

# Adaptive Reuse

## Merit

Award of



Photo Credits: Gruzen Samton Architects, LLP

## El Museo Del Barrio

New York, New York

### Gruzen Samton Architects, LLP

New York, New York

The journey from Central Park through its Conservancy Gardens takes one from an informal park through a formally symmetrical garden to the western edge of Fifth Avenue. As visitors cross the asphalt sidewalk under the London Plane Trees of Fifth Avenue, they will find themselves facing the new Courtyard canopy and stone benches of the entry to El Museo del Barrio.

The modern aesthetic of El Museo's architecture, intended as a supporting backdrop for the Museum's Art, is juxtaposed with the Beau-Art design of the existing Heckscher building.

El Museo del Barrio's decorative canopy surrounding the Fifth Avenue Courtyard is a modern interpretation of a *mediopunto*, a traditional wooden screen, welcoming the public into the world of Latino art and culture. This *mediopunto* mediates between the public and private realms of Latino life.

The visual and spatial integration of Fifth Avenue, the courtyard, the Museum Lobby, and the Café - through the use of continuous patterned flooring, full height glass walls and doors - creates a dynamic environment for the Museum functions. With the programmatic addition of the Café supplementing the museum's world recognized exhibits, El Museo del Barrio will now be more of a special destination along New York City's Museum Mile. This is an excellent example of adaptive reuse in which the new program, spaces and aesthetics of the museum are integrated within the existing school building to make a new place.

The attraction of this outwardly open and welcoming gesture of the new courtyard and Lobby to visitors on Fifth Avenue will strengthen El Museo's presence as a new destination. Although the overall aesthetic of the Museum's architecture is modern, reflecting the institution's forward vision, the spirit of Latino culture is reflected in the architect's choice of materials with its scheme of warm and contrasting colors. Specifically, the paving of colored and patterned concrete, the natural wood ceiling throughout the interior spaces, the bold glass wall and space-defining canopy framing the Courtyard, compliment this open gesture to Fifth Avenue while presenting a distinct Latino feeling.

The use of ipe tropical hardwood for the decorative screen along the north side of the courtyard is a direct reference to the rich history of the use of this material in Latino architecture and culture. The use of these hardwoods in verandas, *mediopuntos*, and roof structures in traditional Latino architecture is a testament to this material's durability in the many different tropical climates that make much of Latin America and the Caribbean. The play of new materials against the traditional brick of the existing building gives a new vitality to the counterpoint of new and old.

*Jury comments: Simultaneously architecture and urban design the architects have effectively transformed an existing forlorn, gated courtyard into a welcoming extrusion of the Museum itself which raises the profile of this organization but also directly a reflection of the culture on display.*

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Photo Credits: Francis Dzikowski/Esto

## Orchestra of St. Luke's DiMenna Center

New York, New York

### H3 Hardy Collaboration Architecture

New York, New York

The DiMenna Center for Classical Music transformed the lower half of a concrete Off-Broadway theater building into New York City's first rehearsal and recording facility designed specifically for classical music. It also serves as the first permanent home for the Orchestra of St. Luke's, the country's premier chamber orchestra.

Located in midtown Manhattan, the 20,000 square foot Center sits nearby the Lincoln Tunnel and Port Authority Bus Terminal and below the Baryshnikov Arts Center's dance studios and performance space. The design of the rehearsal and recording spaces eliminates outside noise and delivers superior room acoustics that rival the City's great performance halls.

Addressing the varied needs of musicians, the project includes: Mary Flagler Cary Hall, a 3,500 square foot orchestra rehearsal hall; Norman S. Benzaquen Hall, a 1,700 square foot chamber orchestra rehearsal hall; chamber ensemble room; Green room; two practice rooms; learning and media studio; two musicians lounges with restrooms and showers; café; music library; administrative and production offices; instrument storage facilities; and shared public lobby.

The main rehearsal rooms feature a "box-in-a-box-in-a-box" construction, with each room floating on neoprene pads inside an acoustic isolation chamber anchored to an outer box of concrete. The spaces acoustically replicate a concert hall with articulated surfaces, wood floors, and other materials to create a warm, welcoming environment that blends and sustains sound.

Cary Hall is the DiMenna Center's centerpiece—a large hall that can accommodate a full symphony orchestra plus chorus. The room's large volume and rectangular shape help create a fullness of tone and reverberation that is conducive to classical music, but the acoustics can be modified to suit a range of musical styles, ensemble types and recording requirements.

The walls of Cary Hall feature a series of red oak wood slats with rounded edges and varying, acoustically-calibrated spacing between each slat. Behind the wood slats are an acoustical shelf, highly-articulate masonry units, and a system of adjustable acoustical draperies. Soundproof skylights replace the existing theater's fly tower and bring diffuse daylight into the room—unprecedented in professional rehearsing and recording facilities, but invaluable to the musicians who spend long hours rehearsing in the space. In Benzaquen Hall, an alternate treatment of custom fabric wrapped panels and horizontal red wood slats addresses the acoustical requirements of the smaller room.

*Jury comments: A bespoke solution that reveals ingenuity in its sectional approach that both facilitates circulation and brings daylight into two stacked configurable rehearsal/performance halls. The jury was impressed by the restrained manner of detailing that began at the facade and executed consistently throughout the entire project.*

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Photo Credits: Francis Dzikowski/Esto

## Wyckoff Exchange

Brooklyn, New York

### Andre Kikoski Architect, PLLC

New York, New York

The Wyckoff Exchange commission required the economical and adaptive re-use of two abandoned warehouses to create 10,000 square feet of raw space for retail and cultural uses in the emerging but underserved neighborhood of Bushwick, Brooklyn. This place is marked by the strong traces of a gritty industrial past, and is rapidly transforming into a center of art and creativity.

Our design solution offers an innovative response to the question of what a modest retail building could be. We designed a trademark façade that responds to the place and purpose of this commission, paying careful attention to the resolution of formal, technical, and environmental issues with extremely modest means.

The design relies upon five pairs of motorized scissor doors/panels, whose technology is adapted from factories and warehouses. The position of the façade panels creates a dynamic expression of purpose within. By day the panels fold up to create awnings for the stores and to shelter pedestrians. By night they fold down to secure the shops.

The choice of materials and technologies in this project is highly considered. The panels consist of a steel frame that is clad in a double layer steel skin. The outer layer is heavily textured corten steel. The inner layer is shimmering light-gauge stainless steel. Each layer is laser cut with a different abstract gradient pattern. And each double-layer panel is internally illuminated by cutting edge LED lighting.

While industrial in nature, the texture of the corten steel responds to the most sensitive modulations of daylight. The setting sun transforms the richly oxidized surface into a Rothko-like canvas. At night these simple materials and technologies create a contemporary glowing mural of light that is 100 feet long, eighteen feet tall, and only two inches deep.

The Wyckoff Exchange achieves a dramatic and highly tactile physical presence through technology, material and light. At once both simple and complex, the design uses a modest kit of parts to create a highly sophisticated yet playful building. And with a richly textured material palette and carefully considered details, we transform the neighborhood's industrial character into a retail venue that offers a fresh, bold, and different artistic statement.

*Jury comments: This well done transformation of an existing garage eschews "prettification" by retaining a gritty industrial aesthetic. The jury particularly liked the use of folding aircraft hangar doors clad in perforated Corten which are welcoming when open yet enigmatic when closed.*

## Design

Citation for



Photo Credits: Francis Dzikowski/Esto

## East Hampton Town Hall

East Hampton, New York

### Robert A.M. Stern Architects, LLP

New York, New York

East Hampton prides itself on its Colonial heritage; the preserved public landscape of the original town green, the practicality of the iconic Colonial-era windmills, and the simplicity of shingled saltbox farmsteads are at the heart of the town's identity. The gift of a collection of eighteenth- and nineteenth-century timber-framed vernacular houses and barns gave the Town government the opportunity to put a public face on the community's legacy and values.

Our design for the East Hampton Town Hall takes four of these structures—two houses and two barns—and organizes them in the traditional relationship of farm buildings that characterized the eras in which they were originally built. These buildings, restored for private residential use by the donors, were transported to a site on busy Montauk Highway, where they screen from view the low utilitarian buildings that have up to now housed the Town's offices. The larger of the two barns serves as the town board's public forum, the smaller barn as a smaller public meeting room. The two houses will accommodate the offices of the town supervisor, the four town board members, and support staff.

