BEST OF



2018

The Architect's Newspaper



KITCHEN PERFECTION

FISHER & PAYKEL

NEW YORK

Architects & Designers Building 150 East 58th Street, 3rd Floor, Suite 361 New York, NY 10155 LOS ANGELES

Costa Mesa Experience Center 695 Town Center Drive, Suite 180 Costa Mesa, CA 92626

PUBLISHER Diana Darling

EDITOR-IN-CHIEF William Menking

EXECUTIVE EDITOR

Matt Shaw

MANAGING EDITOR

Sukjong Hong

ART DIRECTOR

Ian Thomas

WEB EDITOR

Jack Balderrama Morley

WEST EDITOR

Antonio Pacheco

MIDWEST EDITOR

Elizabeth Blasius

PRODUCTS EDITOR

Gabrielle Golenda

ASSOCIATE EDITOR

Sydney Franklin

ASSISTANT EDITOR

Jonathan Hilburg

EDITORIAL CONSULTANT

Adrian Madlener

DIGITAL CONTENT

MANAGER

Matthew Marani

EDITORIAL ASSISTANT

Daniel Horowitz

EDITORIAL INTERN

Ali Oriaku

ASSOCIATE PUBLISHER

Dionne Darling

CHIEF OPERATING

OFFICER

Jessica DellaValle

SPECIAL EVENTS DIRECTOR

Susan Kramer

EVENTS MARKETING

MANAGER

Charlotte Barnard

GRAPHICS MANAGER

Robert Royall

PROGRAM DIRECTOR

Aastha Deshpande

AUDIENCE DEVELOPMENT

MANAGER

Ankit Rauniyar

ASSISTANT MARKETING

MANAGER

Miguel Sanchez

ACCOUNT EXECUTIVE

Tara Newton

REGIONAL SALES

MANAGER

Linda Pierce

AD SALES AND ASSET

MANAGEMENT ASSISTANT

Heather Peters

MARKETING

COORDINATOR

Shabnam Zia

MEDIA MARKETING

ASSISTANT

Cassandra Zouzias

GRAPHICS INTERN

Kailee McDade

General Information: info@archpaper.com

Editorial: editor@archpaper.com

Advertising: ddarling@archpaper.com Subscription: subscribe@archpaper.com

Reprints: reprints@parsintl.com

Vol. 16, Issue 12 | December 2018

The Architect's Newspaper (ISSN 1552-8081) is published 12 times a year (monthly) by The Architect's Newspaper, LLC, 21 Murray St., 5th Fl., New York, NY

10007.

Presort-standard postage paid in New York, NY.

Postmaster, send address change to:

21 Murray St., 5th Fl., New York, NY 10007.

For subscriber service: Call 212-966-0630

Fax 212-966-0633

\$3.95 a copy, \$39.00/year; International \$160.00/year;

Institutional \$149.00/year

Entire contents copyright 2018 by The Architect's

Newspaper, LLC. All rights reserved.

Please notify us if you are receiving duplicate copies.

The views of our reviewers and columnists do not necessarily reflect those of the staff or advisers of

The Architect's Newspaper.



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

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

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

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

William Menking and Matt Shaw



Tei Carpenter

Founder Agency—Agency



Andrés Jaque

Founder Office for Political Innovation



William Menking

Editor-in-Chief The Architect's Newspaper



Pratik Raval

Associate Director Transsolar



Jesse Reiser

Principal Reiser + Umemoto



Matt Shaw

Executive Editor The Architect's Newspaper

- 6 Editor's Note
- 7 Jury Page
- 10 2018 Trophy
- 12 Jury Perspective: Andrés Jaque
- 14 Building of the Year Winner
- 16 Building of the Year Finalists
- 18 Public
- 19 Urban Design
- 20 Cultural



