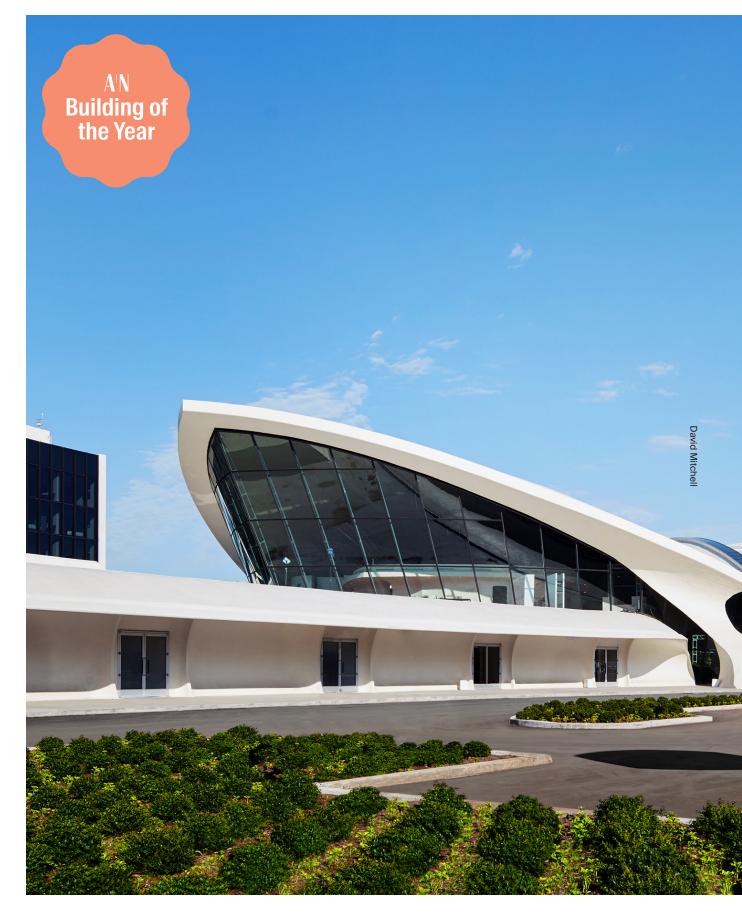
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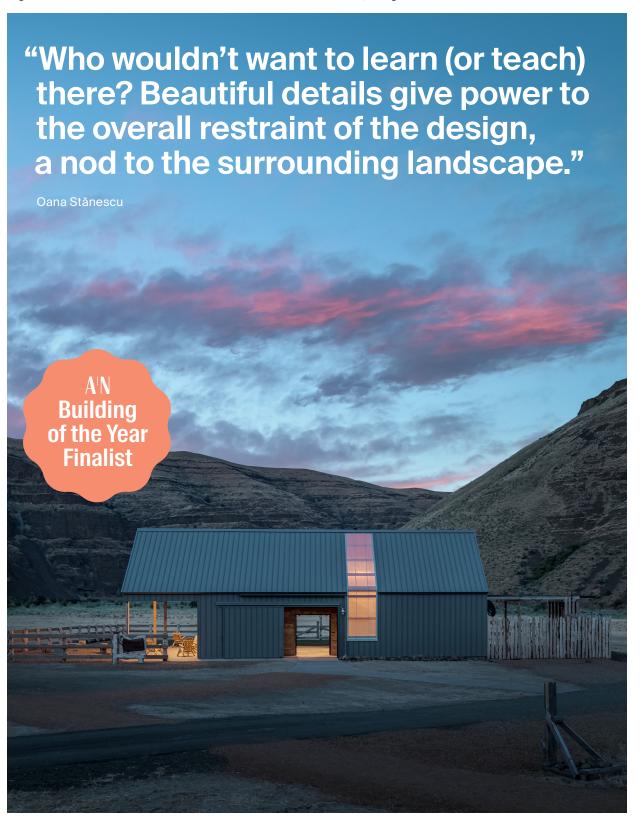


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COTTONWOOD CANYON EXPERIENCE CENTER

DESIGNERSignal Architecture + Research

LOCATION Wasco, Oregon

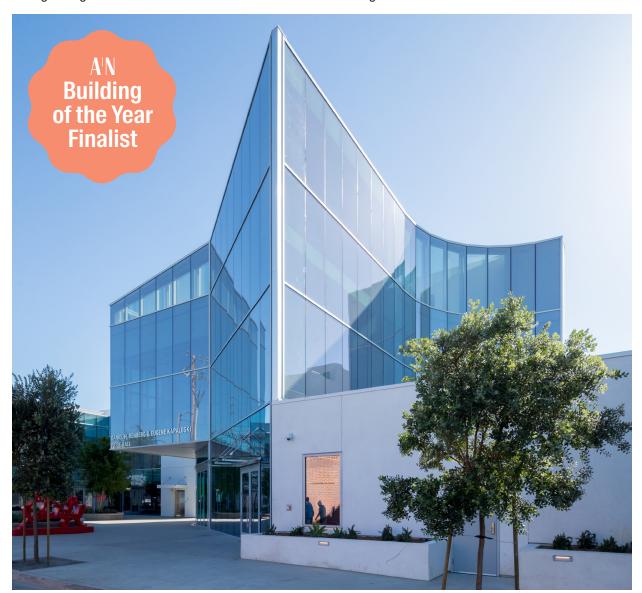


FINALISTS

ANITA MAY ROSENSTEIN CAMPUS, LOS ANGELES LGBT CENTER

DESIGNERLeong Leong

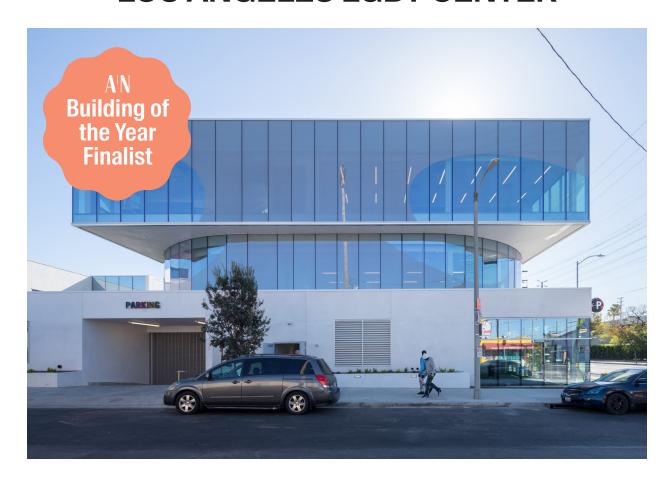
LOCATION Los Angeles



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Carlos Madrid III

ANITA MAY ROSENSTEIN CAMPUS, LOS ANGELES LGBT CENTER



DESIGNER Leong Leong

LOCATION Los Angeles The Anita May Rosenstein Campus is an unprecedented project for the Los Angeles LGBT Center that combines social services, housing, and community programs into a porous, pedestrian-oriented complex. This new type for community-based urban development is a cohesive mosaic of identities and programs with internal courtyards and a new public plaza that make up a permeable building form. The structure is both a

sanctuary for the LGBTQ community and an interface linking neighborhood and city. The program includes a homeless youth shelter and a new senior community center and youth academy along with administrative, retail, and cultural event spaces. At the heart of the campus is Pride Hall, a multi-height space for community events and public gatherings, which opens directly onto the new plaza.

URBAN DESIGN

BROOKLYN ARMY TERMINAL PUBLIC REALM



DESIGNER WXY

LOCATIONBrooklyn, New York

WXY was commissioned by the New York City Economic Development Corporation to play a role in continuing the legacy of the Brooklyn Army Terminal (BAT) as an engine for industrial innovation and the long-term growth of businesses and quality jobs in New York. BAT's history of providing industrial jobs informs the campus's new identity, which embraces a language of logistics. The public realm design opens up the cam-

pus to pedestrians, drawing them through the site to the new ferry stop, also designed as part of the project. The open space features connector elements of unearthed cobblestone and pioneer landscape as well as brightly colored signage and striping that codes the space for pedestrians, cars, and trucks.

Courtesy WXY

MENIL DRAWING INSTITUTE







DESIGNERJohnston Marklee

LOCATION Houston The Menil Drawing Institute, sited within the 30-acre Menil Collection campus, is the first freestanding museum building in the United States dedicated to the exhibition, study, storage, and conservation of modern and contemporary drawings. The project mandated space for the care, study, and display of works on paper with strict conservation requirements as well as flexible space for conferences and intimate rooms for research

and exhibition. The low-lying profile distinguishes the structure, which is integrated within the campus fabric of buildings and gardens. Under extended canopies, the two courtyard entrances create a cooling garden threshold between the institute and the campus that, together with branching trees and porous ground cover, diffuses sunlight in and around the building.

Courtesy STEPHANIEGOTO

CALDER: NONSPACE



DESIGNER STEPHANIEGOTO

LOCATION Los Angeles The design aimed to transform the Hauser & Wirth gallery to create a presence for the show. Deleting the strong classical framework of the existing South Gallery established a neutral context. Adding an illuminated, cloudlike ceiling scrim compressed and unified the two lengths of the interior, establishing a shadow-free volume that emphasized the lines, edges, and negative spaces beyond the Calder sculptures. These interven-

tions created a strong, identifiable language, one that encouraged a dynamic energy and quietly concentrated the viewer's experience. The works presented an opportunity to capture moments of closeness, to discover their otherworldliness—and to see the many relationships between them.

GALENAS MEDICAL CANNABIS CULTIVATION FACILITY





DESIGNERUrban Green Design

LOCATION Akron, Ohio

The Galenas Medical Cannabis
Cultivation Facility is a pharmaceutical-grade environment that
meets highly technical specifications and a holistic sustainable design that enhances its community.
The structure emphasizes passive
design, integrates all systems to
maximize efficiencies, is designed to achieve LEED Platinum,
and creates a renewable energy
ready-facility that incorporates
a full-roof photovoltaic array to

achieve net-zero energy. Prefabricated construction and segmentation of the programmed spaces improve operational efficiencies and performance. The \$3 million, 10,000-square-foot building provides a better quality product with greater yields, using 90 percent less water and 35 percent less energy, than other cannabis facilities, while the aesthetics brand the facility as a flagship for the company.

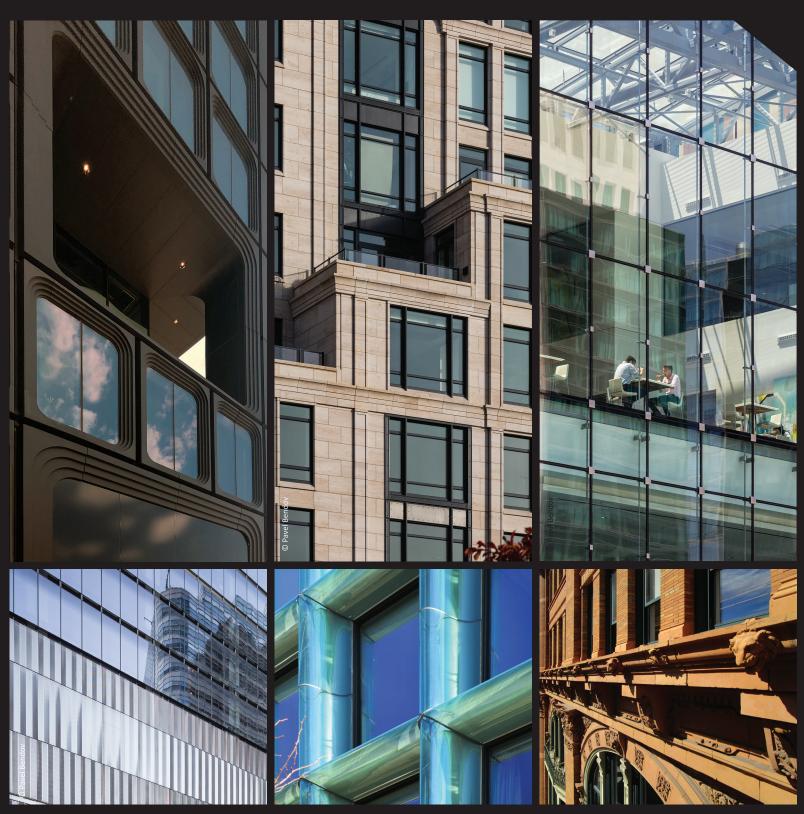
Courtesy Urban Green Design

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Courtesy Adjaye Associates

130 WILLIAM



DESIGNERAdjaye Associates

LOCATION New York City

FACADES

130 William is Adjaye Associates' first high-rise residential tower in the United States. Rising 765 feet, the 66-story luxury condominium building is an elegant insertion into the dense Manhattan cityscape, carving a distinctive silhouette. Conceived as a vertical micro-city, 130 William includes 244 residences, two retail floors, a health club, a gym, a movie theater, outdoor terraces, a rooftop observatory deck, and a new public

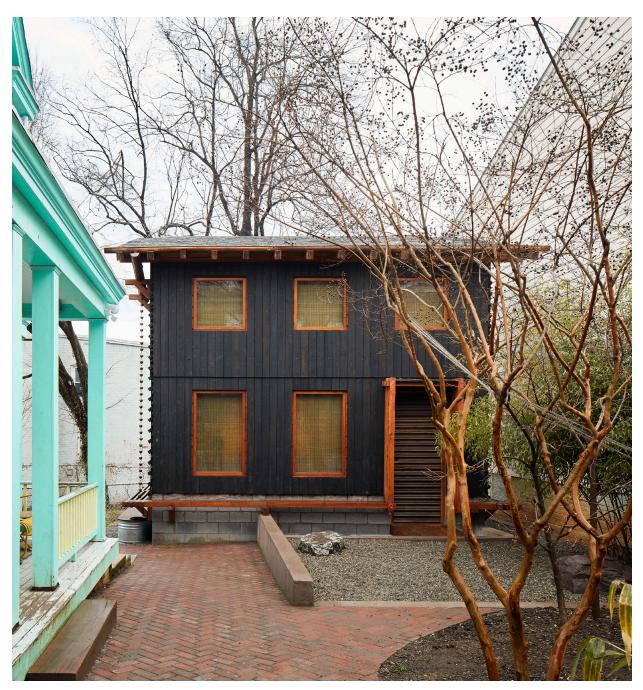
park. With this project, Adjaye Associates celebrated Lower Manhattan with a hand-cast concrete facade evocative of the masonry craftsmanship of the neighborhood's historic high-rises. The rough texture of the custom tinted concrete is offset by the smooth bronze detailing found throughout the building.

Whatever your award category, we have you covered.



YOUNG ARCHITECTS

BLD.US



LOCATIONWashington, D.C.

bld.us was founded by Jack
Becker and Andrew Linn to make
healthy buildings in the midAtlantic region that pay tribute to
their context and gain integrity as
they age. Based in the Anacostia
neighborhood of Washington, D.C.,
bld.us looks for opportunities in
economies of scale, of scope, of
density, of means, and of materials. As in Grass House, above
(and page 76), the firm integrates
traditional construction meth-

ods with new technologies and organic materials ideally suited to the region—like wood, bark, cork, wool, mycelium, willow, hemp, and bamboo—to create an architecture of accommodation.

eventy five percent of New York City's high-rise office buildings are more than a half a century old. Most will still be standing in 2030, a milestone year on the city's roadmap to carbon neutrality. Since buildings alone account for more than 80 percent of the city's carbon footprint, equipping as many as possible with energy-efficient features is essential to reducing carbon emissions.

The costs of doing this can be enormous, but owners can offset them by giving the building a new identity. In this spirit, the 2020 Design Challenge invites architects and engineers to submit their vision for transforming the facade of one of Manhattan's 90-year-old buildings, creating an environment attractive to today's tech-savvy workforce while reducing its carbon footprint.

METALS IN CONSTRUCTION MAGAZINE 2020 DESIGN CHALLENGE

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NORTH CHILLER PLANT, UNIVERSITY OF MASSACHUSETTS AMHERST



DESIGNERLeers Weinzapfel Associates

LOCATIONAmherst, Massachusetts

The new North Chiller Plant replaces a smaller plant and enhances the University of Massachusetts Amherst campus's master plan by locating the new plant outside a major view corridor. The parallelogram footprint maximizes use of the narrow site by reconceiving the typical rectangular orientation of the chillers into an "angled parking" layout. The exterior continues this geometry with an angled interface between the insulated

metal panels punctuated with channel glass above and a glazed base. The base is highest on the northern side to allow vehicle access and lowest on the southern to reduce solar gain. The transparent ground floor promotes "technology on display" by exhibiting the color-coded piping and equipment, transforming the building into an engaging element of visual learning for the campus.