The four historic buildings are linked by a transparent glass and metal conservatory that serves as an entry to the complex and brings light into additional offices built below in the structures' new foundations. A third historic barn serves as an open-air gateway to the complex from adjacent parking.

The preservation and reuse of these historic structures is intrinsically "green." Beyond that, an array of sustainable design strategies—geothermal source heating and cooling, provision for natural ventilation, and the use of sustainable materials—will be utilized to achieve an energy efficient and ecologically conscious design.

*Jury comments: A clear and concise solution that seamlessly integrates old and the new resulting in perhaps one of the finest town halls in America.*

# Commercial / Industrial-Large Projects

## Merit

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Photo Credits: Paul Rivera

## The Bridge

Bridgehampton, New York

### Roger Ferris + Partners

Westport, Connecticut

The design of the clubhouse, the resulting forms and orientations are a direct outgrowth of a sustainable strategy. The curves of the roof capture prevailing winds and facilitate the collection of rainwater. Expansive double-wall glazed facades facilitate day-lighting and convection ventilation while simultaneously offering dramatic views. Shading systems consisting of deep roof overhangs mediate heat gain on each of the building facades.

The building is organized into a series of bladelike forms resembling those that compose a turbine wheel. Each "blade" contains a distinct function and frames a particular view, rendering the building both highly efficient and site-specific. The wood wall and louver system are evidence of a local woodworking craft tradition, utilizing harvested cypress obtained from sustainable forests. The building also makes extensive use of recycled materials.

Native grasses, shrubs and trees have been planted in areas disturbed by construction rather than implementing a more formal landscaping plan.

The two-story 40,000 square foot clubhouse building contains areas for all aspects of socializing and golf related activities. The building contains a dining room, offices and administrative areas in addition to locker rooms, a fitness facility, and support spaces.

*Jury comments: The design provides sweeping gestures at the public scale supported by pristine detailing at the smallest moments. The curved concrete entry forecourt read as a golf cup metaphor and was perhaps the only moment of overt whimsy in what all agreed was a project of great architectural control.*

## Merit

Award of



Photo Credits: Peter Aaron/Esto

## Comcast Center

Philadelphia, Pennsylvania

### Robert A.M. Stern Architects, LLP

New York, New York

### Kendall/Heaton Associates, Inc.

Houston, Texas

Associate Architect

This 1.25 million square foot headquarters for the Comcast Corporation rises 58 stories, with typical floor plates ranging between 23,000 and 28,000 gsf. A 975-foot-high faceted obelisk, the tower is clad in silvery high-performance glass with ultra-clear, low-iron glass at the building's corners and crown. Comcast Center and its south-facing, half-acre plaza straddles the underground tracks and concourse of Suburban Station, Philadelphia's primary commuter rail gateway.

A 120-foot-high light-flooded public winter garden connects the concourse with its shops and food hall to the tower and plaza above. The winter garden features a double-skin glass curtain wall with sunscreens and louvers which optimize daylight and views while moderating daily and seasonal thermal performance. Radiant heating, thermal extraction, and displacement ventilation combine to provide exceptional energy performance for this civic-scaled space. The winter garden houses Humanity in Motion, a commissioned installation by American sculptor Jonathan Borofsky, and The Comcast Experience, a high-definition video installation by David Niles of Niles Creative Group.

Three three-story "sky-atria" in the lower portion of the tower's south facade overlook the plaza and provide tenants with unique and identifiable homes. Comcast Center is the tallest LEED™ CS Gold certified building in the U.S.

*Jury comments: An accomplished example of a high rise that succeeds architecturally and urbanistically at the skyline and street. The lobby, transit concourse level and outdoor plaza/cafe activate a long neglected section of Philadelphia's downtown.*

# Commercial / Industrial Large Projects

# Commercial / Industrial Small Projects



## Newtown Creek Wastewater Treatment Plant

Brooklyn, New York

### Ennead Architects

New York, New York  
Design Architect

### Greeley-Hansen

New York, New York  
Architects/Engineers of Record

### Hazen & Sawyer

New York, New York  
Architects/Engineers of Record

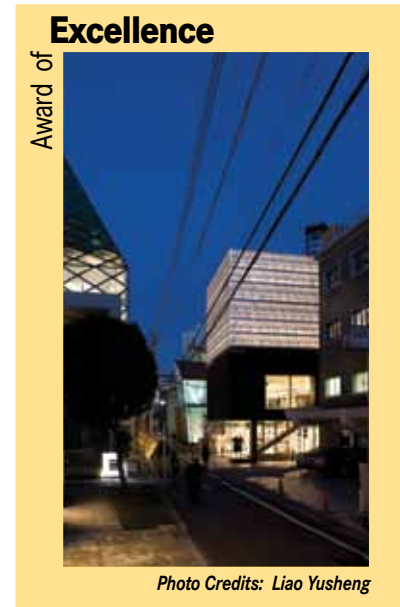
### Malcolm Pirnie

White Plains, New York  
Architects/Engineers of Record

The master plan for this wastewater treatment plant outlines \$4.5 billion in new construction over 25 years, to replace an outmoded and environmentally unsound facility. Constructed in phases, the plant remains fully operational throughout the process. The design employs building forms, materials and color as well as perimeter fencing, aerial walkways and bridges as ordering devices to link the structures into a comprehensible and striking visual composition. Expanses of glass display and demystify the wastewater treatment process and provide natural light in machinery rooms.

The need to balance the requirements of a large-scale water pollution control plant with the concerns of the surrounding community was critical. The master plan embraced the community's desire for waterfront access: a waterfront park at the site was designed in collaboration with the artist and sculptor George Trakas, with provisions for extending the concept all along Newtown Creek as the area develops away from strictly industrial use.

*Jury comments: The jury particularly commended this project for developing a custom kit of parts joined with expressive lighting to elevate the most prosaic of infrastructure into art.*



## Marc Jacobs Flagship Building

Tokyo, Japan

### Jaklitsch / Gardner Architects PC

New York, New York

### Creative Designers International

Tokyo, Japan

Architect of Record- Building Shell

### D. Brain Co., LTD

Tokyo, Japan

Architect of Record- Interiors

The project is a new flagship retail building

located in Tokyo's Aoyama shopping district. The design is a diagrammatic response to strict local codes, the immediate surrounding context (bordered by world-renowned architecture and a quiet residential neighborhood), and the desire to represent the material craft that is inherent in the tradition of Japanese construction.

Our efforts were to design a building that would meet regulated energy efficiency standards and use local/regional materials. The zoning issues became opportunities to understand the potential building forms through the allowed envelope. By addressing the façade skin, we could create a dialogue about materials and the tradition of Japanese craft. We understood our unique position as an observer in a culture that is not our own.

The three-story building is approximately 2,800 square feet including two main sales floors and a small sales area in the basement. A common building element that is intended to conceal rooftop mechanical equipment, called the kosakubutsu, allowed us to literally double the visible height of our building.

The kosakubutsu sits above the official "shadow line" – an occupiable building height that is determined by the setback of the building on the site and a pre-determined angle of incidence setback from the opposite curb. The shadow line is required to be a distinct and continuous 500mm break. Early studies envisioned three horizontal zones: a minimalist open ground floor, a dark and heavy middle floor, and above the shadow line, a custom perforated paneled beacon. The surface is treated as striated texture through a change in materials at each floor and the kosakubutsu.

Research, diagramming and prototyping were important tools in exploring the role of technology, craftsmanship and the mass customization of the building components. The exterior walls are clad with a blade-shaped porcelain tile which we helped develop with the manufacturer, specifically for this project. The blade tile manufacturer had previously only manufactured an interior tile product, but was challenged with a change in scale and seismic fixing methods. The "economy of quantity" is best illustrated in these porcelain tiles. Each two tiles were industrial molded as one piece with a break line to create a standardized component. The piece would be broken along the break line to create two distinct pieces and the process created components, each with its own distinct edge condition. It was a "low-fi" process of mass customization.

Also, the kosakubutsu is composed of custom perforated aluminum panels that fit together to create a natural texture that wraps the building. Through the use of prototyping, studies were conducted to test the scale of the pattern and to create a series of ten mass produced panel types.