- 22 Exhibition Design
- 24 Facades
- 26 Small Spaces

- 28 Infrastructure
- 30 Commercial Office







- 32 Commercial Retail
- 34 Commercial Hospitality
- 36 Green Building
- 38 Interior Workplace
- 40 Interior Institutional
- 42 Interior Retail
- 44 Interior Hospitality
- 46 Interior Healthcare
- 47 Healthcare
- 48 Interior Residential
- 50 Residential Single Unit

- 52 Residential Multi Unit
- 54 Landscape Residential
- 56 Landscape Public
- 58 Education
- 60 Lighting Outdoor
- 61 Lighting Indoor
- 62 Restoration & Preservation
- 63 Building Renovation
- 64 Adaptive Reuse
- 66 Temporary Installation



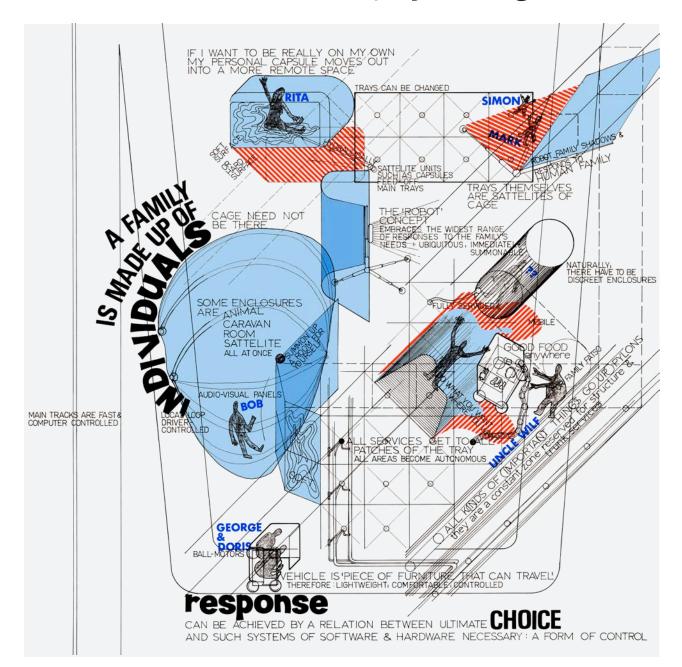
- 68 New Materials
- 69 Digital Fabrication
- 70 Representation Digital

- 71 Representation Analog
- 72 Young Architects Award
- 73 Student Work



- 74 Research
- 75 Unbuilt Residential
- 76 Unbuilt Urban
- 77 Unbuilt Interior
- 78 Unbuilt Commercial
- 79 Unbuilt Cultural
- 80 Unbuilt Education
- 81 Unbuilt Green
- 82 Unbuilt Public
- 83 Unbuilt Landscape
- 84 Best of Products Awards
- 86 Jury Perspective: Jean Lin
- 94 Resources

Control and Choice, by Archigram



Courtesy Archigram Archives

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

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

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

Archigram's investigations into new ways of living are as resonant today as they were 50 years ago—society is still trying to catch up. The world of architecture has been changed by Archigram, and it is still challenging us to question our preconceptions and aspire to greater things. This print celebrates contemporary architects who are doing this as well.

Jury Perspective



Andrés Jaque is the founder of the New York and Madrid-based Office for Political Innovation. By exploring the expanded potential of architecture through both speculative and realized designs, the firm has received numerous accolades, including the 2015 MoMA/PS1 Young Architects Program and the 2016 Frederick Kiesler Prize for Architecture and the Arts. In 2014, Jaque's SALES ODDITY: Milano 2 and the Politics of Direct-to-Home TV Urbanism garnered a 2014 Venice Architecture Biennale Silver Lion award. The 2011 IKEA Disobedients was the first "architectural performance" piece to enter the Museum of Modern Art's collection. In this project, local residents were invited to hack IKEA furniture, and in doing so publicly perform their everyday private talents and determine their own lifestyles. The project suggests that not all people necessarily

abide by the same normative principles or architectural dictates. Jaque is also the director of the Columbia University GSAPP postgraduate Advanced Architectural Design program.