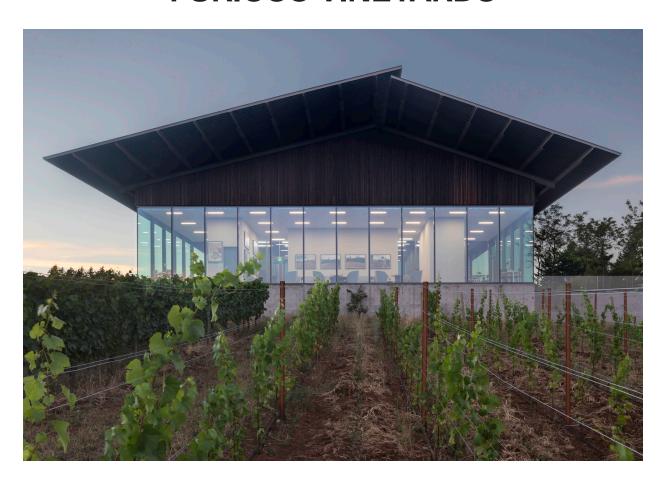




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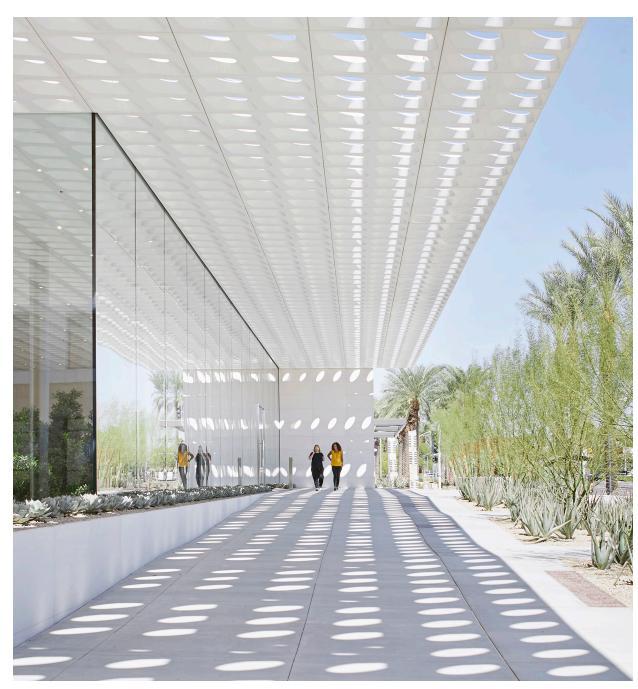
DESIGNERWaechter Architecture

LOCATIONDundee, Oregon

Furioso Vineyards brings together vineyard, winery, and tasting room through an iconic architectural gesture. Located in Dundee, Oregon, in the heart of a winemaking region, the building distinguishes itself by embracing the vineyards first and foremost. Seemingly floating above the vines, Furioso Vineyards opens up in each direction, forming calibrated connections with the landscape. While providing distinct zones for the

various stages and techniques of production, multipurpose spaces allow the tasting environment and winemaking areas to blur at strategic points. Through its material palette, mechanical integration, and articulation of details, the project strives to reduce the building to its underlying structure, highlighting its salient elements.

APPLE SCOTTSDALE FASHION SQUARE



DESIGNEREnnead Architects

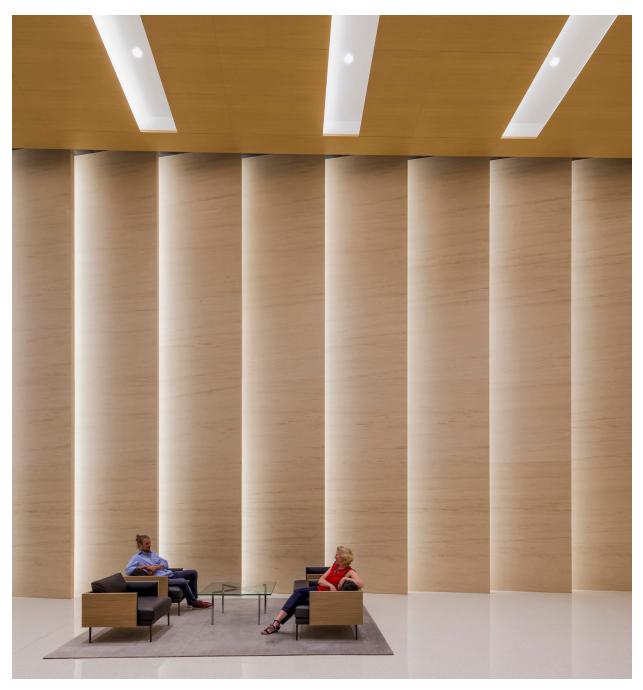
Hufton and Crow

LOCATIONScottsdale, Arizona

Apple has created a town square with its Scottsdale store, a place that establishes a shared civic space and turns the introverted mall experience outward to the city. The two-story, split-level store creates a public forum that stretches from the interior to an outdoor amphitheater.

Arizona's harsh desert environment called for a distinctive approach to shading Apple's iconic glazing system. The interior ceiling extends to act as an exterior shading device, establishing visual connections and blurring the distinction between indoors and outdoors. Engineered to cantilever a remarkable distance from the building facade, the sunshade exhibits a structural slenderness. This simple and elegant canopy, in combination with the low height of the store, results in a building that is both iconic and humble.

1000 MAINE AVENUE



ARCHITECT OF RECORD FOX Architects

DESIGNER KPF

LOCATIONWashington, D.C.

The centerpiece of The Wharf, Washington, D.C.'s new waterfront district, 1000 Maine is the development's first signature office space. Commissioned by PN Hoffman (now Hoffman & Associates) and Madison Marquette, the building channels the energy of its pedestrian-centric surroundings.

Working with local firm FOX Architects, KPF designed 1000 Maine to host "next generation" workspaces. Shaped by the contour of the Potomac River, the ten-story building comprises two split bars that create light-filled spaces and an inviting grand entry, where a feature staircase and expansive glass create views to the water's edge. Ten-foot-tall finished ceilings—a rare height for the region—produce a loftlike experience, while terraces and roof gardens provide outdoor access and panoramic views of the river and nearby landmarks.

Jeff Goldberg and Esto



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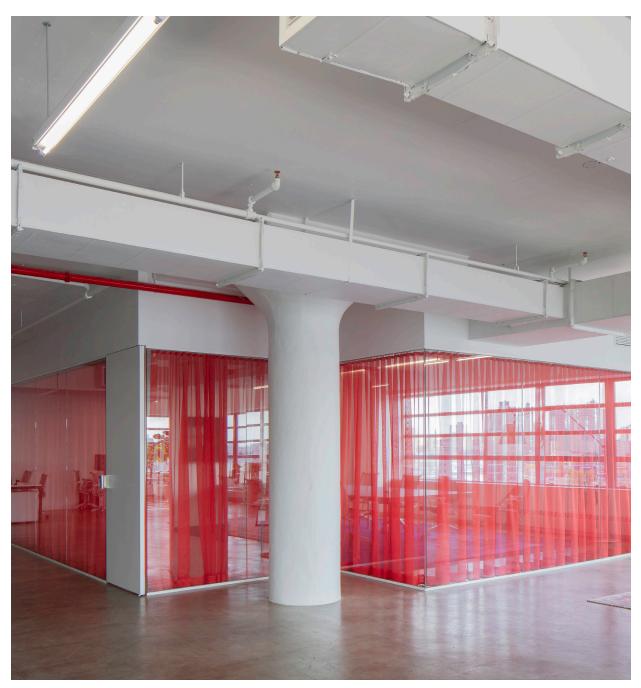
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HUSH OFFICE INTERIOR



DESIGNER Inaba Williams

N

TERIOR

WORKPLACE

LOCATIONNew York City

For HUSH, an experience design agency, Inaba Williams focused on the experience of the office through its details, the most direct way to come into contact with the space. The entry to the 8,600-square-foot office in the Brooklyn Navy Yards was relocated to form a long axis that ends at a large conference room, giving visitors a chance to see prototypes and the studio's creative work along the way. The entry is a

40-foot-long hall with mirror-polished steel panels above meant to reset the sensory attention of visitors when they arrive. Zigzagging glass walls and sheer red drapes meander around columns along the conference room's facade. The room's frameless solid door hinges at a floor-to-ceiling glass corner with pivots attached to the floor.

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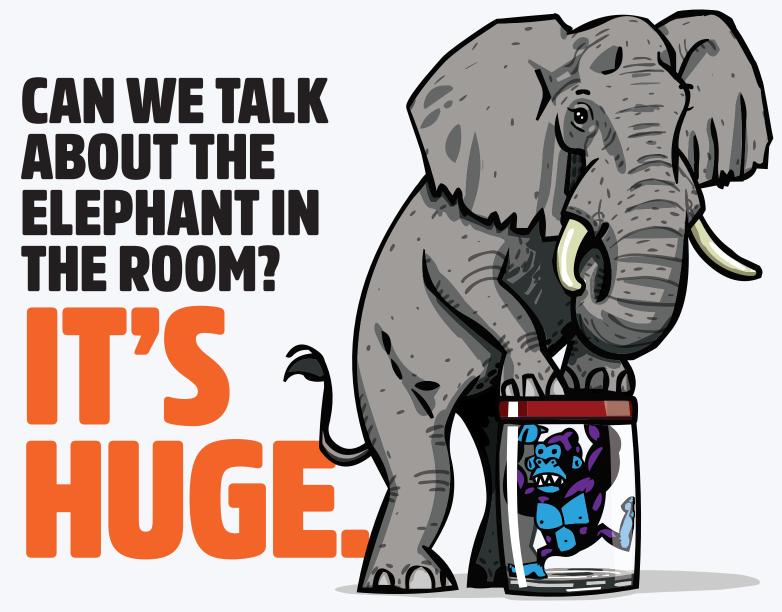


DESIGNER tonic design

LOCATIONRaleigh, North Carolina

Making the most of a \$150,000 federal grant and a construction time frame of six weeks during summer break, this renovation consists of subtle but powerful insertions and additions. The existing entry hall was poorly lit, dull, and lacked spaces for students to sit, collaborate, and congregate. Trophy cases holding relics long forgotten lined the perimeter of the hall, gathering dust and little attention. The principal had a

vision for a great hall that would transform an image of athletic achievement into an image of collegiate collaboration. Now 1,500 students have a comfortable place to sit, work, and exchange ideas. Tzu Chen Photography



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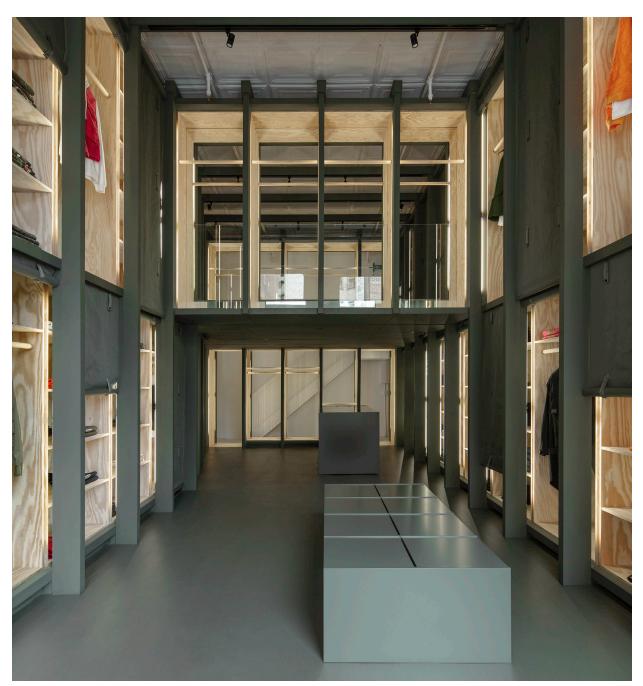
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MAHARISHI TRIBECA



DESIGNERAbruzzo Bodziak Architects

LOCATION New York City

N

TERIOR

RETAIL

Abruzzo Bodziak Architects has designed British clothing brand maharishi's first store outside of the United Kingdom. The flagship is situated in a landmarked loft building on Lispenard Street in Tribeca. The two-level store is a building within a building; the project preserves the space's historic details by floating the new shop inside the existing interior. A grid of wood cabinetry defines the insertion, marking out the two levels,

and halfway through the space, a mezzanine levitates above the shop, creating an intimate room upstairs. The design of the store takes cues from formal Japanese gardens and military supply warehouses as well as historic shops of New York City.

Courtesy Stayner Architects

TAMARINDO



DESIGNERStayner Architects

LOCATIONSan Clemente, California

Stayner Architects helped firsttime restaurateurs translate their
acclaimed food truck, Tamarindo,
into a full-service restaurant set
in a 1940s streamline Moderne
former men's haberdashery in
San Clemente, at the far southern
end of Orange County, California.
Tamarindo introduces the land of
Nixon to the owner's traditional
cuisine from the Mexican state of
Querétaro, north of Mexico City.
The design is based on research

into the drawings of Mexican feminist artist collective Polvo de Gallina Negra and the Arte Povera materials of Luis Barragán. Stayner Architects translated the handmade quality of the food into the construction materials and architectural details.

Courtesy Stephen Yablon Architecture

CHELSEA DISTRICT HEALTH CENTER



DESIGNERStephen Yablon Architecture

LOCATION New York City

N

TERIOR

HEALTHCARE

The LEED Gold renovation of the historic New Deal–era Chelsea District Health Center is critical to New York City's effort to significantly reduce STDs. The building's park location inspired the design concept: a modern health center that is also an airy park pavilion. Undulating wood ceilings and natural-finish tile floors frame curvy, white epoxy-clad clinical spaces, creating a soothing environment. The brightness of the interior is ex-

tended in subtle ways to the exterior with a new white rooftop Corian screen and a vertical glass slot cut into the rear facade. Many sexual health clinics come across as stigmatized places, but the facility provides an uplifting experience where everyone feels deserving of dignity and respect.

OWE'NEH BUPINGEH PRESERVATION PROJECT



DESIGNERAtkin Olshin Schade Architects

LOCATION

Courtesy Atkin Olshin Schade Architects

Ohkay Owingeh, New Mexico

Ohkay Owingeh is one of 19 Pueblo tribes in New Mexico. Its central village, Owe'neh Bupingeh, has been occupied for over 700 years and is on the National Register of Historic Places. Owe'neh Bupingeh is composed of four plazas, which were once surrounded by several hundred homes. Sixty homes remain, 34 of which have been rehabilitated in this ongoing project that balances preservation of the plazas with functional reno-

vations of the homes. The project is rooted in the preservation philosophy of Ohkay Owingeh tribal leaders, who value the life of the Pueblo over material conservation, allowing for evolution according to a newly documented set of guidelines and standards that protect the tribe's sense of place.





From left: Solstice on the Park Chicago with the international Leed certificate; CEO Wolfgang Rieder | Rieder Group / Ditz Fejer / Rasmus Norlander

Wolfgang Rieder appointed Loeb Fellow at Harvard

In the 2019/2020 study semester CEO of the Rieder Group will devote himself to topics such as climate protection and sustainable building in order to actively advocate better and more resilient architecture.

Wolfgang Rieder was one of nine scholarship holders to be appointed a Loeb Fellow from among more than 200 applicants. This not only makes him the first Austrian, but also the first producer and design entrepreneur to receive this honour.

Taking action instead of spouting empty phrases

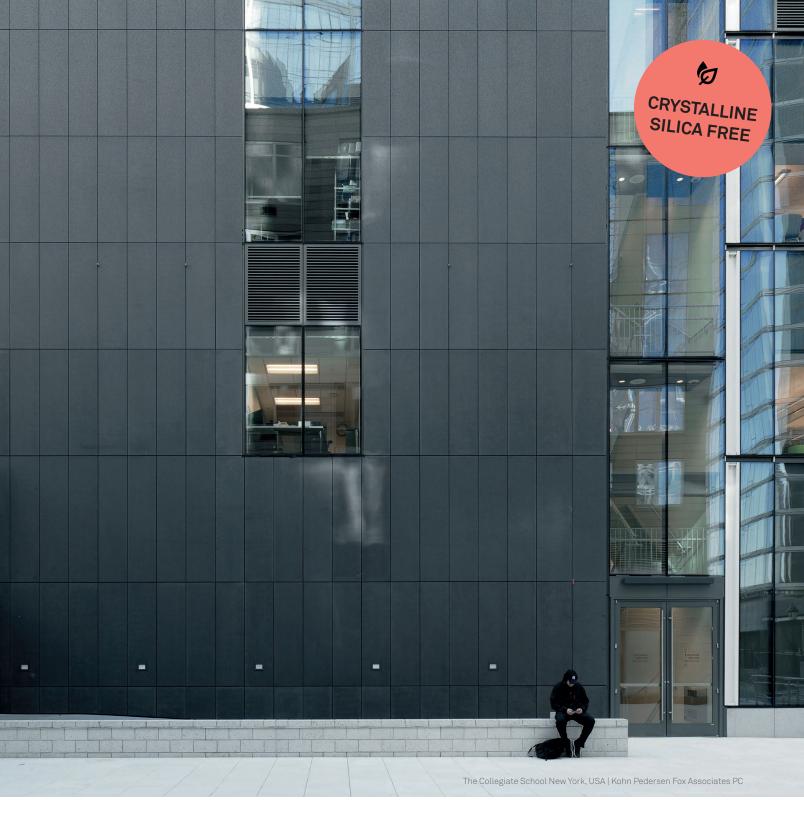
Wolfgang Rieder has always seen himself as a lateral thinker and successful entrepreneur with a mission: The goal of making our environment better and more resilient and the striving to make an active contribution to solving the CO2 problem is always a motivation that underlies all his actions. Rieder took the first steps towards a lasting change in his approach within the construction and design industry with initiatives such as "zero waste" and the product "scrapcrete", where the aim is to use construction industry waste in new applications. In 2018 he started the ecological reorganisation of the Rieder Group. And for some time now he has also been active in the fields of organic farming and sustainable tourism.

