THE ARCHITECT’S NEWSPAPER’S FIRST ANNUAL DESIGN GALA

MARCH 2020
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 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.

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 is a Romanian-born, New York–based designer who was nominated for the 2019 MoMA PSI’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 commercial, 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 Coolney 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
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
# BEST OF DESIGN

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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 headquarters 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 Bienial? 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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Building of the Year
“The original is an architecture of optimism. The rebirth of the project celebrates that. That is extremely needed and refreshing in these times.”

Carlos Madrid III
“Who wouldn’t want to learn (or teach) there? Beautiful details give power to the overall restraint of the design, a nod to the surrounding landscape.”

Oana Stănescu
“This building is a diamond in the rough. Its bold and elegant presence not only supports urban beautification but celebrates its program and purpose.”

Carlos Madrid III
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.
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 campus 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.
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.
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 interventions 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.
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.
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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.
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bld.us was founded by Jack Becker and Andrew Linn to make healthy buildings in the mid-Atlantic 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 methods 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.
Seventy-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.
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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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 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.
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.
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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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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.
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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.
Stayner Architects helped first-time 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.
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 extended 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.
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 renovations 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.
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.”

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.
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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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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.
The Glass Cabin is an off-grid family retreat designed and built by Steven Risting of atelierRISTING. 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.
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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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 ecosystem 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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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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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, multi-purpose 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 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.
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 below ground. 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.
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 headquarters 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.
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.
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 light-filled 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.
IMAGINE | DISCOVER | SHOP

THE WORLD’S LEADING BRANDS WHERE LUXURY DESIGN DEFIES EXPECTATIONS

ART, KITCHENS & INTERIORS BY LILLIAN GORBACHINCKY | COSMOPOLITAN GLASS & METAL • ARTISTIC TILE • B&B ITALIA • MAXALTO • BILOTTA KITCHENS OF NY • BOSCH DESIGN CENTER • CARLISLE WIDE PLANK FLOORS • COSENTINO SURFACES • DACOR KITCHEN THEATER • DRUMMONDS BATHROOMS • EDWARD FIELDS CARPET MAKERS • EGGERSMANN KITCHENS • HOME LIVING • FANTINI USA • FERGUSON BATH, KITCHENS & LIGHTING GALLERY • FISHER & PAYKEL • DCS EXPERIENCE CENTER • FLORENSE KITCHENS • SYSTEMS • FURNITURE • GAGGENAU DESIGN STUDIO • HANES KRUG FINE EUROPEAN CABINETRY • HASTINGS TILE & BATH COLLECTION • HOLLY HUNT NEW YORK • JENN AIR NEW LUXE APPLIANCES • J GEIGER SHADING • LEFROY BROOKS • COOPER & GRAHAM • LISTONE GIORDANO WOOD FLOORS • 3L & COMPANY • MIDDLEBY RESIDENTIAL • VIKING LA CORNUE • MEILE EXPERIENCE CENTER • NOLTE KÜCHEN • ORNARE KITCHENS • CLOSETS • BATHROOMS • PARIS CERAMICS • POGGENPOHL • POLIFORM • SCAVOLINI USA • SIEMATIC • SMEG • SNAIDER USA • ST. CHARLES NEW YORK • SUB-ZERO • WOLF • COVE • THERMADOR DESIGN CENTER • WEST • WOOD ARCHITECTURAL SURFACES

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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.
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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.
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 Bam-Core. 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.
KnitCandela is a thin, sinuous concrete shell built on a lightweight 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 KnitCandela’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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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 supports 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.
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.
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.
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 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.
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St. John’s Park, NYC

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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.
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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 perforated 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 hallways and corridors are exposed to further activate the building and strike a balance between privacy and connectivity.
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.
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.
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.
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.
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.
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.
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.
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
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Hunters Point Community Library
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USModernist Masters and Library Databases
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HONORABLE MENTIONS

RESEARCH

XS House
ISA

Origami
Waechter Architecture

Bigwin Island Club Cabins
MacKay-Lyons Sweetapple Architects

Triple Barn House
Mork Ulnes Architects

RESIDENTIAL — MULTIUNIT

RESIDENTIAL — SINGLE UNIT

Brant Foundation Art Building
Gluckman Tang

Avenue C Multi-Family
Thoughtbarn

Aesop Shaw DC
David Jameson Architect

Schaefer Residence
Duo Dickinson Architect

RESTORATION & PRESERVATION

SMALL SPACES

TEMPORARY INSTALLATION

UNBUILT — COMMERCIAL

Salvage Swings
Somewhere Studio

Surf Entertainment Facility
BLUR Workshop

Confidential Energy Services Provider Headquarters
Perkins and Will
HONORABLE MENTIONS