As a member of this year's AN Best of Design Awards jury, Jaque spoke to *The Architect's* Newspaper contributor Adrian Madlener about the current state of architecture.

The Architect's Newspaper: What roles do architecture and urbanism play in addressing today's global challenges?

Andrés Jaque: Architecture and urbanism have a responsibility to mediate some of the most pressing topics reshaping contemporary life: environmental degradation, mounting geopolitical tensions, and the articulation of physical and virtual worlds. There are three unavoidable facts facing society today: Climate change is forcing humanity to redefine how we engage with nature; technology is becoming increasingly autonomous, making it impossible for humanity to maintain control over its impact; and the evolving interaction society has with the offline and the online realms is blurring the distinction between what is real and what is virtual.

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

Luis Díaz Díaz

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

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

AN: You often say that architecture needs to incorporate knowledge from other disciplines. What are the benefits of this interdisciplinary approach?

Andrés Jaque

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

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

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

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

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

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

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

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

AN: How is architecture education changing?

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

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

Transart Foundation



"I am especially impressed by SCHAUM/SHIEH's ability to generate complex spatial effects from what are essentially graphic motives—an ambition that would literally fall flat in lesser hands." Jesse Reiser, Principal, Reiser + Umemoto



Daniels Building

DESIGNERNADAAA

LOCATION Toronto

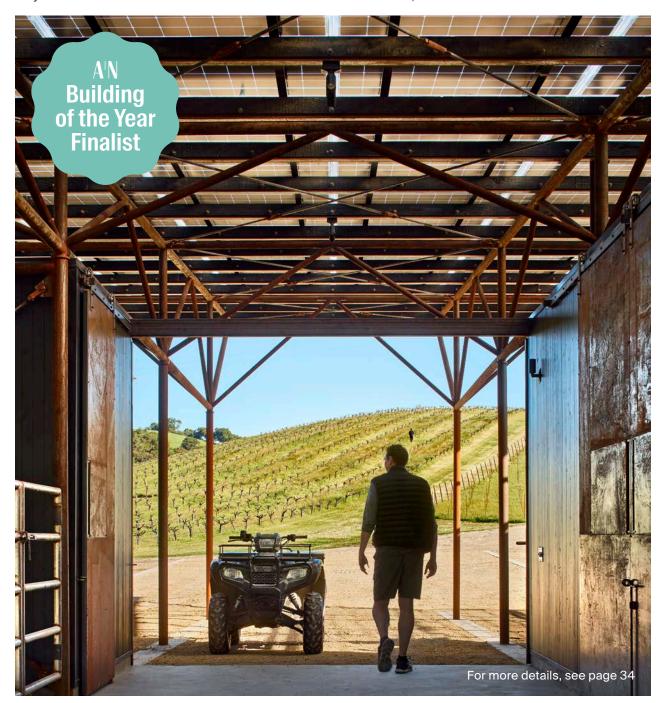
FINALISTS

Saxum Vineyard Equipment Barn

DESIGNERClayton & Little

Casey Dunn

LOCATIONPaso Robles, California



"The project is an attentive and delicate reinvention of the agricultural shed as a responsive, performative infrastructure for the nearby vineyard." Tei Carpenter, Founder, Agency-Agency

Schomburg Center for Research in Black Culture

DESIGNERMarble Fairbanks

LOCATION New York



As a division of the New York Public Library, the Schomburg Center for Research in Black Culture is one of the world's leading research facilities that focuses exclusively on the history and culture of people of African descent. Marble Fairbanks's project covered the center's three interconnected buildings, the Schomburg Building, the Langston Hughes Building, and the Landmark Building. Restoration work on the Landmark Building—originally designed by McKim, Mead & White—was joined by a new addition to the

Schomburg Building, which houses a gift shop and a conference room. Extensive interior renovations were made to research divisions, reading rooms, archival storage units, and new gallery spaces. The design enhances how the center interfaces with the Harlem community and the greater public by displaying portions of its vast collection on street-facing screens. Features of this design include LED display systems, interactive information panels, and a new streetscape.