"Everyone is talking about climate protection, but the order of the day is to do something at an individual level", says Wolfgang Rieder, whose concern is to act with a solution in mind and not to delegate responsibility. Now, with the proclamation of the climate emergency, even the majority of the Austrian National Council has committed itself to giving top priority to the climate crisis and its consequences. An important role is played by medium-sized companies, which are also the strongest economic force internationally, according to Wolfgang Rieder: "They have families behind them who think much more in terms of generations than corporations driven by shareholder value. If they all change, a lot will have been achieved." In addition to his commitment to the environment and future generations, he also sees himself as a builder of bridges who helps to implement things that others develop in theory: "I would like to use my stay to take a fresh look at the relationship between industry, politics, architecture and design while being guided by the latest research." The architectural world, too, must finally leave its ivory tower and stop being helpless in the face of the ecocide on our planet. It is time, Rieder believes, for the discipline to assume a leadership position in the fight against climate change and for politicians and industry to commit themselves to effective measures with its technical input. In order for prospective

architects to be well prepared to fulfill this role, the curricula must be reformed accordingly. Theories for an ecologisation of construction (from the production of building materials to environmentally friendly mobility and eco-social urban development) have been around for a long time; now we must take concrete action at every level in order to make possible solutions comprehensible and to show that the critical situation is manageable.

Hope through action

"In order to counteract the climate crisis, we need to break away from the material fetishism in architecture and engage in a substantive debate on sustainability." Wolfgang Rieder sees himself as a first mover in the construction industry, which is responsible for the majority of global CO2 emissions. "I don't want to be reproached for our generations destroying the planet Earth. I would never forgive myself for not having committed myself against my better knowledge and for not having brought about concrete changes." According to his own calculations, his company emits 7100 tons of CO2 including all trips per year. With the planting of 560,000 trees, it is possible to offset this output. Wolfgang Rieder does not want this to be a merely theoretical solution; he is planning to initiate the big afforestation project as just one measure of many.



concrete skin

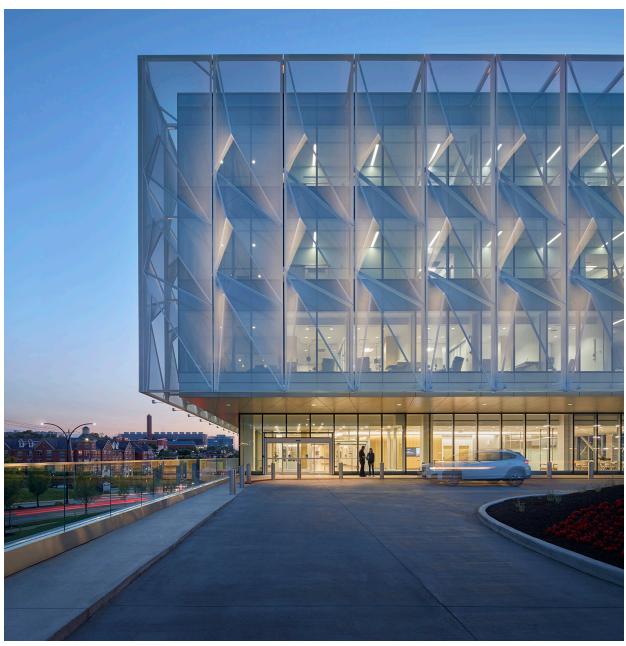
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UNIVERSITY OF CINCINNATI GARDNER NEUROSCIENCE INSTITUTE



DESIGNERPerkins and Will

LOCATION Cincinnati The University of Cincinnati Gardner Neuroscience Institute is a leading treatment, research, and teaching center for complex neurological conditions. Each component of this patient-centered facility was developed with user input. Shaped through input from Perkins and Will's Human Experience Lab, the design responds to patients' specific needs at every step of their journeys. The facade is wrapped in a tensile mesh that

reduces glare for patients while improving energy performance and giving the building a distinctive look. Patient comfort is prioritized with the protective facade, wheelchair-friendly sliding doors, and flexible seating for staff, patients, and family members. Simplified circulation and plentiful daylight assist wayfinding, while a comfortably scaled lobby creates a calming entry experience.



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MICHIGAN LOFT



DESIGNERVladimir Radutny Architects

LOCATION Chicago Inside a century-old structure built for automotive assembly and display, Vladimir Radutny Architects renovated a residence that was functioning poorly as a domestic space. In resolving the spatial problems inside this impressive shell, the firm crafted a living environment that evokes mental wellness and inspiration. Entry is through a low, wood-clad transition zone, mediating the overwhelming impact of the large

industrial space. Scaled architectural components, material restraint, and theatrical lighting humanize the overall experience, while openness and clarity are maintained. As one moves between levels, a variety of unexpected vantage points and views are revealed. These meandering spaces are three-dimensionally distributed and assembled into a cohesive living space inside a raw industrial cloak.

Mike Schwartz

GLASS CABIN





DESIGNER atelierRISTING

LOCATION lowa

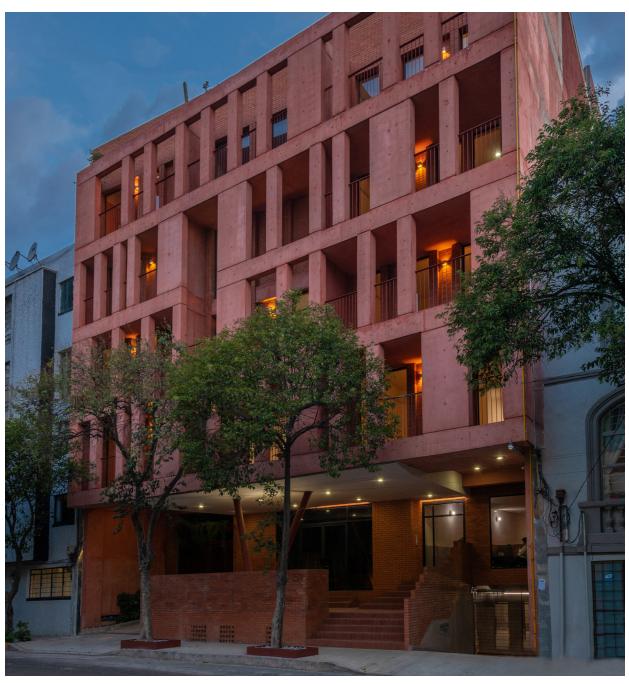
Steven & Carol Risting

The Glass Cabin is an off-grid family retreat designed and built by Steven Risting of atelierRIST-ING. Reclaimed glass, a regenerated prairie, and natural materials inspired the design. Located in a flood plain, the structure is raised on columns, creating great views of the Midwestern grasslands. The large panes of clear and frosted insulated glass that define the facade are punctuated by operable windows, visually extending the

outdoors into the interior rooms. The plan includes a great room, two bedrooms, a kitchen, a bathroom, a screened-in porch, and three outdoor terraces. Western red cedar was selected for the interior and exterior structure, siding, and decking for its natural moisture resistance, insect resistance, fire resistance, acoustical properties, and renewability.

RESIDENTIAL I MULTIU

139 SCHULTZ



DESIGNERCPDA arquitectos

LOCATION Mexico City 139 SCHULTZ is a six-level building made up of 21 apartments, with an interior distribution that favors ventilation and natural lighting in all living areas, along with views toward inner courtyards as well as the street. The facade facing Schultz Street is composed of a sculptural and monolithic double skin of red concrete that creates privacy for residents. The interior facades are composed of red enameled partitions and floor-

to-ceiling windows. The exterior shape of the building, generated from a varied arrangement of internal spaces, is incomprehensible from the inside, but the form is free and ductile, as if an interior force pressed the walls outward. The expansive character of the interiors of the dwellings promotes distraction and dreams.



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MALIBU OVERLOOK





DESIGNERStephen Billings Landscape
Architecture

LOCATION Malibu, California When a family moved to Malibu, California, they had difficulty finding a property that matched their eco-conscious lifestyle. They partnered with Stephen Billings Landscape Architecture to create a visually compelling terrain that minimizes resource use and aims to redefine luxury in an era of diminishing hydrological resources. The team took cues from the rugged beauty of the surrounding chaparral, where the native eco-

system thrives without resource inputs. The landscape design was conceived of as an extension of this native ecology and is defined by its embeddedness in the greater natural setting. In addition to using a native plant palette, permeable hardscape materials mitigate the impact of stormwater on the site's steep slopes.



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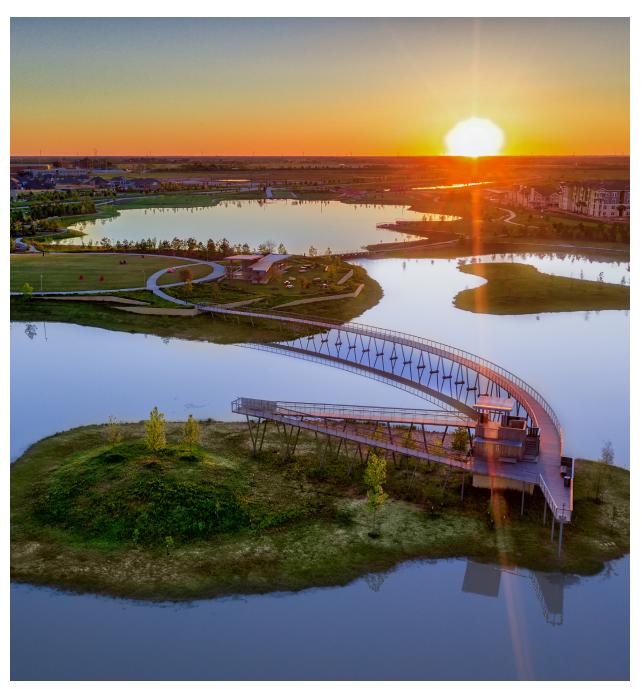
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Courtesy Clark Condon

JOSEY LAKE PARK



DESIGNERClark Condon

A

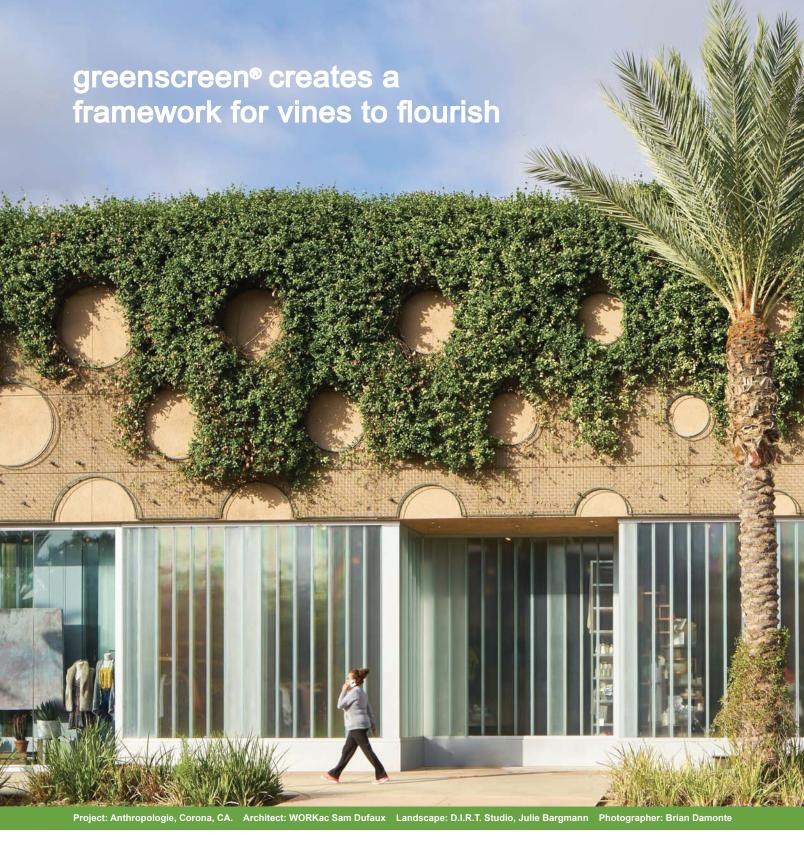
NDSCAPE

PUBLIC

LOCATIONCypress, Texas

Josey Lake Park is a 140-acre recreational green space that connects users to nature, education, culture, and recreation while serving as a sustainable stormwater detention system. The design took land typically designated for infrastructure and turned it into an amenity with various ecosystem types and multiple levels of active and passive recreation. Creative site grading produced very generous slopes, which provided ample

space to accommodate activities both below and above the 100-year flood elevation. Through careful planning and intentional design, this stormwater detention facility has been programmed to create a leisure destination that focuses on ecology, education, and connectivity to benefit humans and wildlife.



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COTTONWOOD CANYON EXPERIENCE CENTER



DESIGNERSignal Architecture + Research

LOCATIONWasco, Oregon

As the heart of the Cottonwood Crossing Summer Institute run by Eastern Oregon University and Oregon State Parks, the project was inspired by a place-based idea of hands-on, site-specific education. To accommodate educational projects dealing with solar engineering, species diversity, botany, writing, and more, Signal Architecture + Research was tasked to create a highly adaptive, multipurpose design. Indoor spaces

were configured to be flexible, with expansive doors allowing the interior spaces to effectively double in size when opened to the exterior covered spaces. The center uses local juniper, metal siding, and durable concrete floors—materials that age well. Inspired by barns of the region, the nearly net-zero building emanates resilience and grit in a simple form.



LIGHTWEAVE



DESIGNERFUTUREFORMS

I G H T I N G

OUTDOOR

LOCATIONWashington, D.C.

Lightweave is located north of Union Station in Washington, D.C., in a neglected underpass for pedestrians, cyclists, and vehicles beneath the tracks of one of the busiest railway stations in the United States. The project stitches two neighborhoods together with light. A woven structure of steel and luminaires creates a serpentine chandelier hovering above the sidewalk. The artwork moves people through the otherwise dark

underpass and creates an illuminated, dynamic, ever-changing path for them to traverse. Its illumination responds to the vibration of the train tracks above, giving residents and commuters a sense of the cadence of the infrastructure and a reading into the ebb and flow of urban life.

LIGHTING I I NDOOR

TWA HOTEL





DESIGNER

David Mitchell

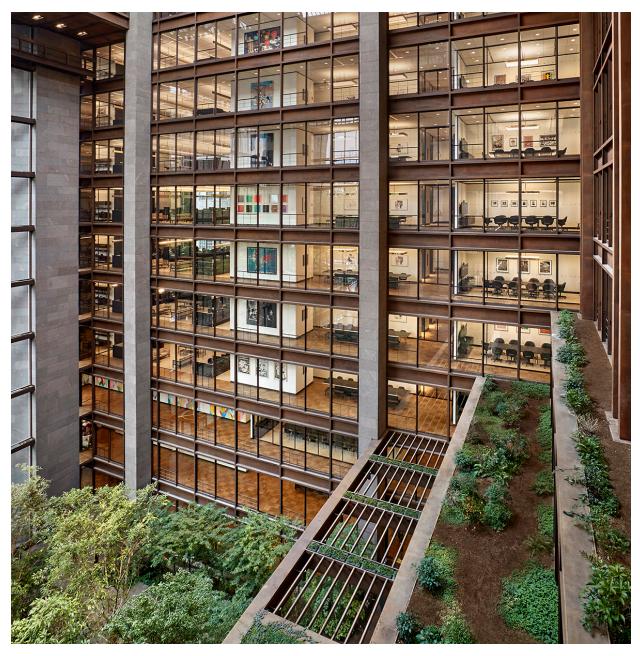
Beyer Blinder Belle

LIGHTING DESIGNERCooley Monato Studio

LOCATIONNew York City

The restored TWA Flight Center, the New York landmark designed by Eero Saarinen that signaled the beginning of the Jet Age, is now the heart of the TWA Hotel; newly constructed twin buildings contain 512 hotel rooms, while a 50,000-square-foot space accommodates events belowground. Aesthetically and functionally, the design of the project blends midcentury modern decor with present-day amenities. In the

event center, luminous coves and laylights in the meeting rooms and ballroom clerestory evoke an impression of diffused daylight in spaces located 40 feet below grade. Custom 4- and 6-foot-diameter pendants provide ambient lighting and visual interest to the new Constellation Ballroom's 21-foot-high ceiling and the original building's junior ballroom.