*Jury comments: A "bon bon" of a commission, this building doesn't segregate architecture from art as exemplified by the "clothly" feel of its blade tile cladding. The jury was particularly impressed by the innovative illuminated "ghost wall" which takes advantage of local zoning laws to add presence and height.*

# Historic Preservation

## Excellence

Award of



Photo Credits: Chuck Choi

## Thomas Edison National Historical Park

West Orange, New Jersey

### Beyer Blinder Belle Architects & Planners

New York, New York

Listed on the National Register of Historic Places, the Thomas Edison National Historical Park commemorates the life and legacy of Thomas Edison through the preservation of his home and place of work in West Orange, New Jersey. The site is comprised of 15 red brick buildings located on a five-and-a-half-acre laboratory complex where Edison worked from 1887 until his death in 1931.

In operation for more than forty years, the laboratory complex was home to the invention of the motion picture camera, improved phonographs, sound recordings, silent and sound movies, and the nickel-iron alkaline electric storage battery. The site is also home to Edison's former residence, the 29-room Glenmont estate, located a half-mile away in Llewellyn Park.

Open to the public since the 1950s, the park provides visitors with a rare glimpse into the famous inventor's workplace. However, the facilities had fallen into disrepair and its building systems were outdated, resulting in the museum's being placed on the National Trust for Historic Preservation's endangered list. In addition, limited exhibition space allowed only a fraction of Edison's 400,000 artifacts and five million documents to be on display.

In response, the National Park Service selected the entrant to develop a master plan for the campus and design a renovation that would enhance both the visitor experience and staff, administrative, and curatorial functions. Completed last fall, the comprehensive overhaul provides a greater level of protection for the site's invaluable collection of papers and artifacts and enables the public to visit a larger portion of the facility.

The renovation was carefully designed with consideration of the historic character of the laboratory buildings. Structural repairs to the roofs, foundations, and windows were completed without compromise to the integrity of the original structure. System upgrades installed throughout the complex, including new heating and cooling systems, and mechanical, electrical and fire suppression systems, were sensitively integrated with minimal disruption to the historic fabric of the buildings. New HVAC and sprinkler systems were also inconspicuously installed at the Glenmont estate.

In addition, a new elevator and stair tower were installed adjacent to the main laboratory building – a 30,000 square foot, three-story brick structure known as Building 5, where Edison had his personal library, office, music room, shops, and drafting room – enabling public access to the second and third floors of the laboratory, which were previously off limits, as well as to additional new exhibits. To provide greater accessibility, ramps have also been added throughout the site.

The newly restored site also includes the original music recording studio, Edison's private laboratory, and a photography studio, now open to the public for the first time in the history of the site. The original furnishings have been moved back into many rooms and a greater percentage of the unique and valuable collection will be available for all to see, hear, and experience.

The \$13 million project was a joint partnership of the Edison Innovation Foundation and the Charles Edison Fund of Newark, New Jersey.

*Jury comments: This project at one of the most important landmarks in America had as its initial tasks a comprehensive systems upgrade, restoration of a number of buildings and new access to iconic spaces such as Edison's office itself. Appropriately forward thinking for the home of a great innovator.*

## Design

Citation for



Photo Credits: Jack Kucy

## 648 Broadway

New York, New York

### Scott Henson Architect LLC

New York, New York

648 Broadway was originally designed by Cleverdon & Putzel in the Renaissance Revival style and completed in 1892. In 1898, a two story addition was designed by Robert T. Lyons. 2007 found the building's facade in disrepair and an architect was appointed to devise a new historically accurate restoration master plan.

The original decorative cast iron elements were severely deteriorated and many components were recast using details extracted from

surrounding features. New supports were designed to secure both the restored and the newly cast elements.

The two-story 1898 addition utilized decorative pressed sheet metal. Each section of sheet metal was carefully documented and keyed. In areas too deteriorated for repair, new sections were fabricated locally using custom molds, then intricately soldered into place with newly designed structural connections.

The original wood framed windows were assessed to be in a state of deterioration that warranted their replacement in full. New units were fabricated to replicate historical details. To enhance the envelope's energy performance, the new windows were fabricated with energy efficient double pane insulated glass with wood frames to match the original type, function and details.

Removal of the anachronistic aluminum and glass storefront revealed cast iron columns that would drive the design of the new storefront. With relatively little documentation of the original storefront, the architect conceived a new design that was both historically and contextually appropriate.

The restoration of 648 Broadway is a contribution to retaining the historical fabric of New York City's NoHo Historic District. The restoration's authenticity lies in the measures taken to preserve the building's original details; while its innovation lies in the measures taken to improve its sustainability and the sensitive and intuitive design of its new storefront.

*Jury comments: The jury applauded this private effort to restore a component of the texture of urban life. The restoration was beautifully executed, though the jury would have liked to see more documentation regarding the existing conditions.*



# Historic Preservation

# Institutional

## Design

Citation for



Photo Credits: Peter Aaron/Esto



## New York Public Library, Exterior Restoration

New York, New York

### Wiss, Janney, Elstner Associates, Inc.

New York, New York

The New York Public Library's Central Library, is considered a significant example of the Beaux-Arts style and is the most important work of the firm of Carrère and Hastings.

The design team was retained to investigate, recommend treatments, and oversee the restoration of the exterior in preparation for its centennial anniversary in 2011. A computer based data collection system was used to document the findings of a 100% hands-on survey using boom trucks, suspended scaffolds, and industrial rope access.

The condition of the Vermont white marble facades varied depending on configuration and exposure at each given location. The most serious conditions had developed at delicately carved elements, such as the Corinthian capitals and lion-head keystones. Systemic repairs included cleaning (with soap and water), repointing (using hydraulic lime mortar), and various protective treatment. Localized repairs included mortar based patches, crack repairs, and spot cleaning. Over 2,000 carved in-situ marble dutchman patch repairs were executed.

The various sculptures were carved from four types of marble, each with different characteristics that influenced the selection of preservation techniques. The sculptures within the pediments, carved from the same Vermont marble as the facades, were in the most advanced state of deterioration of all the stone sculptures and required a range of restorative treatments and repairs.

The monumental windows, grilles and doors were generally sound and remained operable. Many individual alterations had been made related to changing ventilation needs - these alterations were corrected. Most of the bronze was severely oxidized as a result of continued long-term exposure to the elements and required re-patinization and re-finishing.

The library roofs were originally built with sheet copper. In 1936 the metal roofs were replaced with Monel in the early part of the twentieth century. The change at that time to batten seam roofing in the low slope resulted in persistent leakage. While the steep Monel batten seam roofs required only modest localized repairs, the entire low slope roof system required complete replacement.

*Jury comments: The jury was particularly impressed by the detailed documentation prepared in anticipation of the work that was carried out in a flawless manner.*

## Excellence

Award of



Photo Credits: Tom Arban

## Cornell Plantations Welcome Center

Ithaca, New York

### Baird Sampson Neuert Architects

Toronto, Canada



Sited within the University's botanical garden, the project establishes experiential learning environment that reinforces Plantations' leadership role in environmental stewardship education across all project scales. It creates formal linkages that interconnect existing formal and naturalized garden systems, and restores the primacy of the sites' topographic conditions and vegetated states, which define this important cultural landscape.

Plantations is a compact and intimate botanical garden with an extraordinary topography bounded to the south by an expansive 'bowl', and to the north by a glacial 'knoll'. Both landforms are planted with naturalized vegetation and are crisscrossed by curvilinear pathways that negotiate steep grades. 'Flatlands' extending between these two naturalized landforms are occupied by a system of formalized gardens and research plots (including Nobel Prize-winning research by Barbara McClintock), as well as a number of incidental sheds, seasonal washrooms, and parking facilities that were removed to advance site restoration objectives.

This 'stage 1' project consists of a 6,000 square foot visitor service and education center, parking facility, fire access route, and stormwater bio-swale. These components emerged through an extended facility programming and garden master planning effort undertaken at the outset of the project. 'Stage II' works will provide new environmentally focused gardens within the consolidated open space that emerged through the planning and design of this project.

Conceived as an integrated part of the garden experience, the Welcome Center is sited deep within the garden at the transition between flatland and knoll, where a series of existing pathways converge. Approached and re-encountered from a variety of vantage points, the Center is organized on two levels - engaging and demarcating these two topographic conditions - enabling the facility to multitask in response to the needs of its communities of users.