HONORABLE MENTIONS

PROJECTBanc of California Stadium



DESIGNER Gensler

LOCATION Los Angeles

PROJECTRiver's Edge Pavilion



DESIGNERAlley Poyner Macchietto
Architecture

LOCATION
Council Bluffs, Iowa

Triboro Corridor

DESIGNEROnly If and One Architecture & Urbanism

LOCATIONNew York: Brooklyn, Queens, Bronx



Conceived by Only If and One Architecture & Urbanism for the Regional Plan Association, the Triboro Corridor project is a proposal for a new passenger train service connecting the Bronx, Brooklyn, and Queens. Making use of existing freight and intercity rail lines, the transportation link would shift New York City's centralized, hub-and-spoke transit system to one with more resilient connectivity between outer boroughs. The Triboro Corridor would also establish concrete links and new

spatial relationships among diverse communities, peoples, and job opportunities. While some stations would feature simple platforms, the more complex ones would act as catalysts for the rapid transformation of local communities and bolster the economic, education, healthcare, and manufacturing sectors. Using adjacent spaces, the Triboro Corridor could also serve as a 24-mile-long linear greenway and bicycle superhighway.

HONORABLE MENTIONS

PROJECT Los Angeles River Gateway



DESIGNER AECOM

LOCATION Los Angeles

PROJECTNorth Branch Framework Plan for the Chicago River



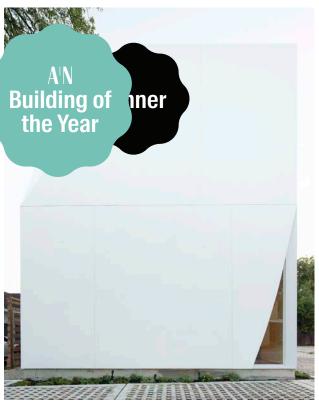
DESIGNER
Adrian Smith + Gordon
Gill Architecture

LOCATION Chicago

Naho Kubota | Javier Callejas | Florian Holzheri

Transart Foundation

DESIGNER SCHAUM/SHIEH



The Transart Foundation by SCHAUM/SHIEH was developed for a Houston-based artist/curator working at the intersection of art and anthropology. The project consists of two buildings: a repurposed 1,200-square-foot private art studio and a new, 3,000-square-foot primary building for visitors that holds exhibitions, performances, and salon-style dinners. The second and third floors of the new construction include an

LOCATION Houston



office, a conference room, a cavelike nook, and a roof terrace. The facade is clad in smooth white stucco panels, creating a tectonic language that allows gaps and seams to manifest as swooping window frames. The structure incorporates thick timber beams in a manner akin to a Dutch barn, carved so that the front corners join precisely in front.

HONORABLE MENTIONS

PROJECT Magazzino Italian Art



DESIGNERMQ Architecture

LOCATIONCold Spring, New York

PROJECTThe ICA Watershed



DESIGNERAnmahian Winton
Architects

LOCATION Boston



SoundBar™ Acoustical Baffle & Lighting System

Arktura's is proud to introduce its latest award winning product, SoundBar™ acoustical baffle & lighting system. SoundBar™ offers high performance acoustics and sleek integrated lighting in a single cost-effective, versatile package. Choose from an assortment of lengths, widths, and depths, in Up, Down, or Duo lighting configurations, to fit the needs of your project. All varieties are constructed from Arktura's own sound absorbent Soft Sound® acoustical material, allowing SoundBar™ to achieve NRC ratings of up to 1.15. Units are available in a wide range of colors, including wood textures, and can be easily mixed and arranged as desired to achieve an endless array of dynamic layouts. Let SoundBar™ bring its award-winning combination of style and function to your next project.