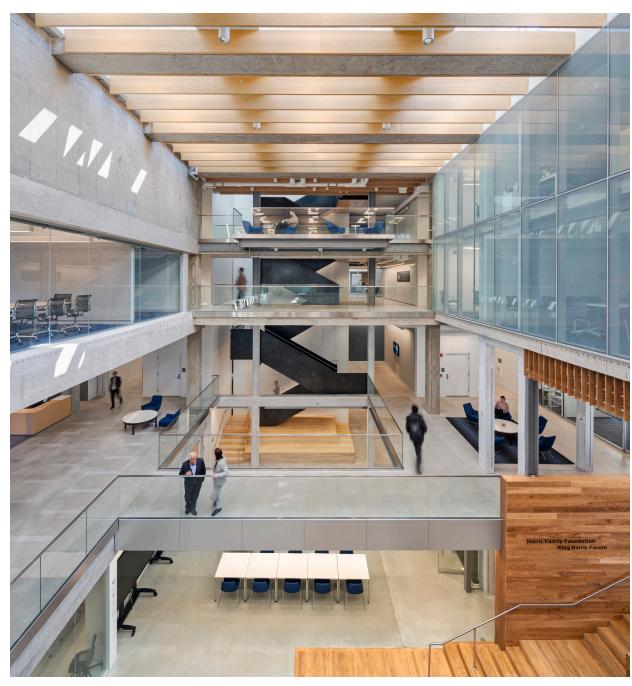


DESIGNER Gensler

LOCATION New York City When Kevin Roche John Dinkeloo and Associates completed the Ford Foundation building in 1968, critics hailed it as an architectural icon. A private, not-for-profit organization established in 1936, the Ford Foundation partnered with Gensler for a mission-driven redesign of its Manhattan head-quarters that opened in 2018. The holistic renovation transforms the foundation's workplace and public spaces in a manifestation of its

mission: to promote the inherent dignity of all people. Completed over two years, the project highlighted the building's original character while bringing it into alignment with New York City safety code and Landmarks Preservation Commission requirements, and bringing it beyond ADA code in order to increase accessibility throughout the building.

KELLER CENTER

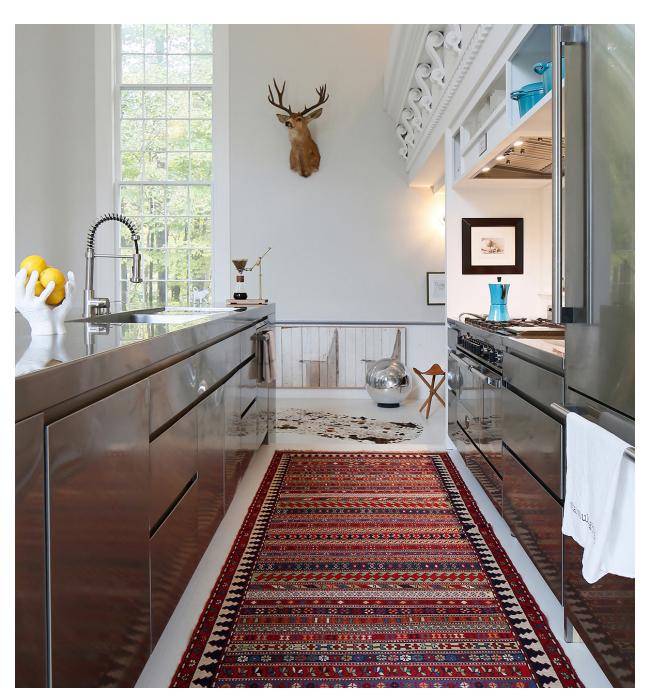


DESIGNERFarr Associates

LOCATION Chicago Farr Associates and Woodhouse Tinucci Architects have transformed a 1964 Edward Durell Stone building on the University of Chicago's South Campus into the Keller Center, the new home of the Harris School of Public Policy. Policy-inspired design solutions connect with the community, place policy on display, and shape the project's approach to sustainability. The existing, expansive concrete structure offered little

connection to the exterior environment. With the renovation, a four-story atrium carved into the building brings daylight down to its lowest level. A monumental stair promotes active design and extends the warmth of the forum up through the atrium with reclaimed ash trees, which were harvested from downed Chicago Park District trees and milled by local residents through a collaboration with artist Theaster Gates.

PHILLIPSPORT CHURCH HOUSE



DESIGNER Architecture in Formation

LOCATION Wurtsboro, New York This weekend home for an Architecture in Formation (AiFNY) principal and his family converts one of the oldest remaining rural churches in the Hudson Valley. The original structure had a lightfilled interior, while its exterior read like a child's drawing-simple and iconic. Its transformation was a labor of love. AiFNY introduced 14-foot, triple-hung windows, Corbusian beveled openings, custom wood storm sashes, high-performance insulation, and new thermal barriers to meet contemporary building codes. Creating a loftlike sanctuary while respecting the integrity of the original building, the interior design draws inspiration from a number of sources, including artists Marcel Duchamp, Donald Judd, and Gordon Matta-Clark.

Courtesy Architecture in Formation









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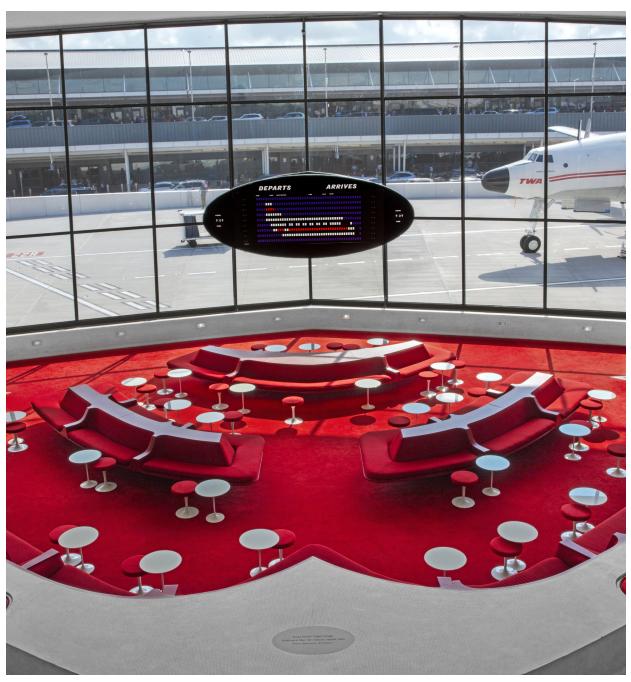
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TWA HOTEL



DESIGNERBeyer Blinder Belle

LOCATION New York City Eero Saarinen's TWA Flight Center at JFK International Airport is among the most significant examples of midcentury modern architecture in the world, but the landmark terminal had been subjected to a series of compromising alterations and additions, and critical maintenance had been deferred. Beyer Blinder Belle has been involved with the building for over two decades, first as an advocate to save it from demolition,

then as the overall project architect for its restoration and adaptive reuse as a full-service airport hotel. This intervention involved the construction of two seven-story hotel wings, designed by Lubrano Ciavarra Architects with interior design by Stonehill Taylor, and an underground conference center with meeting rooms and a banquet hall by INC Architecture & Design, which are arrayed around the historic terminal.



SOFT CIVIC



DESIGNERBryony Roberts Studio

LOCATIONColumbus, Indiana

Soft Civic, a site-specific architectural installation by Bryony
Roberts Studio, responded to both the architectural geometry of the historic Columbus City Hall building and its symbolic role as the center of civic leadership in the community. Through the insertion of custom-fabricated structures with colorful woven surfaces, the project activated the public space surrounding the building's main entrance as a destination for play,

performance, and participation. These new structures enhanced existing activity at City Hall and hosted a series of community-driven events on the themes of democracy and leadership as part of the 2019 Exhibit Columbus program. Addressing the monumental architecture of the City Hall building, designed in 1981 by Edward Charles Bassett of SOM, Soft Civic turned its monumental geometry into soft, pliable structures.

Hadley Fruits

NEW MATERIALS

GRASS HOUSE



DESIGNER bld.us

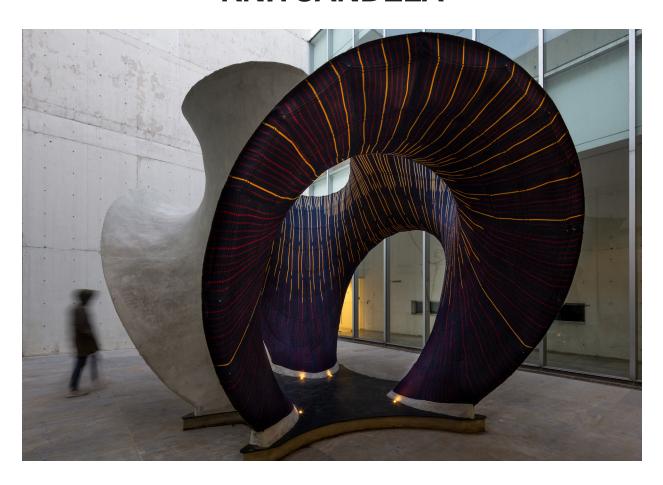
LOCATIONWashington, D.C.

The Grass House—a LEED Platinum carriage house located across from the Frederick Douglass National Historic Site in Washington, D.C.—is the first building on the East Coast realized using a panelized bamboo-based structural system called BamCore. The strength of the interior and exterior panels allows for the elimination of double studs that characterize conventional construction today. The Grass House's

hollow wall cavities have been filled with Havelock sheep's wool insulation, the highest performing building insulation available. Once framed and stuffed, the house was clad in charred Atlantic cedar, and the interior fitted out with willow and walnut details. The result is a series of spaces as comfortable and familiar as they are economical and sustainable.

BRICATION

KNITCANDELA



lica Ibarra

DESIGNERS

Block Research Group, ETH Zurich & ZHCode, Zaha Hadid Architects

LOCATION Mexico City KnitCandela is a thin, sinuous concrete shell built on a light-weight knit formwork. The project is based on the premise that employing knitted textiles in architecture can significantly cut down on material, labor, and waste while simplifying the construction process for complex geometries. KnitCandela also combines a traditional handicraft (knitting) with state-of-the-art advancements in digital fabrication.

Following a computationally generated pattern, an industrial knitting machine produced the shuttering of the formwork for Knit-Candela's shell; in 36 hours, the machine knitted four double-layered textiles, which were brought from Switzerland to Mexico inside two suitcases. The knit formwork was then tensioned onto a temporary frame and sprayed with a cement mixture.

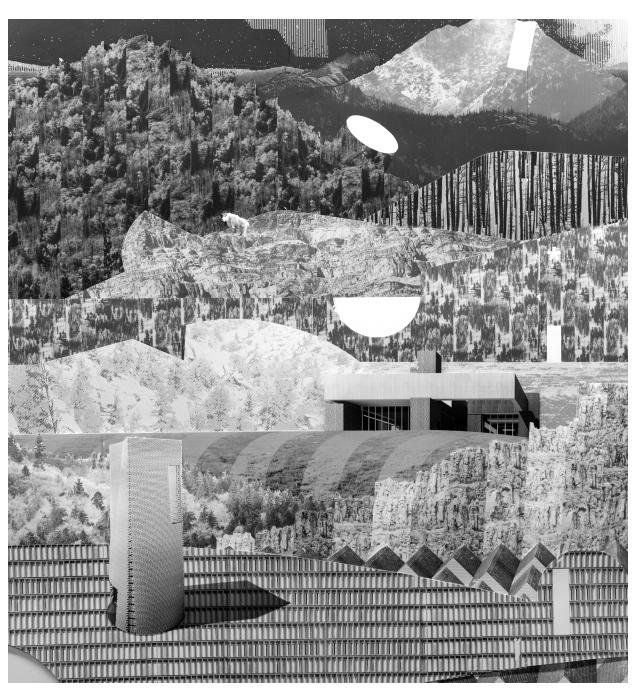


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SUPPORT



DESIGNER KEVIN HIRTH Co.

LOCATION New York City

A

RCHITECTURAL

REPRESENTATION

This wall mural and collection of models, installed for the 2017 Architectural League Prize exhibition, is a collapsed visual field representative of the monumental Colorado landscape. Six unbuilt projects are collected together in the context that informed and inspired them. In the tradition of the 17th-century capriccio, these works are realized in their grandest form imaginable. As a body of work viewed in total, each project sup-

ports the next to create a greater whole. The projects use uncomplicated primary geometries in unexpected configurations to engage with the grandiose landscape of Colorado. The models, made of the same paper as the collage, appear to be torn from the wall and draped over a table.

SMALL SPACES

SMALL WOODEN PAVILION



DESIGNERMQ Architecture

Miguel de Guzman, Imagen Subliminal

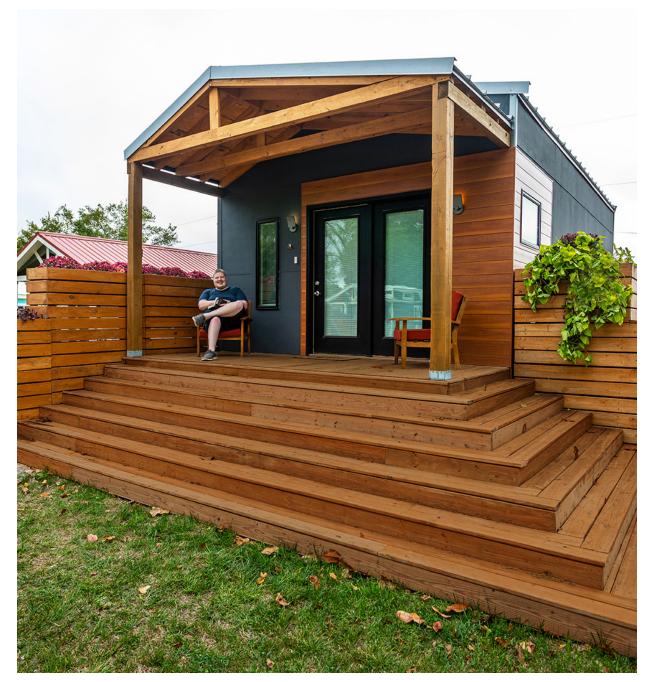
LOCATIONGarrison, New York

This project entailed a surgical demolition of an existing shed and the erection of a small ancillary building. The old structure housed the electrical and communications utilities of a large compound, and the new project had to preserve the previous functions. The program required two different types of users; MQ Architecture decided to split the building in two, allowing for a separate circulation for each group. The upper piece houses

the electrical room and the team quarters, while the lower portion holds two individual restrooms. The project sits in the middle of the forest, so the architects selected charred wood to help the building blend with the surrounding nature. The polycarbonate facade brings natural light and privacy to the interior.

Courtesy Hammons School of Architecture, Drury University

A HOME FOR MJ



DESIGNER

STUDENT

W O R K

GROUP

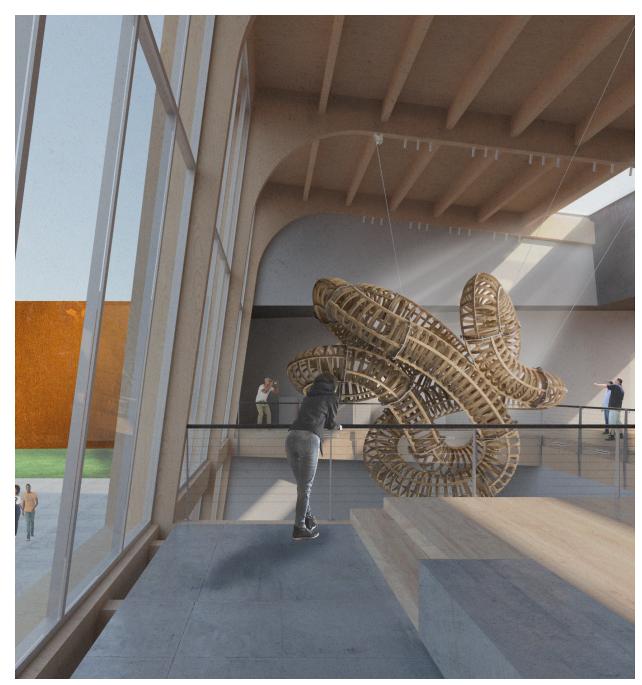
Drury University Design-Build Program, Jordan Valley Community Health Center

LOCATIONSpringfield, Missouri

After living on the streets for five years, "MJ," a 23-year-old person who is deaf, has a home. Located in Eden Village in Springfield, Missouri, the design derives from MJ's need to visually control his space. Responding to his interests, the living space features a library/gaming hub, reading nook, and a custom chess/dining table. An abstraction of Van Gogh's Starry Night, MJ's favorite painting, is routered into closet doors. Wrap-

around stairs, a front porch, and planter boxes welcome neighbors, also once homeless, from the tiny surrounding community. MJ can't hear tornado sirens, so the house is designed to be resistant to tornadic wind loads and debris impact per FEMA wood shelter specifications.