UNBUILT — GREEN

Coleridge Street Residences
Touloukian Touloukian

UNBUILT — CULTURAL

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

UNBUILT — EDUCATION

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 — INTERIORS

The Renovation and Reuse of a Historic Granite Bank
musumanoco

UNBUILT — LANDSCAPE

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

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 — RETAIL

Notre
DESIGNER: Norman Kelley

R13 Flagship
DESIGNER: Leong Leong

INTERIOR — WORKPLACE

McDonald’s HQ
DESIGNER: Studio O+A

Conga Headquarters
DESIGNER: DLR Group

INTERIOR — RESIDENTIAL

Watermark House
DESIGNER: Barker Associates Architecture

Lakeview Penthouse
DESIGNER: Wheeler Kearns Architects
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
SynaCondo
   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
BEST OF PRODUCTS 2019
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 Ipe 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 yield.
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

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, hand-blown 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.

flos.com
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

Meredith Lounge Chair
Poppin

The colorful Meredith Lounge Chair by Poppin is an elegant seating option for collaborative workspaces 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

Trypta
Luceplan

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
VEER
Wolf-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

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 SaphirKermik 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.

us.laufen.com
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

LP Xperi
Louis 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.

bisonip.com
OPENINGS

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
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 48½ 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.

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

ARCHICAD 23
GRAPHISOFT 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
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)
JULY 8

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

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October TBD
Chicago

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Aric Chen is the new curatorial director of Design Miami, the premiere show of collectible design, which features the world’s top designers and architects. The show returns for its 15th edition December 2 through 8, 2019, alongside Art Basel, showcasing a body of work that revolves around the theme of environmental sustainability. Until recently, Chen was the lead architecture and design curator at the soon-to-open Hong Kong museum M+. Long before that, he grew up in Chicago with his Taiwanese mother before studying architecture at Berkeley and then design history at Cooper Hewitt. In 2008, he was the co-creative director at Design Fair Shanghai, and was creative director at Beijing Design Week from 2011 to 2012. Chen now lives in Shanghai, where he teaches and works as M+’s curator-at-large.

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 environment, 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.

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
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.

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: Novacera
BATHROOM FURNITURE AND ACCESSORIES: Grupo SAR
CERAMIC TILES: Interceramic
PAINT COATINGS: Corev

1000 Main 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
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, Galusk, 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

Anita May Rosenstein Campus, Los Angeles LGBT Center
STRUCTURAL ENGINEER: Nabih Youssef & Associates
MEP ENGINEER: Glumac
CIVIL ENGINEER: Kimley-Horn
LANDSCAPE DESIGN: Pamela Burton

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
ASSOCIATES
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: Sherwin-Williams
TILE WALLS: Stone Source glass tile
FURNISHINGS: Herman Miller

COTTONWOOD CANYON EXPERIENCE CENTER
PROJECT MANAGER AND OWNER: Oregon State Parks
LANDSCAPE ARCHITECT: Walker Macy
STRUCTURAL ENGINEER: Lund Opsahl
SOLAR ENERGY CONSULTANT: Sunbridge Solar
CONSTRUCTION: Tapani
METAL ROOF AND SIDING: Taylor Metal Products
POLYCARBONATE WALL/ROOF PANEL: CPI
Daylighting
FANS: Big Ass Fans
OVERHEAD SECTIONAL DOORS: Clopay

FORD FOUNDATION CENTER FOR SOCIAL JUSTICE
OWNER’S REPRESENTATIVE: Levien & 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
INTERNAL OFFICE PARTITIONS: International Office Concept
FURNISHINGS: EvesonBest, Knoll, Warren Platner, Holly Hunt, AMATO

FURIOSO VINEYARDS
CLIENT: Giorgio Furioso
CONTRACTOR: CO 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...
Glass Cabin
WESTERN RED CEDAR: Midwest Lumber
WOOD BURNING STOVE: Jetul 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

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: Steam-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: Holcim Mexico

Life on Mars: From Feces to Food
GENETIC ENGINEERING PROJECT CONSULTANT: Jestin George

Lightweave
CLIENT: NoMa Parks Foundation
STRUCTURAL ENGINEER: Endrestudios
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
CHANNEL GLASS: TGP Pilkington Profilit
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: KetiRA
SAWN-CUT LAVA STONE: SoCal Building Solutions
CUSTOM MILLWORK: M Fitzgerald
Construction, Bohnhoff Lumber
TILE: cile, 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 Architects
CONSTRUCTION MANAGER: Turner 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: Solarit 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 Solutions
TENSILE MESH: Structurflex, Melhler Texnologies
CURTAIN WALL: Pioneer Cladding and Glazing Systems
ACOUSTICAL CEILINGS: Pioneer Cladding and Glazing Systems
SLIDING DOORS: Wilson Partitions
ROOFING: Firestone TPO
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Kevin Daly Architects
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