As a literal extension of the Flatlands, the lower level of the Center is an active terrace for visitor services, with mechanical elements bermed into the hillside. The upper level accommodates formal educational and events programming within a flexible multipurpose space that facilitates programmatic and spatial extensions between indoor architectural and exterior landscape environments, and barrier free access to the knoll.

Adjacent to the arrival terrace a new 'bio-swale' serves as an environmentally focused introduction to the Garden, cleansing storm water from the parking lot and demarcating the route of an ancient glacial river.

*Jury comments: This small jewel of a building appears like an extension of the landscape as it purposefully facilitates the flow of visitors between the indoor didactic exhibits and meeting rooms and the numerous outdoor gardens.*

## Merit

Award of



Photo Credits: Jeff Goldberg/Esto

## New York City Fire Department

Bronx, New York

### Ennead Architects

New York, New York

This high performance, durable, well-organized, maintainable “machine” is one of five special operations rescue facilities in New York City. In addition to firefighting, these elite companies respond to more specialized emergency situations such as building collapses, subway emergencies and scuba operations and thus have special infrastructure and equipment storage requirements.

All spaces in the building are strategically located in relations to the centrally placed Apparatus Rig, the most important element in the house. Responding to the restricted site, functions are stacked: physical work areas and storage occupy the ground and basement levels; rest, study and dining are at the second level; and training and fitness spaces are at the mezzanine level.

The primary design elements of the building’s east façade are oversized FDNY-red apparatus doors, which express the building’s identity as a FDNY facility and create an open, yet secure street presence.

*Jury comments: Clearly a labor of love for the designers who used as inspiration firefighters' equipment to generate the building section and structural strategy. The jury admired the approach to massing which provided in the interior setting multiple readings as one moved around the building.*



## Merit

Award of



Photo Credits: dbox

## The Stephen Sondheim Theatre

New York, New York

### Cook + Fox Architects, LLP

New York, New York

### Adamson Associates Architects

New York, New York

Executive Architect

As the first legitimate Broadway theatre built in over a decade, the Stephen Sondheim provides a new

and much-needed performing arts venue while retaining the rich artistic history of its site. Built on the location of the 1918 Henry Miller’s Theatre, whose Landmarked façade has been retained and fully restored, the new theater re-interprets Henry Miller’s ideals for an intimately-scaled performance space in which the audience feels directly involved with the performers.

The scale of the original auditorium reflects the spirit of the reform-minded Little Theater Movement during the early 20th century, with a 1,000 seat capacity matching Henry Miller’s vision for a space built to stimulate connection and interaction. Terra cotta-clad exterior walls denote the footprint of the previous theater, seamlessly merging the line of the restored historic façade into the new building, with two new day-list wings extending from both sides to house circulation and generous lobby space. On the west side, the circulation wing opens directly onto Anita’s Way, a through-block pedestrian passage and informal performance space inviting spontaneous street theater.

Many remnants from the theater’s checkered past have been salvaged and reinstalled including original kalamein auditorium doors, and Adamesque decorative plasterwork in the oval box office lobby. The Oval Lobby mediates the transition from the restored historic façade to the new theater within; where pieces of the historic fabric were lost or too badly damaged; new walls and detailing complete the room, maintaining its spatial integrity and color scheme without falsifying its status as a contemporary layer. A motif of the dancing Greek muses, found on the lobby’s ornate central medallion and throughout the former theater, inspired the spiraling, free-flowing stairs by which patrons move between lobby and auditorium spaces.

A careful balance of historic sensitivity merged with an underlying ethic of environmental responsibility to produce the best possible work environment for all performers and theater-workers, centering around health and productivity. Filtered fresh air free of 95% of particular matter combines with carbon dioxide sensors to create a comfortable space for theatergoers. Environmental stewardship guided each decision throughout the design and construction process, from the choice of sustainably-harvested finishes to a diversion rate of 85% of construction debris.

An extensive study of Broadway theaters helped to shape a set of “best practices” to serve a new generation of Broadway attendees and the best productions. As a direct response to this research, the women’s restrooms address one of the perennial complaints heard from Broadway patrons by increasing the number of included fixtures far beyond requirements, and locating them centrally to ease orientation. The men’s room features the first public installation of waterless urinals in New York City, part of an overall strategy to reduce water-usage that includes a greywater system using water from both restrooms and dressing room showers.

*Jury comments: The restoration of the existing façade of the Henry Miller Theater provides the foreground for a completely new theater and support facilities beyond. It was also apparent that the exquisite detailing took some its cues from restored remnants of the former theater.*

## Design

Citation for



Photo Credits: Mikiko Kikuyama

### Union County Juvenile Detention Center

Linden, New Jersey

#### Ricci Greene Associates

New York, New York

The mayor of Linden, New Jersey welcomed the placement of this new 80-bed juvenile detention center in his city, and challenged the designers at the city council hearing, saying “I don’t want to see any fence around this building.” We embraced the mayor’s injunction by designing a “thin” building—that is, only one room deep—that wraps completely around an outdoor courtyard enclosing an acre of outdoor space. The design eliminated the need for unsightly security fencing by using the building perimeter as the secure enclosure, creating a serene courtyard oasis as the heart of the center.

“Thin” building design allows light into classrooms and housing units from both the exterior and the courtyard side. Ten-foot-wide corridors along the courtyard are open to daylight and allow excellent sightlines. Raked roofs above the dayrooms open to the south to allow day lighting all year long; innovative use of glass brick and channel glass provides a secure enclosure and diffused daylight deep into the housing units; small recreation yards adjacent to each dayroom permit daylight to penetrate to the floor. Depending on weather and program, recreation can take place in the dayroom, the gym or the courtyard.

By day and by night, the building lightens its occupants. By day, ample daylight and views to the exterior through expansive secure glass panels connect occupants to the outside world. The passage of time is marked by the moving patterns of shadow and light falling into spaces. One detention officer remarked about the abundant daylight, “This is just what these kids need.” By night, the light emanating from the gymnasium and the great hoods over the housing unit creates a glowing island of respite and calm. A noted corrections expert has recently observed, “There is nothing like this in the state of New Jersey.”

*Jury comments: The jury admired the humanistic approach reflected in the almost Beaux Arts Planning. A clear distinction between public and private zones and the breaking down of the overall programmatic elements into an identifiable hierarchy provides dignity and hopefully facilitates the rehabilitation of the inhabitants.*

## Design

Citation for



Photo Credits: Paul Warchol

### United States Land Port of Entry

Calais, Maine

#### Robert Siegel Architects

New York, New York

It is our hope that this building will represent the aspirations of our time and that history will remember us as the generation who, while confronted by terrorism and violence at home and abroad, created architecture to embody the enduring values of our democracy.

The border station building type presents an inherent contradiction and this project is no exception: the facility is welcoming but secure, open but closed, flexible but permanent. In this context our design must create an inspiring workplace for staff, a memorable experience for travelers and a highly efficient and secure processing facility for vehicles and people. The design concept is a gateway to our country, a visual “open door” inviting freedom and security to be at peace with each other.

Inspired by the rugged Maine landscape formed by glaciers, the design integrates site and building to resonate with the enduring glacial geology of the area. Inspection processes are separated with two building masses placed centrally at the high point of the site. This provides continuous visual surveillance of vehicle movement while creating a secure courtyard for officers.

Surveillance is an essential component of the building’s design: the facility is wrapped with a screen of expanded aluminum mesh that is transparent from within and opaque from outside. The subtle bending of the aluminum panels creates dynamic conditions of shade and shadow that reflect constantly changing hues of the sun, seasons, sky and landscape. A concealed courtyard provides a quiet respite from continuous vehicle traffic and allows an uninterrupted vista to the gently rolling hills beyond.

The building, located on a fifty-acre site, is approximately one hundred thousand square feet. This land port of entry is now the eighth busiest international crossing on the border with Canada. The facility is part of a larger infrastructure project, which includes the first new international bridge built between the United States and Canada in decades.