MUSEUM/PARK DESIGN



DESIGNERAlberto Arostegui, Savannah
College of Art and Design

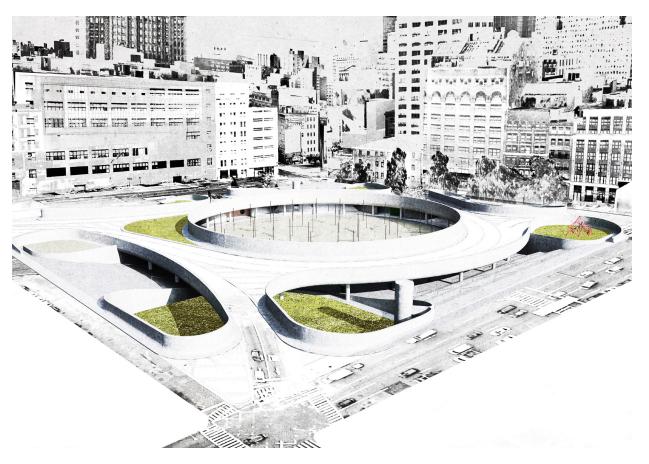
Alberto Arostegui

This unrealized museum and park concept was designed to bring art, nature, and people together. In order to achieve this goal, the components of the project were divided into three layers: natural elements, art, and the built environment. These layers interact with each other, creating a living composition that reflects the changing of nature and the activities of people. Shifting tectonics introduced into the walking paths

further provide changing perspectives on the nature and art. The building itself combines with two of the paths and provides direction through the galleries. The courtyard in the center collects all the site elements in one location and affords guests a still moment in the shifting arrangement.

ST. JOHN'S PARK





DESIGNERBallman Khapalova

LOCATION New York City St. John's Park is the entry into Manhattan via the Holland Tunnel, passed through by 100,000 people per day. The distribution of traffic into five directions using five off-ramps results in a difficult morphology, rendering the center of the site inaccessible and unbuildable. As a result, St. John's Park is permanently closed to the public. This proposal is generated from the geometry of the existing off-ramps, so that tunnel traffic may

continue unimpeded. A continuous loop travels from street level to one level belowground, excavating the center of the site and allowing passage below the existing roadway. At street level is a series of new playgrounds, lawns, and dog parks. At the center is the main park, 300 feet in diameter and open to the sky.

Courtesy Ballman Khapalova



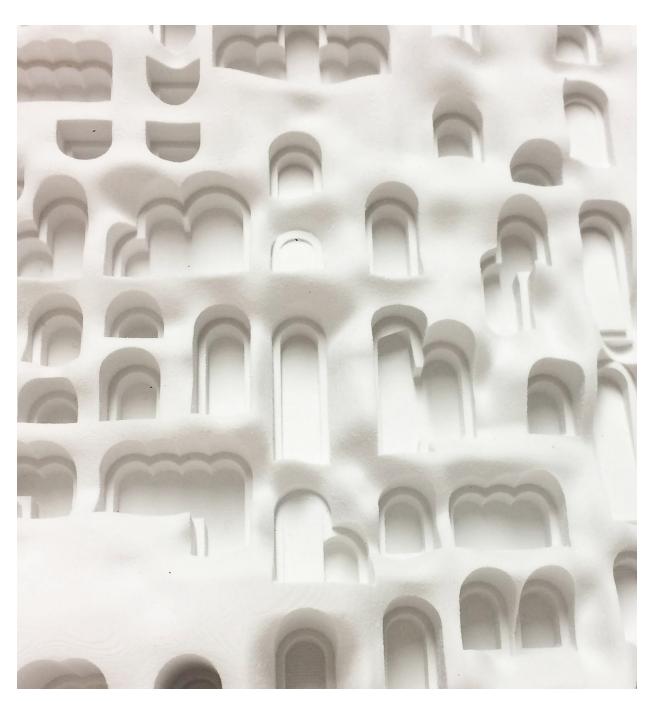
Sciame Construction is pleased to congratulate
Best of Design Award Winners
Peter Ballman and Dasha Khapalova

St. John's Park, NYC

UNBUILT URBAN DESIGN WINNER



DELIRIOUS FACADE

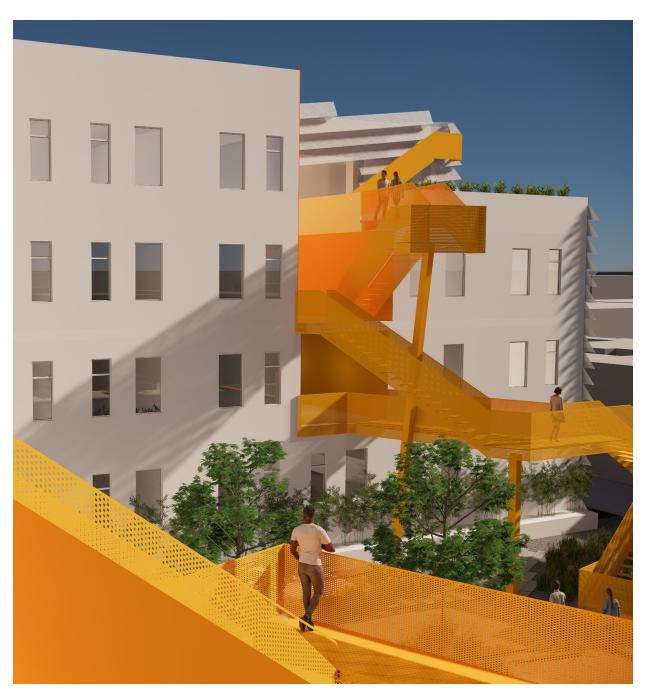


DESIGNER LAMAS Delirious Facade is a design research project by LAMAS that uses image-processing artificial intelligence as a generator for architectural form and ornament. The project manipulates existing Toronto facades and uses their visual signatures as the material for hybrid facades created with Google's open-source Deep-Dream algorithm. In short, the project "face swaps" by asking the computer to hallucinate one

building in the image of another. The resulting facades are contextual, but they relate to historical precedent in ways that are not tied down to dominant formal narratives: They are equally at odds with modernism and postmodernism. If anything, they are altermodern, forged in heterochrony, in medias res, and embody the present moment in all its delirium.



AMBROSIA



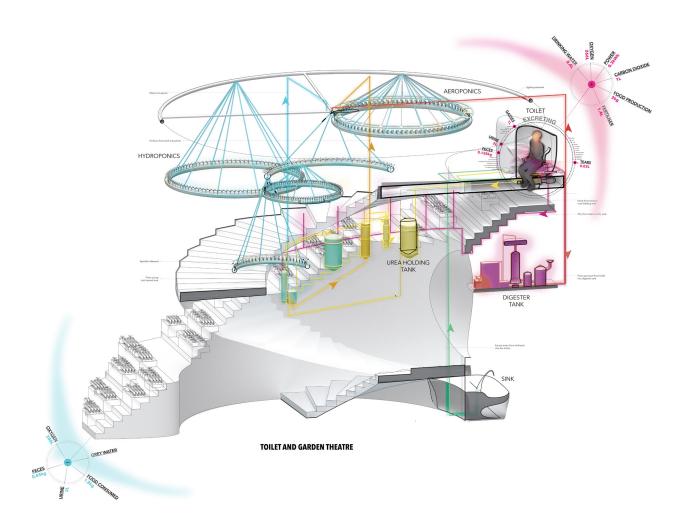
DESIGNER Gensler

LOCATION Los Angeles Ambrosia, which is largely composed of modular units that are manufactured off-site, aims to move beyond the strict economy and repetitiveness generally associated with factory-built housing. The design provides a spatial and social framework that encourages interaction and enables each resident to take an active role in defining their living situation and place within the community. Different surface treatments, such as per-

forated metal siding, orange and white stucco, and polycarbonate, are deployed to lend the project a unique character in response to varying urban conditions. Multiple amenity spaces, including bike storage, staff offices, a courtyard, and a community garden, are provided for its residents. The hall-ways and corridors are exposed to further activate the building and strike a balance between privacy and connectivity.

Courtesy Gensler

LIFE ON MARS: FROM FECES TO FOOD



DESIGNER Lydia Kallipoliti

PROJECTED LOCATIONMars

The proposed colonization of Mars will demand the protection of humans inside a closed life-support system, a self-sustaining physical environment separated from its surroundings by a boundary that does not allow for the transfer of matter or energy. As partial reconstructions of the world in time and in space, closed systems identify and secure the cycling of materials necessary for the sustenance of life. Contemporary discussions

about global warming, recycling, and sustainability have emerged from the study of closed systems. First, they enable scarce resources to be recycled by being extracted, filtered, and recirculated; most important, though, closed systems convert waste into new viable commodities. *Life on Mars* is an attempt to design the engineering flow chart that visualizes life support systems almost exclusively with boxes and arrows.

AURORA



DESIGNERBelzberg Architects

LOCATION Mexico City Inspired by the relatively temperate climate of Mexico City, this new eight-story commercial office building plays with the relationship between inside and outside, seeking to create a dynamic space in between. A monolithic facade has been carefully sculpted to create a semipermeable surface. The flatness and solidity of the existing streetscape led the designers to carve an entryway that draws people in off the narrow sidewalk.

A curved cut appears to defy the weight of the precast concrete panels of the facade. This gesture is echoed in a series of cuts focused toward a view of the mountains beyond; their variation ensures a unique experience on every floor.

Courtesy Belzberg Architects

ARKANSAS ARTS CENTER





DESIGNERStudio Gang

Courtesy Studio Gang

LOCATIONLittle Rock, Arkansas

Creating a vibrant space for social interaction, education, and appreciation for the arts, Studio Gang's design for the Arkansas Arts Center (AAC) transforms this premier cultural institution into a signature civic asset. Working from the inside out, the design—which includes both new construction and renovations—clarifies the organization of the building's interior while also extending the AAC's presence into historic MacArthur

Park, opening the center to the city of Little Rock and beckoning the public within.

Conceived as a stem that blossoms to the north and south and anchored by major new visitor amenities, the design mediates between the center's existing architecture to define a new public gallery and gathering space that provides an unprecedented axis of connectivity linking the AAC's disparate programs.

OTTO SPECHT SCHOOL





DESIGNERCharles Rose Architects

LOCATIONChestnut Ridge, New York

The Otto Specht School houses a unique educational program for 80 students with learning disabilities and developmental delays. The pedagogy, based on the curriculum and hands-on approach of the Waldorf Schools, nurtures the whole child through experiential learning. These students thrive in an environment free of distractions, with spatial variety, straightforward navigation, and access to nature. The classrooms

are simple in finish and form, providing calm, interior spaces. The circulation and gathering areas are sculpturally dynamic, encouraging movement and a constant relationship to the site. Expansive windows frame views, creating a light-filled interior that opens to the landscape, blurring the boundary between inside and out, while heightening the sense of place. The building is net-zero and nontoxic in construction.

Courtesy Charles Rose Architects

Courtesy Handel Architects

SENDERO VERDE



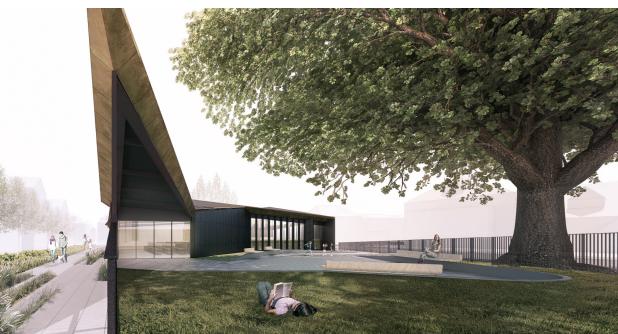
DESIGNERHandel Architects

LOCATION New York City Designed for Jonathan Rose
Associates, L+M Development
Partners, and Acacia Network,
Sendero Verde is a mixed-use,
multi-building project awarded
through New York's SustaiNYC
program, which seeks to create
affordable housing for New Yorkers without compromising design
quality. Sendero Verde will contain
698 designated affordable units
as well as extensive community
space, retail space, and outdoor

gardens. Sendero Verde will be passive-house certified, making it the largest fully affordable passive-house building in the world when it is completed. Sendero Verde's design aims to provide a community of opportunity to East Harlem residents, with multiple support services under one roof that address the cycle of poverty that disrupts so many people's lives.

ADAMS STREET BRANCH LIBRARY





DESIGNER NADAAA

LOCATION Boston A single pitch monumentalizes the porous facade of the NADAAA-designed Adams Street Branch Library, while a breakdown of peaked roofs in the rear matches the scale of the residential neighborhood it occupies. The folded roof draws rainwater toward the rear, creating a watershed in a new pedestrian landscape. The use of multiple terra-cotta glazes allows the materials to respond to their immediate contexts and speaks to

the history of New England's Greek Revival buildings. By extracting a wedge out of the southern portion of the site, NADAAA drew light and air into the center of the building and created a birch tree garden. Quiet reading areas within the library lie tangent to a number of gardens.

BOSTON CHILDREN'S HOSPITAL GREEN MASTER PLAN



DESIGNER Mikyoung Kim Design

LOCATION Boston

The landscape vision for the Boston Children's Hospital Green Master Plan came out of an immersive, three-year, community-based process that resulted in a design that integrated restorative gardens to the patients, families, and caregivers of this world-class research and clinical institution. The landscape plan developed with Shepley Bulfinch and Elkus Manfredi was an ambitious strategy to bring greenspaces and

grounds for play to the diverse constituents of this pediatric hospital. Using evidence-based design that demonstrated the importance of accessible green spaces, the plan integrates unique gardens and a new streetscape and entry identity within the campus to foster health and well-being. The plan reimagines access, better accommodates user needs, establishes new habitats, and creates a playful and immersive experience.

Courtesy Mikyoung Kim Design



Senate of Canada **Building** Diamond Schmitt

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Redfox Commons LEVER Architecture



Other Medians Studio Ames



Manual of Instructions NEMESTUDIO

ARCHITECTURE LIGHTING -INDOOR



MCC Theater Cline Bettridge Bernstein Lighting Design



Twin Brook Capital Partners Offices Cline Bettridge Bernstein Lighting Design

BUILDING RENOVATION -CIVIC



Centennial Planetarium Lemay + Toker



Nora Eccles Harrison Museum of Art Sparano + Mooney Architecture

BUILDING RENOVATION -COMMERCIAL



Apple Fifth Avenue Foster + Partners



Avling Kitchen & Brewery LAMAS

BUILDING RENOVATION -RESIDENTIAL



COMMERCIAL - OFFICE

1/2 House **NOW HERE**

COMMERCIAL - HOSPITALITY



McDonald's Chicago Flagship Ross Barney Architects



The Carpenter Hotel Specht Architects



901 East Sixth Thoughtbarn



Solar Carve Studio Gang

COMMERCIAL -**RETAIL & MIXED USE**



Sunshine and National Retail Center Dake Wells Architecture



Christian Dior Myefski Architects



Ruby City Adjaye Associates



New York State Equal Rights Heritage Center nARCHITECTS

EDUCATION



Club de Niños y Niñas Centro de Colaboración Arquitectónica



RISD Student Center WORKac

EXHIBITION DESIGN

CULTURAL



Nature-Cooper Hewitt Design Triennial Studio Joseph



VENTS TEMPO I Catty Dan Zhang

FACADES



CME Center Krueck + Sexton

Courtesy Cooper Hewitt, Smithsonian Design Museum; Toby Shearer | Third row: Courtesy Krueck + Sexton; Courtesy Toshiko Mori Architect; Courtesy GBBN; Courtesy Mitchell Giurgola | Fourth row: Robert Benson Photography, Robert Benson; Courtesy EwingCole; Billy Hustace; Mike Sanchez Photography Top row: Courtesy Dake Wells Architecture; Courtesy Myefski Architects; Courtesy Ruby City/Adjaye Associates; James Ewing OTTO | Second row: Jaime Navarro; Bruce Damonte;



277 Mott Street Toshiko Mori Architect

GREEN BUILDING



Tree Pittsburgh Headquarters **GBBN**



370 Jay Street, **New York University** Mitchell Giurgola

HEALTHCARE



Duke University Student Wellness Center DudalPaine Architects



MSK Nassau EwingCole

INFRASTRUCTURE



Richmond Water Transit Ferry Terminal Marcy Wong Donn Logan Architects



BART Market Street Canopies VIA Architecture



Mount Sinai Pediatric Cardiac Intensive Care Unit Perkins Eastman

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YPMD Pediatric Neurology Clinic Synthesis Design + Architecture



All Square Architecture Office



ROOST East Market Morris Adjmi Architects

INTERIOR - INSTITUTIONAL



The Center for Fiction BKSK Architects



The Children's Library at Concourse House Michael K Chen Architecture





Gallatin House Workstead

INTERIOR - RETAIL



Malin+Goetz San Francisco Bernheimer Architecture



Claus Porto New York tacklebox architecture

INTERIOR - WORKPLACE

INTERIOR - RESIDENTIAL



ShareCuse Architecture Office



Vrbo Headquarters Rios Clementi Hale Studios

LANDSCAPE - PUBLIC



First Avenue Water Plaza SCAPE Landscape Architecture



Pier 35 SHoP Architects

LANDSCAPE - RESIDENTIAL



Musician's Garden Stephen Billings Landscape Architecture

PUBLIC RESEARCH



Discovery Center, Îles-de-Boucherville National Park Smith Vigeant Architectes



Hunters Point Community Library Steven Holl Architects



The Water Alert and Testing Resource (WALTER) Ennead Architects



USModernist Masters and Library Databases USModernist

RESIDENTIAL - MULTIUNIT



XS House ISA



OrigamiWaechter Architecture

RESIDENTIAL - SINGLE UNIT



Bigwin Island Club Cabins MacKay-Lyons Sweetapple Architects



Triple Barn HouseMork Ulnes Architects

RESTORATION & PRESERVATION



Brant Foundation Art BuildingGluckman Tang



Avenue C Multi-Family Thoughtbarn

SMALL SPACES



Aesop Shaw DC David Jameson Architect



Schaefer Residence
Duo Dickinson Architect

TEMPORARY INSTALLATION



Salvage Swings Somewhere Studio

UNBUILT - COMMERCIAL



Surf Entertainment Facility BLUR Workshop



Confidential Energy Services Provider Headquarters Perkins and Will

UNBUILT - LANDSCAPE



Richard Gilder Center for Science, Education, and Innovation at the American Museum of Natural History Studio Gang