A R K T U R A

Arakawa and Madeline Gins: Eternal Gradient

DESIGNER Norman Kelley LOCATION New York



For Carrie Norman and Thomas Kelley, exhibition designers are also preservationists, able to shape how the work of architects and designers should be seen and remembered. The firm designed the Arakawa and Madeline Gins: Eternal Gradient exhibition at Columbia University's Arthur Ross Architecture Gallery by constructing points and counterpoints of obstructed and enabled views. They took inspiration from the duo's

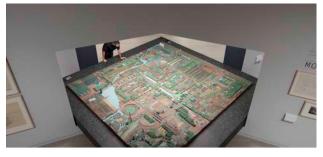
sketches when developing a series of matte-gray-vinyl and black-steel-mesh structures that doubled as private viewing rooms for closer observation. These four structures featured cut-out windows, framing direct views of works hung on adjacent walls. This interplay established different dialogues between the pieces on view. In this way, the exhibition challenged visitors to consider the permanence of an image.

James Ewing/Courtesy Columbia GSAPP | Naho Kubota | Plamen Petkov

HONORABLE MENTIONS

PROJECT

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



DESIGNER Leong Leong and **Project Projects**

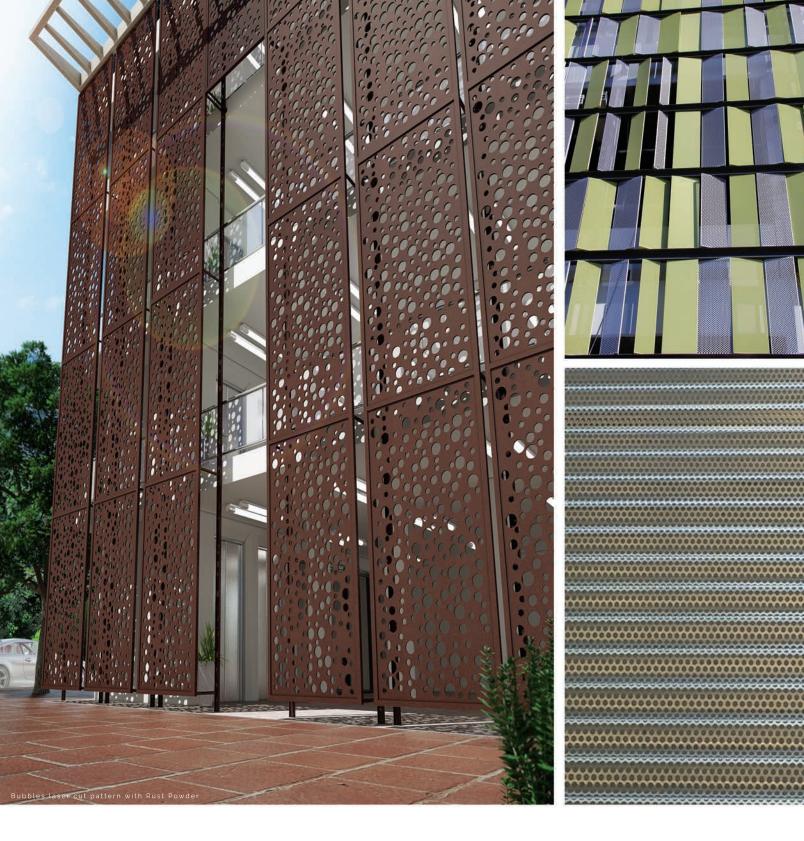
LOCATION **New York**

PROJECT Visionaire: AMAZE



DESIGNER Rafael de Cárdenas / Architecture at Large and Sahra Motalebi

LOCATION New York



Surfaces • Systems • Solutions

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



Amazon Spheres

DESIGNER NBBJ

MANUFACTURER
Vitro Architectural Glass

LOCATION Seattle



Designed by NBBJ in cooperation with Vitro Architectural Glass, the Amazon Spheres are the crown jewel of Amazon's \$4 billion urban campus in downtown Seattle. Composed of three interconnected geodesic domes, the project covers 70,000 square feet of meeting, relaxation, and collaborative space. The Amazon Spheres also house 40,000 exotic and endangered plants and trees from around the world, including