The new USPLOE in Calais received a LEED Gold rating from the USGBC, the first for a Land Port of Entry. The following are highlights of its green features: Bioswales naturally filter water back to the aquifer; Tempered microclimate created by sitting of building masses; Clean supply air is filtered through vegetated courtyard; Low V.O.C. (volatile organic compounds) and recycled finish materials are used throughout; Natural light is provided for every occupied space; Reduced electrical use by day-lighting, efficient fixtures and metal screen; Low maintenance native plant species are used throughout the landscape; Dual-flush toilets and waterless urinals reduce water consumption.

*Jury comments: The jury was particularly intrigued by the masterful use of materials from the swelling and heaving textures of the façade to the contextual landscape as seen in the boulder court. Buildings as thresholds have a long illustrious history and this project occupies a rightful place in that long lineage.*

## Excellence

Award of



Photo Credits: Paul Warchol

## Inverted Warehouse/Townhouse

New York, New York

### Dean/Wolf Architects

New York, New York



The Inverted Warehouse/Townhouse is an addition to and a renovation of a TriBeCa loft building. The existing structure is a traditional New York warehouse that covers the entire lot and provides the tough practical open space required for industry while consuming the exterior space precious to traditional domestic construction.

The urban roof plane is carved open to admit light and air into the interior public spaces. This inverts the conventional townhouse configuration that places the parlor floor next to domestically scaled tree-lined streets and rear yard gardens. Three double-story volumes are excavated from the dark center of the deep warehouse floor plates to admit light and allow new construction to reinforce the upside down organization. Using industrial materials to support domestic use, tough oxidized steel construction is suspended from the rooftop parapets into the opened spaces. The voids provide structure for daily life by recovering townhouse garden uses: exterior garden, reading court, and playground.

Cor-ten steel panels are suspended into the two upper courts and drop shingle-style in layers that step continuously inward. Frameless burgundy glass replaces some of the panels, creating openings that cascade from the top of the exterior garden down through the reading court. The pattern of these glass openings appears to float downward in a spiral. At the bottom of the reading court, a glass floor marks the point where the panels cut through the floor.

To counterbalance these descending gestures, the glass of the garden court rises delicately toward the skyline. It encloses the rear wall of the penthouse living room as it rises upward. The glass doors at the front of this room slide fully open to draw the residents onto the garden deck and into the city.

Consistent with the logic of inversion, the main entry opens onto the top floor. The elevator opens at the fifth floor to a view of the diagonally juxtaposed exterior garden and interior reading court—the point of maximum tension between ascending and descending energy. The fifth floor kitchen and dining spaces are joined by a single stair that rises to the penthouse living room. The descending route to the private bedrooms, playrooms, and study crosses beneath the glass floor of the fourth floor reading court to provide glimpses back up through the gardens to the sky.

*Jury comments: The jury was entranced by the simultaneous readings the interior and exterior spaces. Canyons of space are enclosed or clad in a rich variety of materials, all selected for their ability to address both indoor and outdoor conditions.*

## Merit

Award of



Photo Credits: Nikolas Koenig/Chris Boals Artists

## Grey Group

New York, New York

### STUDIOS Architecture

New York, New York

Relocating from a midtown modernist tower they had occupied since the 1960s, Grey Group selected 200 Fifth Avenue on Madison Square Park as their new downtown New York headquarters. The 100-year-old landmark building underwent extensive renovations, also designed by the Architect, and was transformed into class-A office space that features a new courtyard at the center of the building. The Architect's design for Grey integrates the long-standing history of the agency while promoting its edgy, creative culture.

The unique sequence of spaces extend from the Park entrance, through the building and back to the courtyard interior, and were developed to choreograph an experience for the variety of constituencies working at or visiting the agency every day. From the ground floor lobby desk, to the second floor reception area and continuing through the creative heart of the organization—all paths lead to the main two-story presentation center at the rear of the building, while maintaining the courtyard as a focus.

The interior architecture blends historic and modern design elements that influence the atmosphere of the open, collaborative mission of the organization. Original building elements and materials become the foundation of a palate including reclaimed wood, cork, metal mesh screen and cast concrete.

Choreographing an Experience: From Madison Square Park, visitors see the Grey space through the clerestory window in the limestone arch entrance of the historic 200 5th Avenue entry; a rear light well in the lobby affords a peak into the inner workings of Grey through the newly created courtyard; from the second floor reception area, views stretch from the park outside to the two-story presentation center at the opposite side of the central courtyard; the courtyard is the agency's center, acting as a focus for the activity of the organization. All workspaces look into the courtyard, including the creative workspaces, the corporate headquarter offices, sound and video production suites and the client presentation center; clients and guests are lead through open workspaces, which highlight the agency's creative workforce; to promote Grey's collaborative work style, the Architect designed the 'Town Hall' for meetings and events, which includes a seated presentation space for up to 225 people. A 70-foot wall slides away for the firm's bi-monthly, company-wide social gatherings.

*Jury comments: The jury felt this should be described as interior urban design where one moves through beautifully conceived spaces one more compelling than the last. The jury also saw the great understanding of scale as revealed in the sizing and detailing of the wide range of spaces all contributing to the sense of an office community.*

## Design

Citation for



Photo Credits: Michael Moran Photography

## Infinity Chapel

New York, New York

### Hanrahan Meyers Architects, LLP

New York, New York

Infinity Chapel for the Tenth Church of Christ, Scientist is a compound of spaces including the Infinity Chapel, a Christian Science Reading Room, a Sunday school, church administrative offices, and a new outdoor garden, in a restored turn-of-the-century industrial loft building on MacDougal Street. The Church owned the building, which is six-stories, and sold the top floors to developers in 2004. The Church used the proceeds to build a new church compound, keeping the remaining cash as an endowment.

Visitors enter the Infinity Chapel compound on MacDougal Street through a glass façade into the Christian Science Reading Room library and bookstore/ Chapel entry vestibule. The path east to west, from the Reading Room to the Chapel, is calibrated by five light monitors that mark the space, from the Reading Room to the Chapel stage. Three monitors in the Reading Room appear as white objects floating in the space, and project light to the ceiling and the Sunday school below. A fourth monitor marks the rear edge of the Chapel seating; a fifth sits on the Chapel stage. Monitors appear as skylights in the Sunday school below and connect the lower level to the Chapel and Reading Room above. The project was designed with a series of clear glass walls, so that people passing by on MacDougal Street can see through the Reading Room, through the Chapel, and to the garden beyond.

Infinity Chapel is a 4,000 square foot cubic sanctuary where squares, golden section rectangles, and spheres surround worshippers with sacred geometries. The Chapel's south, north and west walls curve in various directions, shaping the Chapel, and suggest the presence of spheres. The curved west wall is punctured by a large square opening to bring light to the sanctuary. The congregation looks west toward the curved wall and the outdoor Garden Sanctuary, open to the congregation through floor to ceiling glass openings behind the stage. The Chapel brings together nature, geometry and light. Nature and light are presented within minimalist white walls, through glass planes, concrete floors, and natural wood finishes and light monitors.

The Christian Science Reading Room is an open, relaxed space for study and conversation. One level below, the Sunday school is marked by a procession of light in the form of squares, lines, and golden section rectangles from the light monitors above. Infinity Chapel is a space of perfect acoustics, designed with precise calibrations of circles, squares, and golden section rectangles to create a space for peaceful meditation. The congregation is Christian Scientist, and their beliefs revolve around a scientifically based interpretation of the Bible, based on writings from their founder, Mary Baker Eddy.

*Jury comments: Imaginative use of natural light to animate a church constructed within an existing building. Taut detailing, almost recessive in nature, contributes to the contemplative mood of the program.*

## Excellence

Award of



Photo Credits: Wei-Ming Yuan

## Taichung InfoBox

Taichung, Taiwan

### Stan Allen Architect

Brooklyn, New York

### W.B. Huang Architects & Planners

Taichung City, Taiwan

Associate Architect

In 2009, our firm completed the master-planning for the Taichung Gateway, a 240-hectare mixed use quarter to be built on the site of the former Municipal Airport in Taichung, Taiwan. In order to raise awareness of the project, and to bring the public onto this spectacular site, we proposed the immediate construction of a temporary exhibition pavilion to display the site and the project. The Taichung Info-Box, completed in January 2011, has been built inside a large hangar with a clear view of the vast site for the proposed Gateway Park. Drawings, models and computer animations are displayed within, while an elevated overlook terrace gives the public a ringside seat to observe the process of construction.