Terminal B Performance Venue Touloukian Touloukian



University of Arkansas Center for Farm and Food System Entrepreneurship University of Arkansas Community Design Center



Church Hill North O'Neill McVoy Architects

UNBUILT -GREEN



Coleridge Street
Residences
Touloukian Touloukian

UNBUILT -INTERIORS



The Renovation and Reuse of a Historic Granite Bank musumanoco

Tom Lee Park SCAPE Landscape Architecture and Studio Gang



The Clearing: Sandy Hook Permanent Memorial SWA Group

UNBUILT - PUBLIC



Northeast Bronx YMCA Marvel Architects



7Hills Homeless Day Center University of Arkansas Community Design Center

UNBUILT - RESIDENTIAL



Little Berkeley Kevin Daly Architects



Courtesy musumanoco; Courtesy SCAPE Landscape Architecture; Courtesy SWA San Francisco | Third row: Marvel Architects, Bezier CG; Courtesy University of Arkansas Community Design Center Top row: Courtesy Studio Gang; Courtesy Touloukian Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; O'Neill McVoy Architects; Courtesy University of Arkansas Community Design Center | Second row: Courtesy Touloukian; Courtesy Toulo

Courtesy Kevin Daly Architects; Courtesy PARA Project | Fourth row: Courtesy SCAPE Landscape Architecture; Courtesy SITELAB urban studio; Justin Harris

Stump House PARA Project

UNBUILT - URBAN DESIGN



Pensacola Waterfront Framework SCAPE Landscape Architecture



Pier 70 SITELAB urban studio

URBAN DESIGN



City Thread SPORTS

ADAPTIVE REUSE

Fifth Avenue Adaptive Re-use DESIGNER: Inaba Williams

10 Jay Street DESIGNER: ODA New York

ARCHITECTURAL REPRESENTATION

Shaped Places of Carroll County New Hampshire
DESIGNER: EXTENTS

Interim Urbanism: Youth, Dwelling, City DESIGNER: N H D M

ARCHITECTURE LIGHTING – INDOOR

Rise Nation Denver DESIGNER: Cactus

Park Tower Fitness Center DESIGNER: One Lux Studio

BUILDING RENOVATION - COMMERCIAL

Intelligentsia

DESIGNER: Bestor Architecture

Olympic Tower, 645 Fifth Avenue DESIGNER: MdeAS Architects

BUILDING RENOVATION – CIVIC

Oregon Conservation Center DESIGNER: LEVER Architecture

National Arts Centre Rejuvenation
DESIGNER: Diamond Schmitt Architects

BUILDING RENOVATION - RESIDENTIAL

Case Room

DESIGNER: Geoffrey von Oeyen Design

COMMERCIAL - HOSPITALITY

Heritage

DESIGNER: Savvy Studio

Lumen at Beacon Park

DESIGNER: Touloukian Touloukian

COMMERCIAL - OFFICE

American Express Sunrise Corporate Center DESIGNER: Perkins and Will

COMMERCIAL — RETAIL & MIXED USE

Grant Gallery

DESIGNER: Ted Porter Architecture

The Culver Steps

DESIGNER: Ehrlich Yanai Rhee Chaney Architects

CULTURAL

The Evans Tree House at Garvan Woodland Gardens

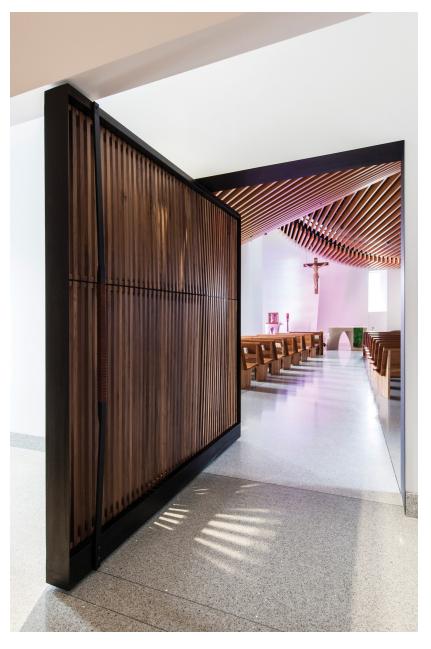
DESIGNER: modus studio

Saint Mary Mercy Chapel DESIGNER: PLY+

EDUCATION

Santa Monica College Center for Media and Design + KCRW Media Center DESIGNER: Clive Wilkinson Architects

Cal Poly Pomona Student Services Building DESIGNER: CO Architects



EXHIBITION DESIGN

Model Projections

DESIGNER: Agency-Agency

Common Threads

DESIGNER: ikd

FACADES

University of Cincinnati Gardner Neuroscience Institute DESIGNER: Perkins and Will

280 St Marks

DESIGNER: DXA studio

GREEN BUILDING

Marvin Gaye Recreation Center DESIGNER: ISTUDIO Architects

Greenport Passive House

DESIGNER: The Turett Collaborative

HEALTHCARE

Sheila and Eric Samson Pavilion at Case Western Reserve University and Cleveland Clinic

DESIGNER: Foster + Partners

Tia Clinic

DESIGNER: Rockwell Group

INFRASTRUCTURE

Frances Appleton Pedestrian Bridge DESIGNER: Rosales + Partners

Northeastern University Pedestrian Crossing

DESIGNER: Payette

INTERIOR – HEALTHCARE

NEXUS Club New York

DESIGNER: Morris Adjmi Architects

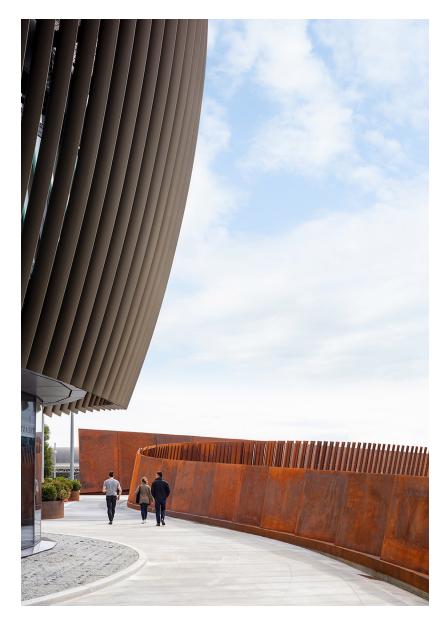
INTERIOR -HOSPITALITY

Woodlark Hotel

DESIGNER: OFFICEUNTITLED

The Fleur Room

DESIGNER: Rockwell Group



INTERIOR - INSTITUTIONAL

Countryside Community Church

DESIGNER: Alley Poyner Macchietto Architecture

Gordon Chapel Renovation, St. Hilda's and St. Hugh's School

DESIGNER: MBB

INTERIOR -RESIDENTIAL

Watermark House

DESIGNER: Barker Associates Architecture Office

Lakeview Penthouse

DESIGNER: Wheeler Kearns Architects

INTERIOR - RETAIL

Notre

DESIGNER: Norman Kelley

R13 Flagship

DESIGNER: Leong Leong

INTERIOR – WORKPLACE

McDonald's HQ

DESIGNER: Studio O+A

Conga Headquarters
DESIGNER: DLR Group



LANDSCAPE -**PUBLIC**

Scottsdale's Museum of the West

DESIGNER: Colwell Shelor Landscape Architecture

Drexel Square Designers: West 8

PUBLIC

Tsleil-Waututh Administration and **Health Centre**

DESIGNER: Lubor Trubka Associates Architects

Louis Armstrong Stadium DESIGNER: ROSSETTI

RESEARCH

Sound Pavilion

DESIGNER: UNC Charlotte

Buoyant Ecologies Float Lab

DESIGNER: Architectural Ecologies Lab

RESIDENTIAL -**MULTIUNIT**

Solstice on the Park **DESIGNER: Studio Gang**

Bastion

DESIGNER: OJT

RESIDENTIAL-SINGLE UNIT

Ephemeral Edge

DESIGNER: Dean/Wolf Architects

Manifold House

DESIGNER: David Jameson Architect

RESTORATION AND **PRESERVATION**

Chicago Union Station Great Hall Restoration

DESIGNER: Goettsch Partners

Boston City Hall Public Spaces Renovation DESIGNER: Utile

SMALL SPACES

Tubman Elementary Outdoor Classroom DESIGNER: ISTUDIO Architects

Springfield Underground Command Station DESIGNER: Dake Wells Architecture

TEMPORARY INSTALLATION

Lawn for the National Building Museum **Summer Block Party**

DESIGNER: Rockwell Group

Coshocton Ray Trace DESIGNER: Behin Ha Design Studio

UNBUILT -COMMERCIAL

Folded Wings

DESIGNER: Form4 Architecture

Nanotronics Smart Factory DESIGNER: Rogers Partners

UNBUILT - CULTURAL

DESIGNER: Studio ST Architects

UNBUILT - EDUCATION

Del Mar College Southside Campus **DESIGNER:** Gensler

Tecnano

DESIGNER: FGP Atelier

UNBUILT - LANDSCAPE

Beaubien Woods Action Plan

DESIGNER: Adrian Smith + Gordon Gill Architecture

Chicago South Lakefront Framework Plan DESIGNER: SmithGroup

UNBUILT - PUBLIC

Memorial Garden for Victims of **Gun Violence**

DESIGNER: Svigals + Partners

Bus Shelter Design for the City of Miami Beach

DESIGNER: Pininfarina

UNBUILT -RESIDENTIAL

Aqualuna

DESIGNER: 3XN

Mass Timber: Micro Unit **DESIGNER: Studio Ames**

UNBUILT -**URBAN DESIGN**

Chicago Transit Authority Damen Green Line Station

DESIGNER: Perkins and Will

Boston Coastal Flood Resilience Design Guidelines & Zoning Overlay District DESIGNER: Utile



After careful deliberation over the 500 entries to our largest-ever Best of Products Awards, we are excited to share the winners. Eighteen diverse categories cover a wide range of sectors, including building materials, acoustics, furnishings, finishes, tech products and tools, kitchens, baths, and more. Our judges evaluated submissions for originality, innovation, functionality, aesthetics, performance, and value, and selected one winner and two honorable mentions in each category.

When we judged this year's competition in July, we were already awash in great design from the Milan and New York design weeks, NeoCon, IBS, and KBIS. This inspirational onslaught showed us products that were innovative and relevant to our rapidly changing world. We are repeatedly impressed by the entries we get, and they inform our coverage for the year to come.

While we always expect to see design integrate technology in new ways, we can never anticipate what those ways will be. Products like In-Vert Self-Shading Windows by TBM Designs demonstrate how designers are using machines with a new level

of environmental sensitivity. At the same time, many brands and designers have returned to a craft-driven approach and tried-and-true techniques while experimenting with new material composites. Bison's 30-inch-by-30-inch lpe Wood Deck Tile reinterprets an age-old material, and Mass Plywood Panels by Freres Lumber allow contractors and builders to construct higher and sturdier wooden structures.

A renewed sense of minimalism appears consistently among the winners, but colors are still as vibrant as ever. Standard Issue's reimagined Stille collection presents a new interpretation of a classic modular shelving-unit system in a rich color palette, while Wolf-Gordon's new VEER textile series incorporates rich tones and moiré grid patterns.

Overall, flexibility, sustainability, and efficiency returned as common threads throughout this year's selections. We celebrate the following winners for pushing the boundaries of what exceptional product design means in an increasingly uncertain world. We are already excited to see what next year's competition will vield.



Lora Appleton
Founder
kinder MODERN
and Female
Design Council



Constantin Boym Founder Boym Partners



Alda Ly Principal and Founder Alda Ly Architecture & Design



Fiona Raby Cofounder Dunne & Raby

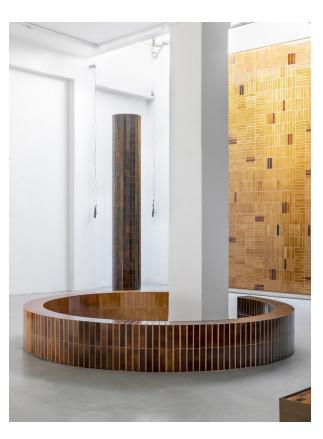


William Menking Editor-in-Chief The Architect's Newspaper



Gabrielle Golenda Products Editor The Architect's Newspaper

INDOOR FINISHES AND SURFACES



ExCinere Dzek

The ExCinere tile collection was designed by Italian design duo Andrea Trimarchi and Simone Farresin of Amsterdam-based Studio Formafantasma to evoke Sicily's Mount Etna. Produced by architectural material brand Dzek, this new versatile surface incorporates volcanic matter. The tile is available in two unconventional rectangular dimensions and four volcanic-ash glazes. The new design is suitable for both outdoor and indoor use, and can cover everything from kitchen counters to bathroom floors and facades.

dzekdzekdzek.com

INDOOR LIGHTING AND ELECTRICAL



Noctambule FLOS

The Noctambule modular lighting system was imagined by renowned German designer Konstantin Grcic for Italian lighting design brand FLOS. The collection of ethereal lights is made from large, uniform, handblown glass vessels that appear invisible during the day. At night, the single component or combined train magically illuminates thanks to the LED technology carefully hidden within the vessel's connecting rings. Up to six different modules can be joined together to create an impressive floor or pendant lamp.

Top: Marco Cappelletti/Courtesy Dzek | Bottom: Santi Caleca

flos.com

BEST OF PRODUCTS

RESIDENTIAL INTERIOR FURNISHINGS



Stille Standard Issue

The Stille collection by Brooklyn design studio Standard Issue is a bright, modern collection of occasional tables and easy-to-assemble shelving units to showcase household objects with contemporary sophistication. The modular system was inspired by the functionality and timelessness of midcentury Danish architect Poul Cadovius's Abstracta system. Standard Issue adapted the system's signature joinery and elegant lines with updated bedside table, side table, coffee table, shelf, and media console configurations.

standardissuedesign.com

COMMERCIAL INTERIOR FURNISHINGS



Top: Courtesy Standard Issue | Bottom: Courtesy Poppin

Meredith Lounge Chair Poppin

The colorful Meredith Lounge Chair by Poppin is an elegant seating option for collaborative work spaces and is a perfect fit in any reception area, lounge, breakout room, or other corporate environment. Consumers can mix and match the dark gray or brick-colored metal base options with a dark gray, dusty rose, or teal seat unit in velvet or polyester upholstery for a semi-custom look that integrates seamlessly into any design.

poppin.com

ACOUSTICS

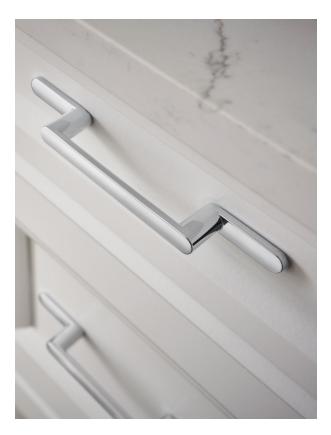


TryptaLuceplan

Celebrated New York designer Stephen Burks designed Trypta to be a colorful and modular suspension lamp that could also be an acoustics solution. A central column channels a spotlight downward while anchoring various sizes of sound-absorbing, flame-retardant, knit-fabric panels, attached on three equidistant hinges, distributed on a 120-degree axis. Produced by Italian lighting brand Luceplan, Trypta can be combined in a multitude of configurations that respond to different decor needs.

luceplan.com

HOME ACCESSORIES



Alaire Collection Atlas Homewares

The Alaire Collection by Atlas Homewares introduces 18 new angular handle pulls to the interior hardware market. Available in brushed nickel, matte black, and polished chrome finishes, the new series adds contemporary lines to any design. The collection includes pulls ranging from 3¾ to 12 inches.

atlashomewaresdirect.com

SUBSCR

archpaper.com/subscribe

Free for licensed architects, landscape architects, and engineers.