Australian tree ferns, African aloe trees, mosses, flowers, and succulents. Glazed in Vitro's Low-E Solarban Solar Control 60 Low-E coating, the tallest of the metal-framed spheres accommodates five stories of workspace. The two other temperature-controlled domes contain rivers, waterfalls, and tropical gardens. In total, the project incorporates 620 tons of steel and 2,643 Vitro Starphire low-iron glass panels.

HONORABLE MENTIONS

PROJECT

FACADES

The Emma and Georgina Bloomberg Center at Cornell Tech



DESIGNERMorphosis

MANUFACTURER PPG

LOCATION New York

PROJECT Museum Garage



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

LOCATION Miami

Building envelopes and living spaces













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













LOCAL CONTACT

North America

Harry Harisberger +1 (636) 698 5505 harry.harisberger@ swisspearl.com



Swisspearl CH-8867 Niederurnen

+41 55 617 11 60 info@swisspearl.com www.swisspearl.com



Sol Coffee Mobile Espresso Bar

DESIGNERHyperlocal Workshop

LOCATIONLongmont, Colorado



Designed by Hyperlocal Workshop, Sol Coffee's Mobile Espresso Bar is a fully solar-powered espresso bar built on the frame of a 1979 Toyota Dolphin. Providing a full-service cafe experience, the design utilizes a hybrid lever-pull espresso machine. The truck offers a quiet atmosphere for coffee patrons to enjoy a cup in almost any location. Its massing evokes the Rocky Mountains—where the truck is located—and features a

significant angled roof area for a 1.4kW solar array. The skin is composed of lightweight polycarbonate panels that reflect incoming sunlight from the interior and exterior. Additionally, the rear opens to host guests while a lowered main floor allows the barista to be in direct contact with his or her patrons.

Courtesy Hyperlocal Workshop | Matt Delphenich | Mark Erickson

HONORABLE MENTIONS

PROJECT Cabin on a Rock



DESIGNERI-Kanda Architects

LOCATION White Mountains region, New Hampshire

PROJECT Birdhut



DESIGNER Studio North

LOCATIONWindermere,
British Columbia





Confluence Park

DESIGNERLake|Flato Architects and Matsys

LOCATIONSan Antonio



Conceived by LakelFlato Architects in collaboration with Matsys, Confluence Park is a living learning laboratory located near where the San Antonio River and San Pedro Creek meet. The site was designed for people to gain a greater understanding of South Texas ecotypes and the impact of urban development on its watershed. This idea of confluence carries through the project's underlying goal of combining water, ecolo-

gy, and culture. The 30-foot-tall concrete pavilion's plant-inspired geometric structure interlocks as an open-air canopy. Providing cover from the South Texas sun, the petal form components help funnel rainwater into an integrated collection, filtration, and dispersal system that irrigates the surrounding landscape.

HONORABLE MENTIONS

PROJECTRainbow Bridge

FRASTRUCTURE

DESIGNERSPF:architects

LOCATIONLong Beach, California



PROJECT
Los Angeles Union Station Metro Bike Hub



DESIGNERArchitectural Resources
Group

LOCATION Los Angeles



The benefits of three-dimensional, welded steel wire construction are evident in the capabilities of greenscreen® trellis panels in many applications. With appropriate plant material, the greenscreen® system offers the potential of both ecosystem services available from a green facade and unique aesthetic benefits to a building, its landscape environment, and its users.