Construction of the Info-Box inside one of the existing hangers on site was a cost effective way to realize the project while also working to leverage the architectural potential of this iconic structure. By re-cycling an existing building we foreground the history of the airport site while at the same time looking forward to a new occupation of the site in the future. Bamboo scaffolding is used to define a simple volume—a bamboo forest—out of which the sequence of exhibition spaces is carved. The dense weave of the bamboo creates complex optical effects that contribute to the iconic presence of the Info-Box.

The Info-Box site and program presented a unique opportunity to experiment with non-conventional structures. We proposed to make use of a well-known local building technique, repurposed here to create a distinctive framework for the new Info-Box. Responding to the need for fast implementation and making the most of a limited budget, the InfoBox re-purposes the ubiquitous bamboo scaffolding technology seen all over Asia. For centuries, bamboo has been admired for its resilient beauty, tenacity and flexibility. Today standards and practices for safe construction in bamboo are readily available. Bamboo is a sustainable material, harvested from local sources, which will be recycled at the end of the project.

*Jury comments: A temporary visitor's center for an urban redevelopment zone this was found to be one of the most compelling designs. While purposefully located in an artifact of the site's previous use, the message behind the restrained bamboo detailing was: put it up, take it down, and then let's get on with better life!*

# Residential - Large Projects

## Merit

Award of



Photo Credits: David Sundberg/Esto

## The Schermerhorn Common Ground Community

Brooklyn, New York

### Ennead Architects

New York, New York

The design creates a new paradigm for urban supportive housing in response to unique site conditions. Four steel trusses cantilever the building over subway tunnels located directly below the site. Set atop this structural platform, the building's exterior identity has evolved to express the rigorously ordered program within and to address the contrasting character of the neighborhoods to the north and south.

The building's primary northern façade, composed of five translucent channel glass tower elements rising from a transparent glass base, presents a dignified luminous presence to the dense urban fabric of downtown Brooklyn; the south façade, defined by horizontal banding of glass and cement board panels, hovers above a landscaped roof terrace on the second level that provides a transition to the low-scale residential neighborhood beyond. Sustainable design principles have informed the selection of systems and materials for the project.

The building's channel glass façade is fabricated with a high percentage of post-consumer waste glass and Low E glazing to enhance overall thermal performance. Additionally, the second floor "green" roof terrace serves to minimize heat island effect. Energy efficient appliances and systems are incorporated throughout the building.

*Jury comments: The jury was impressed in particular by the meaningful distinctiveness of the public and private façade where the former does not simply reflect the programmatic elements of affordable housing and the latter with greater individuality looks out upon a green roof.*



## Design

Citation for



Photo Credits: Richard Bryant/Arcaidimages.com

## William Beaver House

New York, New York

### Tsao & McKown Architects

New York, New York

Design Architect

### SLCE Architects

New York, New York

Architect of Record

The project deliberately conflates and blurs the realms of housing and hospitality, domesticity and public life, privacy and sociability. The residential program fills the tower above, which is set back from the base to form a housing core. That core is brought down to and formally interlocks with the more public, extroverted base. At once, the residential and public components are conjoined and revealed. At the base the sidewalks are widened, and a small piazza is created at the corner by carving out portions of the building, providing much-needed public space. The tower's perceived mass is reduced by "breaking" the corner, separating the two street facades. This multi-family residence located one block below Wall Street in lower Manhattan includes 316 apartments and a range of resident amenities including a sixty-foot indoor lap pool, gym, squash and basketball courts, screening room, penthouse event space and terrace, parking for 190 cars and a public restaurant on the street level.

Issues of sustainability were addressed primarily in the architectural forms and the choices of materials, versus the use of advanced systems. The cladding, for example, is more than 95% brick, which was manufactured locally from local clays. The design maximizes views to the outdoors and the influx of natural light, including in the common areas: corridors, athletic facilities, lobby and the shared penthouse event space. Even so, judicious choices in the balance between glazed areas and heavily insulated walls enabled us to exceed New York City's energy code requirements. Apartments have individual room thermostats and are metered for energy consumption. Composite materials were used in bathrooms and kitchens; the only stone is at the main lobby floor. Convenient and ample bicycle storage helps reinforce the conservation message.

*Jury comments: An example of innovative use of low cost materials to provide identity as the artful deployment of yellow bricks at the skyline helps distinguish this building from its often taller neighbors.*

Award of  
**Merit**



Photo Credits: Elliott Kaufman

## House for "Locavore" Farmers

Geyserville, California

**Cooper Joseph Studio**

New York, New York

**Richardson Architects**

Mill Valley, California

Associate Architect



This agricultural property in Sonoma is the home of two scientists. They are involved in a number of farm projects, extensive gardening and other endeavors that take advantage of the area's climate, soils and siting. As part of the "locavore" movement, they bring their produce to nearby markets and restaurants.

Located on a steep hillside overlooking the vineyards of Sonoma, this modest house did not suit the Owner's desire for more open views nor did it have an internal staircase between the two floors. Yet, they felt it would be more sustainable to renovate rather than demolish the structure. Their needs did not necessarily require more space, merely space that is much more in touch with the beautiful views out to the landscape and their more integrated lifestyle. They asked that wood be used extensively for the renovation.

The house is 2,200 square feet on two levels. In order to fulfill the owner's need for more light and view, the entire north façade and porch were removed and replaced with a new glass/steel curtain wall and wood porch. Most of the original house framing, board/baton siding (now stained dark grey) and roof structure were retained. Inside, the upstairs living room was removed, opening the lower level den to the full height of the volume under the gable roof.

The new porch is a strong, figural element that redefines the exterior image and aesthetic of the house. Ipe is used as a screen and structural framing device bringing warmth to the cool California light; creating a more intimate scale and focusing views to the landscape. But what makes the porch successful is the lightness of the railing and the integrated detail that slips each balustrade post between the slats.

Inside, oak is the theme of the renovation - the same cut, board width and grain for all surfaces, including the floors, kitchen cabinetry, wall panels, and even the stair and railing. The fireplace and flue are reused, the hearth simply moved to the lower level living room. White "Silestone" is used at the kitchen and for the areas by the fireplace.

Our strategy involved reusing all the redwood from the existing porch structure /stair for purposes on the property. We built an agricultural/work shed that repurposes various other raw materials, the original kitchen cabinetry, appliances, windows and sliding doors. In addition to the adaptive reuse of elements of the house, the sustainably harvested ipe is used for the structural porch, and decks on both sides of the house. The exposed wood roof framing is sheathed /painted white to reflect more daylight, lessening the need for artificial light. All electricity is provided by a new solar array at the agricultural shed.

*Jury comments: Not simply a renovation but an uninspired cottage transformed into an armature for living enhanced by a direct relationship with the landscape. The detailing is precise and restrained, but the jurors wanted to understand just a little more about the relationship of the existing and the new.*

Citation for  
**Design**



Photo Credits: Manifesto Architecture P.C.

## Bike Hanger

Location not available

**Jeeyong An, AIA**

Manifesto Architecture PC

New York, New York

The Bike Hanger is a prototype for a high-density bicycle storage facility for dense urban areas seeking to increase bicycle-friendliness. Existing systems of high-density bicycle storage facilities often take up large amounts of space, or if in the form of a vertical tower, rely heavily on electricity and computerization for operation, resulting in high operational costs and unnecessary energy consumption.

The Bike Hanger, which has the capacity to store between 20-36 bicycles, offers a low-maintenance and environmentally friendly solution to high-density bicycle storage by featuring a control station that functions like a geared stationary bicycle where the pedaling of the user operates and rotates the storage area. Furthermore, rather than taking up valuable public space in plazas and pedestrians passageways, the Bike Hanger takes on the form of a tower and can be installed on vertical surfaces such as buildings or retaining walls reducing the footprint even more. This creates opportunities for the Bike Hanger to reclaim underutilized spaces that exist around the city and allows for minimal interference with the pedestrian traffic.

The bicycles hang above the height of the pedestrians and can be lowered through retractable hooks similar to those used to transport bicycles on the back of automobiles. Each of these hooks features a locking mechanism to prevent theft. Where no wall is present and space permits, a standing version of the Bike Hanger can also be installed on the ground. Multiple units of the standing version can be connected in a series to infinitely increase its storage capacity.