TEXTILES

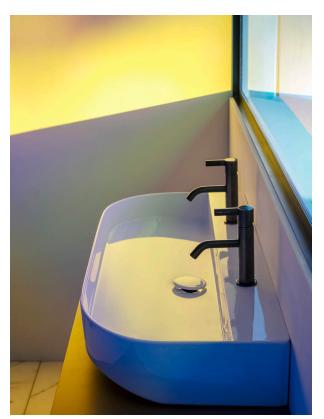


VEERWolf-Gordon

The VEER collection was developed by conceptual Dutch designer Aliki van der Kruijs for American textile brand Wolf-Gordon. An antique kimono textile from Arita, Japan, inspired van der Kruijs to explore 2- and 3-D space through a deceptively simple grid motif. The designer first applied the graphic to porcelain vases, which resulted in distortions of the original grid, and these new patterns were applied to a Wolf-Gordon upholstery collection.

wolfgordon.com

BATHS



SONAR Wave Double Basin Laufen

The SONAR Wave Double Basin was designed by Milan-based Spanish designer Patricia Urquiola for Swiss bathroom products manufacturer Laufen. For this sink, the designer sought to explore the formal options enabled by the brand's ultrathin SaphirKeramik porcelain technology. Pushing this innovation to new limits, the SONAR Wave Double Basin offers urban dwellers living in tight quarters an unobtrusive double bowl option.

Top: Courtesy Wolf-Gordon | Bottom: Cortesy Laufen

us.laufen.com

KITCHENS

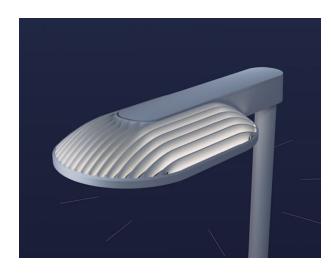


Heritage Induction Pro Ranges Dacor

The new Heritage Induction Pro Ranges by Dacor combine the efficiency of induction with the performance of the brand's Four-Part Pure Convection oven. While most induction ranges only feature four cooking zones, both Heritage 30-inch and 36-inch Induction Pro Ranges can operate all five induction cooking elements concurrently, without needing extra electrical equipment. With its BOOST mode, the new range effectively increases the maximum output of a single element by up to 3,700 watts. Its sleek, minimal design works in a variety of contexts, thanks to Dacor's Match Color System.

dacor.com

OUTDOOR LIGHTING AND ELECTRICAL



Top: Courtesy Dacor | Bottom: Cortesy Louis Poulsen

LP XperiLouis Poulsen

The new LP Xperi street lamp by Danish heritage brand Louis Poulsen brings futuristic style to residential streets. This new luminaire was designed both to be functional at night and visually appealing during the day. In the daylight, the outdoor lamp's open, geometric design filters sunrays while also offering an ever-changing view of the sky through its ribbed head. As darkness falls, the LP Xperi ignites a luminous mix of modern design, materials, and technology, exuding a powerful stream of light in all directions.

louispoulsen.com

OUTDOOR FURNISHINGS



F100 Flycycle

The F100 bike rack by Flycycle is user-friendly, space-efficient, and improves the experience of parking a bike, whether on the street or in an office parking garage. This attractive solution for property owners has an elevated shoulder that allows cyclists to slide the front wheel of their bike forward and up a grooved inclined plane. The wheel comes to rest on two points of contact with the rack's tube, providing extra stability. A second bike can then be parked on the opposite side.

flycycle.co

OUTDOOR FINISHES AND SURFACES



Bison 30-inch-by-30-inch Ipe Wood Deck Tile Bison Innovative Products

The Bison 30-inch-by-30-inch Ipe Wood Deck Tile by Bison Innovative Products provides the flexibility to create versatile, unique rooftop environments quickly and easily. These wood tiles are commercial grade and available in standard and FSC-certified options. Other material options include Cumaru, Massaranduba, Garapa, Mahogany, and bamboo. Each component weighs 34 pounds—only 5.4 pounds per square foot—and has been tested to achieve a 3,680-pounds-force Janka hardness rating, as well as Class A NFPA fire rating.

Top: Courtesy Flycycle | Bottom: Kyle J. Caldwell

bisonip.com

OPENINGS



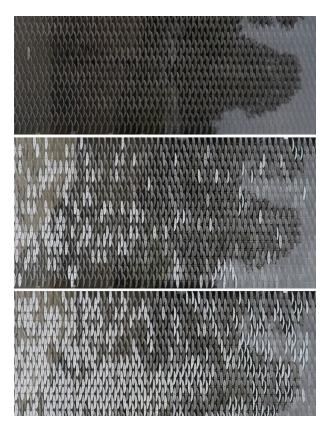
Top: Courtesy ASSA ABLOY Opening Solutions | Bottom: Courtesy TBM Designs

Attack Resistant Openings ASSA ABLOY Opening Solutions

Attack Resistant Openings by ASSA ABLOY Opening Solutions enable security and protection for educational environments in new or retrofit constructions. The assembly can delay an intruder's access using ASSA ABLOY's steel frame School Guard Glass, mortise lock, vandal-resistant escutcheon, and standard-weight hinges. The openings product complies with standards based on a recent FBI Active Shooter Report and can withstand 90 rounds of 7.62-millimeter NATO ammunition.

assaabloy.com

FACADES



InVert Self-Shading Windows TBM Design

The InVert Self-Shading Windows system by TBM Designs places smart thermobimetal pieces inside the cavity of the manufacturer's standard insulated glass unit (IGU) to dynamically reduce heat gain at the surface of a building's envelope. Each individual element actively responds to solar radiation by inverting its curl and flipping over to block rays. The shades don't use any energy or require any controls.

tbm-designs.com

BUILDING MATERIALS



Mass Plywood Panel Freres Lumber Co.

The Mass Plywood Panel by Freres Lumber Co. is the first veneer-based timber product to rival concrete and steel. It can be produced up to 24 inches thick, 12 feet wide, and 481/2 feet long; and according to the updated U.S. building code, it can be used in buildings up to 18 stories high. The panels greatly reduce labor needs and speed up building construction time.

frereslumber.com

HVAC



EcoBlue WeatherMaster Rooftop Units Carrier

The EcoBlue WeatherMaster Series Rooftop Units by Carrier were designed to improve HVAC performance and efficiency while decreasing maintenance and installation costs. This product incorporates the industry's first beltless, direct-drive vane axial fan, and overall has 75 percent fewer moving parts than comparable products. Other enhancements include new control board and coil technology, permanently lubricated motor bearings, toolless filter-access doors, and easily replaceable parts.

Top: Cortesy Freres Lumber Co. | Bottom: Courtesy Carrier

carrier.com

TECH: SMART PRODUCTS

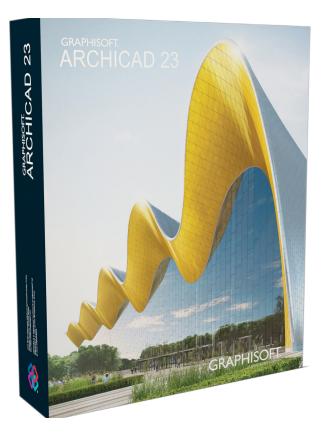


Life Anew NEXT TOTO USA & Georgia Pacific Pro

The smart, fully connected Life Anew NEXT system by TOTO USA and Georgia Pacific Pro is a game changer in the management of public airport lavatories. With integrated cloud-based processing and data storage, cutting-edge sensors, and wireless technology, the computable Georgia Pacific Pro KOLO Smart Monitoring System enables timely and customized communication between connected restroom fixtures and facility managers and custodial staff through mobile and web applications. The system is installed on EcoPower flush valves, faucets, and enMotion paper towel, toilet tissue, soap, and sanitizer dispensers in restrooms at Atlanta's Hartsfield-Jackson Airport to ensure that the two most critical fixture categories—paper and water—are connected.

totousa.com gppro.com

TECH: DESIGN TOOLS



Top: Courtesy Toto USA | Bottom: Courtesy Graphisoft SE

ARCHICAD 23GRAPHISOFT SE

The new ARCHICAD 23 BIM software products by GRAPHISOFT SE offer a complete end-to-end design and documentation workflow for architectural and design practices of any size. Compatible on both Windows and Macintosh operating systems, the new product combines the best of gaming and computer-aided drafting programs to offer users an easy-to-learn and fun-to-use interface.

graphisoft.com

facades

THE PREMIER CONFERENCE ON HIGH-PERFORMANCE BUILDING ENCLOSURES

14 CITIES IN 2020

San Francisco (AM)

JANUARY 31

Washington DC (AM)

FEBRUARY 20

Portland (AM)

MARCH 20

South Florida (AM)

MARCH TBD

New York City

APRIL 2+3

Charlotte (AM)

APRIL 28

Boston (1-DAY)

JUNE 10

Kansas City (AM)

IUIV

Chicago (AM)

SEPTEMBER 11

Denver (1-DAY)

OCTOBER 1

Los Angeles

OCTOBER 29+30

Houston (AM)

NOVEMBER 10

Toronto (1-DAY)

NOVEMBER 19

Seattle (1-DAY)

DECEMBER TBD





facadesplus.com

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The Architect's Newspaper

IN PERSPECTIVE





A former AN columnist himself, Chen recently spoke with AN's products editor Gabrielle Golenda about the current state of design, the environment, and issues affecting the industry, as well as major changes that will shape the field in the coming years.

The Architect's Newspaper: How is the environmental impact of humanity on the world affecting design?

Aric Chen: When it comes to issues of the environ-



ment, I don't think we can talk about design as solving problems anymore, as we now realize that the problems are too complex to "solve." That being said, design offers a way to help change behaviors, to mitigate our impact on the planet, and to adapt and build resilience to what we can't change. It's prompting us to rethink the relationship between natural and man-made, raw materials and waste, and production and consumption in exciting and promising ways.

Left: Mark Cocksedge | Right: Courtesy Friedman Benda/Jonathan Trayte

AN: How can platforms like Design Miami influence how we think about these issues? How are you addressing sustainability at the show?

AC: Design Miami, and the work it shows, has always been about more than aesthetics and form. To me, what makes a design "collectible" are the ideas that inform it: the experimentation—in terms of these ideas, but also through materials, making, and, yes, aesthetics and form—that it embodies, and the messages and narratives it communicates. The best design speaks to the issues and concerns of its time, so questions around materials, production, and sustainability in our current environmental condition are naturally finding their way into Design Miami through the

ARIC CHEN



work of designers who are pushing the boundaries of experimentation and discourse—and, I hope, finding a market to support their work in doing so. As such, I hope we're contributing to a cultural conversation while also taking practical steps to make the fair more sustainable—for example, by partnering with the advocacy group A Plastic Planet to eliminate single-use plastics from the fair's food and beverage.

Courtesy Gallery ALL

AN: The recent protests against the government in Hong Kong put the nail in the coffin of the spring 2020 Asia Contemporary Art Show. Just as Design Miami is getting ready to kick off, there's also an overarching slowdown in the global economy. How do you think this will affect Design Miami and the design market as a whole?

AC: It's true that there's a lot of uncertainty right now—but uncertainty works both ways in that some things suffer, but others turn out surprisingly well. I don't know about the situation with the Asia Contemporary Art Show, but I know that the Fine Art Asia fair went ahead earlier this month [October] in Hong Kong, with better results than many expected. Art Basel just announced its lineup for Art Basel Hong Kong in March. As for the impact

of the global economy, and any other political and geopolitical questions, even the experts are usually taken by surprise or proven wrong in their predictions, so I'm not even going to try. The world nowadays seems to operate in ways in which the old logics simply don't apply. But when it comes to design, there will always be room for, and interest in, strong work that's relevant and meaningful.

AN: The term "made in China" has come to mean different things in recent decades. Increasingly, it is being used to define a growing movement of Chinese designers who are conceiving their own work, rather than producing products designed by talents or companies from the rest of the world. What does "made in China" mean to you?

AC: I've generally found that outside impressions of China often tend to lag five to ten years behind the reality—and in China, a lot changes in even just five years. There's still work to do, but the reality is that we're at the point now where we don't need to ask what this phrase means anymore. Of course, factories are still producing work that's been designed elsewhere—but having things designed in China, by Chinese designers, is now something we can also take for granted.

130 William

ARCHITECT: Adjaye Associates

139 SCHULTZ

CONSTRUCTION: MOCAA Arquitectos RED CONCRETE: CEMEX RED PARTITION, WALL, CLAY TILES: Novaceramic BATHROOM FURNITURE AND ACCESSORIES: Grupo SAR **CERAMIC TILES: Interceramic** PAINT COATINGS: Corev

1000 Maine Avenue

CLIENT: PN Hoffman, Madison Marquette STRUCTURAL ENGINEER: Thornton Tomasetti MEP ENGINEER: GHT Limited LANDSCAPE ARCHITECT: Landscape Architecture Bureau **EXTERIOR WALL: Curtainwall Design** Consulting EXTERIOR CURTAIN CUSTOM WALL SYSTEM: Oldcastle EXTERIOR TERRA-COTTA FINS: NBK Terracotta EXTERIOR GLASS MANUFACTURER: TVITEC EXTERIOR ENTRANCES AND POINT SUPPORT GLASS WALL: Novum Structures INTERIOR LOBBY CEILING: Pure + FreeForm

A Home for MJ

COLLABORATORS: Branco Enterprises, Cardinal Roofing, Edge Supply, Gina McMurtrey Interiors, Integrity Development & Construction

Adams Street Branch Library

STRUCTURAL ENGINEER: Souza, True, & **Partners** MEP/FP ENGINEER: Garcia, Galuska, DeSousa LANDSCAPE DESIGN: Ground **ENVELOPE CONSULTANT: GRLA** LIGHTING DESIGN: Sladen Feinstein Integrated Lighting

Ambrosia

CLIENT AND DEVELOPER: Skid Row Housing Trust MODULAR SUPPLIER: Factory OS LANDSCAPE ARCHITECTURE: TINA CHEE landscape studio STRUCTURAL ENGINEER: DCI Engineers CIVIL ENGINEER: KPFF MEP ENGINEER: FARD Engineers

Anita May Rosenstein Campus, Los Angeles LGBT Center

STRUCTURAL ENGINEER: Nabih Youssef & Associates MEP ENGINEER: Glumac CIVIL ENGINEER: Kimlev-Horn LANDSCAPE DESIGN: Pamela Burton

GEOTECHNICAL ENGINEER: Feffer Geological Consulting LIGHTING DESIGN: Oculus Light Studio GLASS: Viracon STOREFRONT AND CURTAIN WALL: Kawneer WINDOWS: Milgard EXTERIOR PLASTER: La Habra Stucco TERRAZZO STAIRS: Corradini Corp.

Apple Scottsdale Fashion Square

STRUCTURAL, MEP/FP, ENERGY MODELING, DAYLIGHTING, SUSTAINABILITY, ENVELOPE ENGINEERS: BuroHappold GLASS ENGINEERING: Eckersley O'Callaghan DESIGN AND FABRICATION: Eventspace, Premier Composite Technologies LANDSCAPE DESIGN: Colwell Shelor LIGHTING DESIGN: Renfro Design Group

Arkansas Arts Center

CLIENT: Arkansas Arts Center ASSOCIATE ARCHITECT: Polk Stanley Wilcox Architects LANDSCAPE ARCHITECT: SCAPE Landscape Architects STRUCTURAL ENGINEER: Thornton Tomasetti

Aurora

STRUCTURAL AND MEP ENGINEER: Arup Latin America GENERAL CONTRACTOR: Grupo Anima

Boston Children's Hospital Green Master Plan

CLIENT: Boston Children's Hospital and the Greenspace User Group (Family Advisor Board) ARCHITECTS: Shepley Bulfinch, Elkus

Manfredi Architects

Brooklyn Army Terminal Public Realm

WAYFINDING, SIGNAGE, GRAPHICS: Manuel Miranda Practice CIVIL AND ELECTRICAL ENGINEER, LANDSCAPE ARCHITECT: Stantec LIGHTING DESIGN: Domingo Gonzalez PARKING CONSULTANT: Walker Consultants CONSTRUCTION MANAGER: Hunter Roberts Construction Group PRECAST CONCRETE: Wausau Tile SIGNAGE: American Signcrafters SITE FURNITURE: Renz+Oei MMA AND THERMOPLASTIC: Parkline

Chelsea District Health Center

MEP ENGINEER: IP Group STRUCTURAL ENGINEER: Silman LIGHTING DESIGN: Cline Bettridge Bernstein EXTERIOR RESTORATION AND CONSULTATION: WJE LEED CONSULTING: Steven Winter Associates FLOORS IN PUBLIC SPACES: Stone Source porcelain tile CEILINGS IN PUBLIC SPACES: Rulon EPOXY WALL COATING IN PUBLIC SPACES: Sherwin-Williams TILE WALLS: Stone Source glass tile FURNISHINGS: Herman Miller

Cottonwood Canyon Experience Center

State Parks

LANDSCAPE ARCHITECT: Walker Macy STRUCTURAL ENGINEER: Lund Opsahl SOLAR ENERGY CONSULTANT: Sunbridge CONSTRUCTION: Tapani METAL ROOF AND SIDING: Taylor Metal POLYCARBONATE WALL/ROOF PANEL: CPI Daylighting FANS: Big Ass Fans