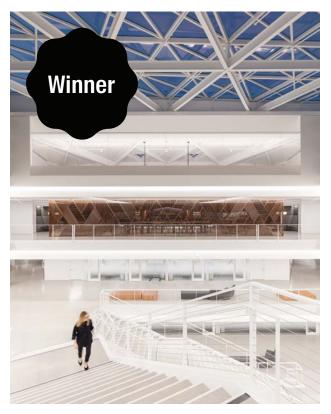
greenscreen® creates a framework for vines to flourish





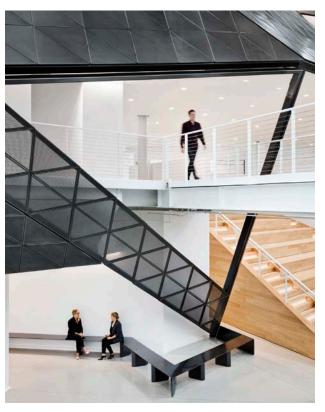
NVIDIA Headquarters

DESIGNERGensler



It's no secret that innovation drives the technology industry. What is perhaps overlooked is how much the serendipitous collision of unlikely ideas, forged through collaboration, also plays an important role. The difficulty comes when companies grow and their employees are divided into siloed working quarters. In the brief for a new, 250,000-sqaure-foot headquarters, the CEO of software giant NVIDIA asked: "How can we get

LOCATIONSanta Clara, California



2,500 people to collaborate?" Gensler responded by designing a self-contained, mono-functional building that was inspired by how people move around. The building's angular roof creates large, vaulted public areas, but also private spaces for concentration. Oversize platforms replace the need for staircases, acting as vertical connectors that can facilitate impromptu interactions.

HONORABLE MENTION

PROJECT C3

DESIGNER Gensler

DICHROIC GLASS ART FACADE Designed by Refik

Anadol Studio. Fabricated by Arktura

LOCATIONCulver City, California





Jason O'Rear & Connie Zhou | Nico Marques/Photekt | Courtesy Arktura



Trust dormakaba for contemporary entrance design solutions to express your vision simply and securely.

More than design solutions, dormakaba offers services including the preparation of detailed, non-proprietary, open and competitive architectural hardware specifications and schedules.

Whether the spec calls for manual or automatic revolving doors, automatic sliding doors or automatic swinging doors – Smart design begins at dormakaba.

Call 844-773-2669 for comprehensive project support.

DORMA and KABA are now dormakaba.

Visit dormakaba.us



FLEX

DESIGNERLEVER Architecture

LOCATIONPortland, Oregon



FLEX is a 19,000-square-foot building that can be adapted for various commercial uses. LEVER Architecture developed the design based on an industrial typology that incorporates mass timber structural elements, a distinctive angular frame, and interior mezzanines. The large, 200-by-95-foot open floor plate is divisible into eight 24-foot structural bays, allowing the building to be partitioned for diverse tenants—from a restau-

rant to small maker spaces. An 80-foot-long triangular clerestory, skylights, and glass garage-style doors bring in daylight. Within a tight budget, the building is constructed in an affordable material palette of plywood, sheet metal, glulam columns and beams, glass, and concrete, with many components available off the shelf or prefabricated off-site.

HONORABLE MENTION

PROJECT
COS Chicago Oak Street

DESIGNERCOS in-house architectural team

LOCATION Chicago





Jeremy Bittermann | Courtesy COS



TRUCTION

LSINCO





years

OF CESTION METALS IN CONSTRUCTION
ONSTRUCTION







FIND US ONLINE AT
WWW.OMINY.ORG/PUBLICATIONS







Saxum Vineyard Equipment Barn

DESIGNERClayton & Little

LOCATION
Paso Robles, California



Located in West Paso Robles, California, this unassuming agricultural storage facility was constructed using salvaged oil drill stem pipes, WT steel, Douglas Fir plywood, and perforated metal screen panels. Sliding barn doors are clad in a tube steel frame forged from remnants of the winery's shoring wall. The pole barn sits sentry as the first structure near the entry of the 50-acre James Berry Vineyard. The building's

renewable energy system speaks to the winery's commitment to sustainability. Its prime objectives are to provide an armature for a photovoltaic roof system—offsetting more than 100 percent of the adjacent winery's power demands—and to provide covered storage for farming equipment. Mounted on the pole barn, a future rainwater harvesting system will collect just under 30,000 gallons annually.