The patent-pending design of the Bike Hanger is currently being introduced to various equipment manufacturers so that it may be realized and delivered to various private institutions and city governments in countries including Korea, Japan, Australia, France and Germany who have shown interest in it as a sustainable and design-conscious solution to increase bicycle-friendliness in dense urban centers.

*Jury comments: Ingenious in a Da Vinci-like way, this serious yet whimsical approach to both problems of secure on-street bike storage and the masking of the ubiquitous blank urban wall.*

## Design

Citation for



Photo Credits: H3 Hardy Collaboration Architecture

### St. Ann's Warehouse

Brooklyn, New York

#### Geoff Lynch, AIA

H3 Hardy Collaboration Architecture  
New York, New York



The adaptive reuse of the beloved Tobacco Warehouse ruin in Brooklyn Bridge Park envisions a modern warehouse for the arts to support the creative and versatile approach to theater-making for which St. Ann's Warehouse is known, as well as community artistic and educational programs. The design uses the historic walls of the Tobacco Warehouse as its principal element; all architectural interventions are purposely designed to be subtle in order to highlight the walls as the dominant feature, while sustaining spectacular views of the bridge, riverfront and Lower Manhattan skyline.

The walls celebrate New York's industrial past and are a visible reminder of its burgeoning economy and dominance as the nation's largest port in the 19th-century. Built in the 1870s, The Tobacco Warehouse was originally a five-story working building situated just east of the Brooklyn Bridge. It is among a few surviving examples of this kind of 19th century architecture common to the area.

The original footprint of the Tobacco Warehouse, which predated the Brooklyn Bridge, ended up in its shadow once the bridge opened in 1883. In the 1930s, the building was reduced to two stories and then trimmed to its current trapezoidal shape to accommodate New Dock Street. Decades of neglect eventually led to the roof's collapse and significant deterioration of its masonry walls. The building was saved from demolition in the late 1990s; what remained of the roof was demolished, and the remaining walls were stabilized in 2002.

The surviving historic walls of rough red brick are massive, fireproof, and built to withstand heavy urban industrial usage. The 7,000 square foot triangular section of the building formed by these scarred walls will be converted into an outdoor garden and café that will serve as a communal hub and respite for residents, local workers and visitors. The Garden inside includes landscaped planting beds, café tables, and chairs, and the original archways open to the Park.

A new, structurally separate building appears to float above the existing Warehouse walls and houses two multi-purpose rooms with flexible performance space under one roof. The 18,000 square foot rectangle is divided into a principal performance space to accommodate productions, festivals, and large events associated with St. Ann's core programming and its cultural partners and a smaller venue for rehearsals, small-scale performances, meetings, and activities that reflect the needs of local community groups and educational programs. Both spaces will be outfitted with necessary infrastructure to support a wide range of flexible staging and seating possibilities for 100-700 people.

*Jury comments: This project animates the water side of a public space and links it to a new theater. Best of a ruin, and best of the program at the proposition level it works.*

## Excellence

Award of



Photo Credits: Rogers Marvel Architects

### SandRidge Commons

Oklahoma City, Oklahoma

#### Rogers Marvel Architects

New York, New York



SandRidge Energy, an independent natural gas and oil company, decided to move from the outskirts of Oklahoma City into downtown, helping the city's revitalization's efforts. The master plan for their new headquarters spans multiple buildings and city blocks, where architecture and landscape architecture weave to balance company needs and civic engagement.

The design reveals an existing Pietro Belluschi-designed tower as the centerpiece of the new complex, the Commons. The two-block site is sandwiched between North Robinson, the city's planned green connector and North Broadway, lined with lower scale fine-grained commercial buildings and spaces. An 'outdoor interior' civic space connects the tower to other existing and planned buildings on the site and provides a green link between the two arteries. This civic space enables employees and the community to enjoy native regional landscapes in the city, protected from high street-level winds that currently discourage outdoor activity.

The new tower lobby presents a façade of aluminum and wooden fins in reference to Sandridge's geological engineering techniques and in deference to the lyrical patterns of the Belluschi facades. A new iconic building across the street will house assembly, employee health and other public services. The building's transparency allows the events inside to activate the life of the city outside, true to the spirit of the overall design.

The renovation of a key city park works in concert with this building and the Commons landscapes to provide passive recreational space. The master plan also proposes the reuse of the empty Braniff Building, a property listed on the National Register of Historic Places and completed in 1923 by one of Oklahoma's premier architects, Solomon Layton.

With a renovated main façade, the building will include retail and food venues with outdoor seating to activate the street and nine stories of company offices. Some projects have started already: the Tower's interior rehabilitation and lobby renovation, the Commons landscape, the adaptation of Braniff, the design of the translucent 120 Kerr building and the planning of Kerr-Couch park.

The urban design strategy for the SandRidge Commons project distributes assets and resources to strengthen the urban environment in downtown Oklahoma City, encouraging the company population to move through the city and the downtown population to participate in the Commons.

*Jury comments: The designers proposed a series of newer buildings as well as extensive public green spaces that serve as a framework for extending the existing city center. The centerpiece of the new plan is a new recreational building that is a rare example of typical urban design eye candy, namely a compelling piece of architecture.*

# Urban Planning Design

## Merit

Award of



Photo Credits: WXY architecture + urban design

## Zipper Park Bench System

New York, New York

### WXY architecture + urban design

New York, New York

The Zipper Park Bench System is a reinvention of a familiar element: New York City's standard issue park bench, which dates back to the 1939 World Fair, reappearing in 1964, and becoming the Department of City Park's Guideline in recent years. As part of a series of park elements created to redesign New York City's standard issue park furniture, the new bench system provides contemporary park elements with extreme functional flexibility as it is able to withstand the wear and tear of the plethora of visitors to New York City's many parks.

The City's need for a new park bench derived from its policy decision-making one-year ago to curtail its use of tropical hardwood as part of the bench design, even if the material had been sustainably harvested. The new bench design had to be constructed without the use of wood, however, this would allow for greater durability and not to mention the infinite adaptability in comparison to the benches current incarnation. It was an opportunity for a completely new approach. Principles of sustainability were therefore a priority as the office contrasted basic park elements against their historic type.

The resulting design uses less material than its predecessor and, as a pre-requisite aspect of the design brief, it is designed without the use of any form of hardwood material. The benches are made from powder-coated steel, using computer-controlled manufacturing technology giving our designers direct control over the fabrication of subtly differentiated multiples. Their fluid geometry generates iterations for use in a range of sites. Echoing the zipper for which the system is named, the Bench's iterations may be combined so that "front" and "back" of a double-sided bench may part and flow seamlessly into two divergent shapes.

To reinvent the classic New York park bench as a system suited to the curvilinear geometry of contemporary park design, we turned to computer driven CNC routing technology. As CNC technology allows for precision molding, the benches, acting as urban design elements, never become uniform in their appearance. Versions of the bench include a double-sided, backless and armless modular and stand-alone pieces. Due to the fact that the design comprises of several modular variations at each installation, the system can be contextually customized so to take advantage of the surrounding environment. The transition from one form to another gives the bench a sculptural, fluid quality that evokes organicism, enlivening and enriching the landscape.

*Jury comments: A gorgeous solution that elevates the public realm. While the jury had admiration for the customizable design there were some prosaic concerns regarding maintenance. Nonetheless these were outweighed by the sheer bravado and execution of the idea.*

## Design

Citation for



Photo Credits: David Sundberg/Esto

## MTA Flood

### Mitigation

Queens, New York

### Rogers Marvel Architects

New York, New York

### Di Domenico + Partners

Long Island City, New York

On August 8, 2007 New York City woke up to extensive flooding in many neighborhoods. Heavy rains brought a moment of awareness of the unsustainable burdens that roof run-off and impervious pavement place on our infrastructure and ultimately on our environment. For New

York City's transit system the impact was particularly severe. The water from the streets and sidewalks poured down through station entrances and sidewalk vents shutting down major transit lines for most of the day and stranding commuters. This streetscape project was commissioned by the MTA to prevent water from entering subway tunnels in 100-year flood conditions while maintaining required ventilation and minimizing obstruction of the sidewalk.