PROJECT MANAGER AND OWNER: Oregon

Ford Foundation Center for Social Justice

OWNER'S REPRESENTATIVE: Levien &

OVERHEAD SECTIONAL DOORS: Clopay

Company MEP ENGINEER: Jaros Baum & Bolles LANDSCAPE DESIGN: Raymond Jungles in collaboration with SiteWorks LIGHTING DESIGN: Fisher Marantz Stone CONSTRUCTION MANAGER: Henegan Construction EXTERIOR CLADDING: CENTRIA, Amuneal, Dakota Granite GLAZING: Bendheim DOORS: Ellison Bronze, Pioneer Industries, MillerBlaker, International Office Concept, Dawson Doors, Beletz Bros. INTERNAL OFFICE PARTITIONS: International Office Concept FURNISHINGS: EvensonBest, Knoll, Warren Platner, Holly Hunt, AMATO

Furioso Vineyards

CLIENT: Giorgio Furioso CONTRACTOR: CD Redding STRUCTURAL ENGINEER: RSE Associates CIVIL ENGINEER: Standridge MEP: Interface Engineering **BONDERIZED METAL ROOFING: Metal Sales CURTAIN WALL: Glass Box**

Galenas Medical Cannabis **Cultivation Facility**

MEP ENGINEER: Engineered Building Systems STRUCTURAL ENGINEER: Van Deurzen and Associates CIVIL ENGINEER: Infrastructure and

Development Engineering
GENERAL CONTRACTOR: Summit
Construction
DIRECTOR OF CULTIVATION: Alexander
Jones

Glass Cabin

WESTERN RED CEDAR: Midwest Lumber WOOD BURNING STOVE: Jøtul F 370 PATIO DOORS AND CASEMENT WINDOWS: Pella

CORK FLOORING: Cali Bamboo PRECAST CONCRETE FOUNDATION COLUMNS: Perma-Column

Grass House

COLLABORATORS: JZ Engineering, Steven Winter Associates, Fabio Designs STRUCTURAL SYSTEM: BamCore INSULATION: Havelock Wool TIMBER: reSAWN TIMBER charred wood, Basket Farmer willow LIGHTING: Danielle Trofe

Calder: Nonspace

LIGHTING DESIGN: Flux Studio SCRIM FABRICATOR: Architectural Window Shades PEDESTAL FABRICATOR: Vision Scenery

HUSH Office Interior

CLIENT: HUSH ARCHITECT: Kyle May ENTRY CEILING: Inaba Williams, Jonathan Olivares PRODUCTS: Zahner, United Factory Productions

Josey Lake Park

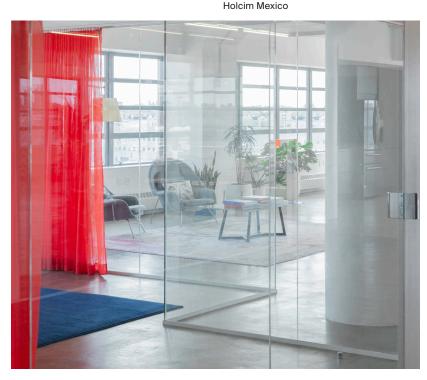
CLIENT: The Howard Hughes Corporation ARCHITECT: Overland Partners CIVIC ENGINEER: BGE CONCRETE BOARDWALKS: PermaTrak WOODEN BOARDWALKS: Accoya CUSTOM PLAYGROUND PIECES: Richter Spielgeräte SITE FURNISHINGS: Landscape Forms SITE LIGHTING: Hess

Keller Center

STRUCTURAL ENGINEER: Stearn-Joglekar LIGHTING DESIGNER: AKLD LANDSCAPE ARCHITECT: site design group CIVIL ENGINEER: TERRA Engineering MEP ENGINEER: dbHMS RECLAIMED ASH WOOD: Dorchester Industries, Theaster Gates DAYLIGHT HARVESTING SYSTEM: nLight VESSEL PENDANT: Humanscale EXTERIOR BIRD PROTECTION GLAZING: ORNILUX POLISHED CONCRETE: Prosoco

KnitCandela

COLLABORATORS: ETH Zurich Chair for Physical Chemistry of Building Materials, ZHCODE, Zaha Hadid Architects, Architecture Extrapolated (R-Ex), National Centre for Competence in Research (NCCR) Digital Fabrication STEEL CABLE NET AND CONNECTING COMPONENTS: Jakob Rope Systems CEMENT PASTE COATING: Imerys Aluminates STANDARD MODELLING BALLOONS: Qualatex FIBER-REINFORCED CONCRETE:



Life on Mars: From Feces to Food

GENETIC ENGINEERING PROJECT CONSULTANT: Jestin George

Lightweave

CLIENT: NoMa Parks Foundation STRUCTURAL ENGINEER: Endrestudio INTERACTION CONSULTANT: Maramoja ELECTRICAL CONTRACTOR: M.C. Dean LED: Neon Flex LED DRIVERS, MOTION & SOUND SENSORS: DMX LED LIGHTING CONTROLLER: Pharos

maharishi Tribeca

STRUCTURAL ENGINEER: A Degree of Freedom
LIGHTING DESIGN CONSULTANT: Dot Dash GENERAL CONTRACTOR: K2 Construction Solutions
CURTAIN FABRICATION: Curtains of You FURNITURE FABRICATION: Level Craft LIGHTING: ConTech Lighting, JESCO Lighting Group
PAINT: Abbot Paint & Varnish
SECURITY GATES: Amersec

Malibu Overlook

GENERAL CONTRACTOR: Brian Guizot LANDSCAPE CONTRACTOR: Royal Landscape ARCHITECTURE: Michael Goorevich FURNITURE: Summit, Knoll OUTDOOR LIGHTING: BEGA OUTDOOR ACCESSORIES: Concrete Creations fire feature

Menil Drawing Institute

LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates
STRUCTURAL ENGINEER: Guy Nordenson and Associates with Cardno Haynes Whaley MEP ENGINEER: Stantec
LIGHTING DESIGN: George Sexton
Associates
CIVIL ENGINEER: Lockwood, Andrews & Newnam
CLADDING: Port Orford Cedar
EXTERIOR CURTAIN WALL SYSTEM:
FRENER & REIFER

Michigan Loft

GENERAL CONTRACTOR: Artistic Construction STRUCTURAL ENGINEER: Triumph Engineering MILLWORK: Navillus Woodworks LIGHTING: Flos Aim APPLIANCES: Thermador FAN: Big Ass Fans FIREPLACE: Fireorb FURNITURE: Ligne Roset

Museum/Park Design

SCAD ARCHITECTURE FACULTY PROFESSOR: Daniel Brown SUPPORT: Priscilla Maura, Sparsh Jain, Mateo Fernandez

ART: Giuseppe Penone, Richard Deacon, David Nash

North Chiller Plant, University of Massachusetts Amherst

CONSTRUCTION MANAGER: Fontaine Brothers

MEP AND STRUCTURAL ENGINEER: RMF Engineering

CIVIL ENGINEER: Nitsch Engineering LANDSCAPE DESIGN: Brown, Richardson + Rowe

ACOUSTICS: Acentech

ARCHITECTURAL WALL PANEL: Kingspan Designwall 4000

Designwall 4000 CHANNEL GLASS: TGP Pilkington Profilit

CHANNEL GLASS: IGP PIIKINGTON PROTIIIT
CURTAIN WALL: Kawneer 1600 Wall System
CUSTOM STEEL STAIR: Avid Ironworks
ROOF MEMBRANE: Sarnafil G410
EnergySmart

Otto Specht School

CIVIL ENGINEER: McLaren Engineering Group STRUCTURAL ENGINEER: BuroHappold Engineering PRODUCTS: RHEINZINK, Reynaers

Aluminium windows, Unilock pavers

Owe'neh Bupingeh Preservation Project

CLIENT: Ohkay Owingeh Housing Authority ENGINEERS: ABQ Engineering, M&E Engineering Chris R. Walker Structural Engineers

CONTRACTOR: Avanyu General Contracting PRODUCTS: Mule-Hide Products, Semco windows, Buffelen doors

Phillipsport Church House

MEP ENGINEER: Morozov Consulting Engineers

CIVIL ENGINEER: Gottleib Engineering ZONING: Goldstein Hall

GENERAL CONTRACTOR: ALC Contracting FIREPLACE: Fireorb

KITCHEN: Bowery Restaurant Supply

HVAC: LG

PAINT: Benjamin Moore

Sendero Verde

PASSIVE HOUSE CONSULTANT: Steven Winter Associates LANDSCAPE ARCHITECT: AECOM MEP ENGINEER: Cosentini Associates ENVELOPE: Vidaris STRUCTURAL ENGINEER: DeSimone Consulting Engineers

Small Wooden Pavilion

CLIENT: Nancy Olnick and Giorgio Spanu COLLABORATORS: Miguel Bello Escribano, Jacobo Mingorance STRUCTURAL ENGINEER: Michael P. Carr

Soft Civic

WEAVING: Powerhouse Arts STEEL FABRICATION: Ignition Arts COMMUNITY PROGRAMMING: Bartholomew County Indivisible, Council for Youth Development Bartholomew County

Southeast Raleigh Magnet High School Great Hall Renovation

OWNER: Wake County Public School System CONTRACTOR: Varnedoe Construction

St. John's Park

STRUCTURAL ENGINEER: Thornton
Tomasetti
CLIMATE ENGINEER: Transsolar
KlimaEngineering
CONSTRUCTION AND LOGISTICS: Sciame
Construction

Tamarindo

CONTRACTOR: Stayner Properties
MURAL DESIGN AND INSTALLATION:
Jon Anthony
TERRAZZO TABLES AND COUNTERTOPS:
Stayner Architects
LIGHTING PRODUCTS: Ketra
SAWN-CUT LAVA STONE: SoCal Building
Solutions
CUSTOM MILLWORK: M Fitzgerald
Construction, Bohnhoff Lumber
TILE: clé, Granada Tile, Daltile

TWA Hotel

ADAPTIVE REUSE ARCHITECT: Beyer Blinder Belle

LIGHTING DESIGN: Cooley Monato Studio PROJECT DEVELOPER: MCR DESIGN ARCHITECT FOR HOTEL BUILDINGS:

Lubrano Ciavarra Architects
EVENT SPACE INTERIOR DESIGN: INC
Architecture & Design

HOTEL INTERIOR DESIGN: Stonehill Taylor LANDSCAPE ARCHITECT: Mathews Nielsen Landscape Architects CONSTRUCTION MANAGER: Turner Courtesy Ennead Architects

Construction Company CURTAIN WALL: Fabbrica PRECAST CONCRETE BUILDING PANELS: BPDL

BALUSTRADE SYSTEM GLASS PANELS: Oldcastle

CERAMIC TILE: TileDesign, Direct Source Mosaic

SPLIT FLAP DISPLAY BOARD: Solari di Udine LIGHTING: Lukas Lighting, Optic Arts, USAI Lighting, Zaniboni Lighting, Ecosense Lighting

University of Cincinnati Gardner Neuroscience Institute

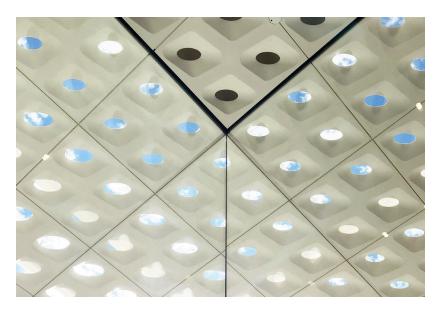
GENERAL CONTRACTOR: Messer
Construction
MECHANICAL AND ELECTRICAL
ENGINEER: Heapy Engineering
CIVIL ENGINEER: The Kleingers Group
STRUCTURAL ENGINEER: Shell + Meyer
Associates
CONSTRUCTION MANAGER: Hplex

CONSTRUCTION MANAGER: Hplex Solutions

TENSILE MESH: Structurflex, Melhler Texnologies

CURTAIN WALL: Pioneer Cladding and Glazing Systems

ACOUSTICAL CEILINGS: Armstrong SLIDING DOORS: Wilson Partitions ROOFING: Firestone TPO



Thank you to all the firms, individuals, and institutions who submitted their projects to *AN*'s Best of Design Awards 2019:

3XN 5+design

5G Studio Collaborative

1100 Architect

Abacus Architects + Planners
Abruzzo Bodziak Architects

AC Martin

Academy of Art University Acheson Doyle Partners

Architects

Adjaye Associates
Adrian Smith + Gordon Gill

Architecture
After Architecture
Agence Ter
Agency—Agency
Architecture in Formation

Akoaki Albert Orozco

Alda Ly Architecture and Design

Alley Poyner Macchietto

Architecture

Allford Hall Monaghan Morris

Almost Studio

Alterstudio Architecture American Construction ANAcycle thinktank

Andrea Cochran Landscape

Architecture

Andrew Franz Architect Andrew Pressman Ann Beha Architects

archimania Archi-Tectonics

Architectural Ecologies Lab Architecture at Large Architecture Office REID Architecture

Architecture Research Office

Arquitectonica Arrowstreet ARYA Group Asfour Guzy Architects

Assembledge+ Atelier Cho Thompson atelierRISTING

Atkin Olshin Schade Architects
Atmosphere Kitchen & Bath

ATYPE

Ballman Khapalova Baran Studio Architecture Barker Associates Architecture

Office

BarlisWedlick Architects
Barton Ross & Partners
Bates Masi + Architects
batliboi studio

BEDA

Behin Ha Design Studio Belzberg Architects BerlinRosen Bernheimer Architecture

Besler & Sons Bestor Architecture Beyer Blinder Belle

Birdseye BKSK Architects

bld.us

Block Research Group, ETH

Zurich

BLUR Workshop

BNIM

Bohlin Cywinski Jackson Bonetti/Kozerski Architecture

Brandon Architects

Brereton

Brownstein Group Bruner/Cott Architects Bryony Roberts Studio

Built Inc.

BuroHappold Engineering

Byben Cactus

CambridgeSeven

Camron CannonDesign

Carpenter Sellers Del Gatto

Architects

Carrier Johnson + CULTURE

CBT

Centerbrook Architects and

Planners

Centro de Colaboración

Arquitectónica CetraRuddy

Chairs + Buildings Studio Charles Cunniffe Architects Charles Rose Architects Chicago Architecture Center

Christopher Williams Architects Constructora Cimet Clark Condon Clayton & Little

Cline Bettridge Bernstein Lighting Design

Clive Wilkinson Architects Clutch Design Studio CO Architects

CO Architects
Cobalt Office
Collective Office
Columbia University
Colwell Shelor Landscape

Architecture

COOKFOX Architects
Cooley Monato Studio
Coscia Moos Architecture
cox graae + spack architects

CPDA arquitectos

Crypton
DADA Goldberg
Dake Wells Architecture
Daniel Joseph Chenin

D'Aquino Monaco DAS Architects

David Jameson Architect

David Rausch Studio David Smotrich & Partners

de Loren & Associates Dean/Wolf Architects

Deborah Berke Partners designLAB architects

Diamond Schmitt

di Domenico + Partners

DLR Group

Donald Lococo Architects

DP Design

Dreyfuss + Blackford Architecture Drury University DSH // architecture

Duda|Paine Architects Duo Dickinson Architect

DXA studio

Dyer Brown Architects

Dyson & Janzen Architects

Eastlake Studio

Ehrlich Yanai Rhee Chaney

Architects

Elizabeth Herrmann Architecture

+ Design

Elkus Manfredi Architects Endemic Architecture Ennead Architects Estes Twombly Architects estudio santander EwingCole EXTENTS

Ezequiel Farca + Cristina

Grappin Farr Associates FGP Atelier

Flansburgh Architects Fogarty Finger Form4 Architecture

Foster + Partners FOX Architects Frank Advertising French 2D fuseproject FUTUREFORMS

FXCollaborative G!LL!S Gary Lee Partners GastingerWalker&

GBBN Gensler

Geoffrey von Oeyen Design

GFF

Ghislaine Viñas GLD Architecture Gluckman Tang Goettsch Partners Graham Baba Architects Green 17

Handel Architects
Hariri & Hariri Architecture

HDR

Head & Hand PR Heatherwick Studio

HKS

Hoerr Schaudt

HOK

Hollander Design Landscape

Architects Höweler + Yoon

Hufft

Hundred Stories

Huntsman Architectural Group Ibañez Shaw Architecture

ID3A Idea Hall

I-Kanda Architects

IKd

ikon.5 architects Inaba Williams

INC Architecture & Design

INOA Architecture

ISΔ

ISTUDIO Architects
IwamotoScott Architecture

Jacobs

Janson Goldstein

JBA Collective Jeffrey Beers International

Jerome Engelking

Jeforne Engelking
JG Neukomm Architecture
John Ronan Architects
Johnson Favaro

Johnston Marklee
Joshua Zinder Architecture +

Josnua Design

Julia Jamrozik and Coryn

Kempster
Junzi Kitchen
K3Y Design Group
Katz Architecture

Kennerly Architecture & Planning

Kevin Daly Architects KEVIN HIRTH Co. Kirchhoff & Associates Architects

kooo architects Krueck + Sexton LAMAS Lambert & Fils

Landon Bone Baker Architects Leers Weinzapfel Associates

Leenav

Lemay + Escobar Lemay + Toker Leong Leong Leroy Street Studio

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