The initial phase of the project addressed five miles of streets in the three most flood-prone areas of Queens. Its subsequent phases continue to address other flood prone areas of the city. The development of the design included a hydrologist to establish the potential flood elevations and fluid dynamic specialists to test the impact of closing or reducing vent opening sizes. A survey of the street and sidewalk documented the current streetscape, and pedestrian counts established areas of greater and lesser crowding. This team worked in an iterative process to optimize pedestrian movement while maintaining the required ventilation to the platform below.

The design synthesizes these technical parameters in a form that reveals the broader problem which lies behind a solution which could only be a "local fix". 4 times a year on average, the project area is subjected to flooding which impacts train service below. The impediment to developing a more global solution is that the problem is only visible on those occasions. The design challenge is to incorporate the memory of the flooding into the streetscape-both so that the purpose of the raised grates can be understood and so that public awareness can be built toward long term sustainable storm water management.

The wave profile for the raised ventilation grates becomes a permanent physical trace of the broad problem for which they can only be a local solution. The wave also achieves visual continuity across areas with flood risks ranging from 6 to 12 to 18 inches. As the wave profile of the raised vents transitions from areas with a 6 inch flooding risk to areas with 12 and 18 inch risks, the streetscape becomes a physical manifestation of the underlying hydrology.

To simplify fabrication, the variety of the wave shape was established with just three modules in a right and left-hand version. Working with a metal fabricator a hammered finish was selected for its ability to retain its appearance after bumps, scrapes and anticipated abuse. It also gave the metal a watery, dappled appearance that reinforced the design concept. Perforations in the side of the modules above the water line reiterate the theme of rain while breaking up the larger flat surfaces to make them less inviting to graffiti.

*Jury comments: This project is simultaneously art installation and serious infrastructure that controls street level flooding from inundating underground subways tracks and platforms. The art can be seen in its undulating forms and how a series of these pieces would appear to graphics recording the high water to date turn these pieces of street furniture into veritable markers of history.*

# Best in New York State

## New York State

Best in



## Interiors

### Inverted Warehouse/Townhouse

New York, New York

#### Dean/Wolf Architects

New York, New York

*Jury comments: This project simultaneously addressed the scale of the city, the building, and the hand. The jury was entranced by how meticulous detailing meets an Escher-like sense of space.*



Photo Credits: Paul Warchol

## Jury Chair:

### David Mark Riz, AIA

David Riz, AIA is a Principal at KieranTimberlake, an architecture firm internationally recognized for its fusion of research and architecture. The firm is a recipient of the 2008 Architecture Firm Award from the American Institute of Architects, and the 2010 Cooper-Hewitt National Design Award for Architecture from the Smithsonian Institution.

David has been responsible for award-winning projects including 1315 Hill Street Apartments, Durham Academy Lower School, Loblolly House, the West Campus Residential Initiative at Cornell University, and Cellophane House. Projects he has been responsible for have been published in *Architect*, *Architectural Record*, *I.D. Magazine*, *Metropolis*, *TIME*, *The New York Times*, and *Wired*.

He is a contributing writer at *Interior Magazine* in Taiwan and his critical writing is featured in architectural journals including the University of Pennsylvania's *VIA* and the Norwegian *Review of Architecture*. David is a frequent guest lecturer and design juror at colleges and universities, conferences and AIA Chapters.

David received a Bachelor of Architecture from Temple University and a Master of Architecture from the University of Pennsylvania. He has over twenty years experience in the United States and abroad. Early in his career David practiced in Japan with Atelier Ryu Team Zoo and taught architectural design in Taiwan.

### Elizabeth Egbert

Elizabeth Egbert joined the Staten Island Museum as President and CEO in 2002. Her proudest accomplishment to date in this position has been to secure \$25 Million in City Capital funds to restore the first of two landmark buildings at Snug Harbor while leading the program design development process for the first of the buildings (A). Groundbreaking for Building A, began in the spring of 2011, with the opening in 2013. The building will be fully climate controlled, will employ a geothermal heating and cooling system and will achieving a LEED Gold certification. The building will feature exhibitions based on selections from the Museum's permanent art collection and will also serve as the venue for a menu of changing exhibitions in the disciplines of art, natural science and regional history.

In addition to the above achievement, Elizabeth spearheaded the process that brought the first Art Conservation Studio to Staten Island, as part of the expansion project to Snug Harbor. Following the completion of that project, Elizabeth and the Museum team, with support from DCA and Borough Hall, secured, renovated and occupied the first floor of Building H at Snug Harbor to house the Museum's extensive local history collection, provide an area for researchers and establish a community history center that celebrates the changing demographic of Staten island and the region.

In addition Elizabeth had an extensive career as a public sculptor (including Socrates Sculpture Park, the Newhouse Gallery, The American Craft Museum and the Sculpture Center).

Elizabeth received her B.A. Magna Cum Laude, from Mount Holyoke College in 1967 and her M.A. in Sculpture from New York University in 1970. She served as an Associate Trustee for Snug Harbor Cultural Center from 1985-1989 and was a Trustee of Jacques Marchais Museum of Tibetan Art from 1987 until 2008.

### Robert Noblett, AIA

Robert Matthew Noblett, AIA, NCARB is a Partner of Behnisch Architekten, Boston. Born in 1971 in Cleveland, Ohio he received his Bachelor of Science in Architectural Studies in 1994 from the University of Illinois at Urbana-Champaign and a Master of Architecture in 1997 at MIT.

Robert has worked in a variety of architectural firms, including Rafael Vinoly Architects PC in New York, NY where he served as project manager for large scale and significant projects, in both Boston and San Francisco. In 2006, he joined Behnisch Architekten, Boston where he has been leading as executive partner since 2009. He also has taught at institutions of higher education in Boston and has lectured extensively worldwide on topics pertaining to sustainable architecture and design excellence.

## Michael Ryan, AIA

Michael Ryan, AIA established Michael Ryan Architects in 1989. The firm has, from the inception, distinguished itself by providing a comprehensive approach to design and implementation. Architecture and interior design are viewed as interdependent disciplines and are complemented with planning, landscape design and technical disciplines.

The firm employs a collaborative approach among team members and functions as an open studio. Drawing from a collective experience and exposure to their built environment, they approach each project with openness, sensitive to the specifics of location and client while maintaining a view of the permanence of architecture.

From design through construction, the entire process is integral to the creation of remarkable and lasting environments. Thus they become directly involved with the implementation of many interior elements of their projects, working with fabricators with whom they have long established relationships, coordinating with construction trades.

Material research and selection is a significant aspect of their work. They continue to search for new and sustainable materials and methods as they consistently employ proven ones.

Their work has been recognized by AIA New Jersey and other award programs and has been published widely. While the majority of the projects have been Residential, the growth of the firm has broadened their experience to include projects of a larger scale.

Michael is a graduate of Penn State University and The University of Pennsylvania, with a Master of Architecture Degree.

## Robert G. Shibley, FAIA

Since joining the UB School of Architecture and Planning in 1982, Robert G. Shibley, FAIA, has served as professor in both the architecture and planning departments, with eight years as chairman of the architecture department and appointment as dean in 2011. A senior fellow of the UB Regional Institute since 2005, Robert assumed the role of interim director after the institute aligned with The Urban Design Project (UDP) under the School of Architecture and Planning.

As founder and director of the UDP, Robert has led the development of nationally award-winning plans for Buffalo's downtown, waterfront, Olmsted parks system and the city's comprehensive plan. He has served as principal investigator on master plans for the Larkin District, Niagara Heritage Area and Buffalo Niagara Medical Campus.

As UB's Senior Advisor to the President for Campus Planning and Design, and now as its first Campus Architect, Robert led an ambitious comprehensive plan – the university's first master plan since creation of the North Campus in the 1970s – to enhance the competitiveness of UB's three campus centers and as a critical piece of the UB 2020 strategic plan.

In 2010, he received the prestigious President's Medal from the University at Buffalo for his service to the professions, region and UB. He also received the James R. Haecker award for distinguished leadership in architectural research from the Architectural Research Centers Consortium.

Robert holds a Master of Architecture in Urban Design from The Catholic University of America and bachelor's degrees in architecture and psychology from the University of Oregon.



*Pictured (left to right): Robert Shibley, FAIA; Robert M. Noblett, AIA; Michael Ryan, AIA; Elizabeth Egbert and David Mark Riz, AIA.*



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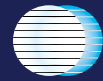
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