Casey Dunn | Michael Stavaridis

HONORABLE MENTION

PROJECTBrightline

DESIGNERRockwell Group

LOCATION

Florida: Miami, West Palm Beach, Fort Lauderdale, Orlando



METALS IN CONSTRUCTION MAGAZINE 2019 DESIGN CHALLENGE

Create a New Urban Pathway

Prize: \$15,000

Submit your vision for a pedestrian bridge that connects Moynihan Station and Hudson Yards.

JURY

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

LEARN MORE AND REGISTER AT metalsinconstruction.org

SPONSORED BY



rban environments are becoming overly reliant on automobiles. But the use of landscaped, elevated thoroughfares that encourage foot travel instead can reduce congestion and improve the overall experience of urban life. Around the world, cities have transformed underused roadways and abandoned railroad spurs into lively pedestrian walkways, stimulating development in adjacent neighborhoods and ushering in a new era of linear-park design.

Orchid Educational Pavilion

DESIGNER FGP Atelier

LOCATION
Oaxaca, Mexico



The Orchid Educational Pavilion sits in the Ethnobotanical Garden of Oaxaca, Mexico. Designed by FGP Atelier, the glass structure is defined by its flexibility, usability, and performance in its exploration of ecology. An entirely self-sustaining ecosystem, the pavilion challenges visitors to consider how they might live in a more ecological manner. The pavilion, with a central staircase which collects rainfall and a geothermal sys-

tem, has the optimal conditions for growing a diverse range of species while being minimally invasive to the surrounding biome. The structure is an interactive tool to educate future generations about the vast biodiversity of the region and to inspire the implementation of sustainable architecture.

Courtesy FGP Atelier | Robert Benson Photography

HONORABLE MENTION

PROJECTR.W. Kern Center

DESIGNERBruner/Cott Architects

LOCATIONAmherst, Massachusetts



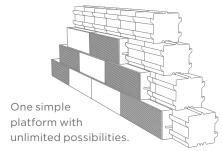
U-CARA U-DESIGN



U-Cara, the revolutionary multi-face wall system.

Choose from an extensive collection of fascia panels to design landscape walls, planters and even higher engineered walls. The innovative Sure Track™ backer blocks and EnduraColor™ fascia panels of the U-Cara system, offer unlimited possibilities and the ability to match to Unilock paver colors and textures. U-Cara. U-Mazing.

Talk to your Unilock Representative. Unilock.com/ucara | 1-800-UNILOCK



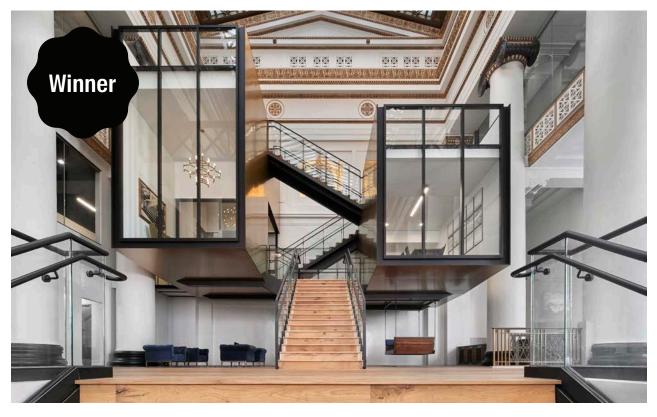


Expensify Headquarters

DESIGNERZGF Architects

MANUFACTURER
Pure+FreeForm

LOCATIONPortland, Oregon



Expensify's new headquarters is lodged in Portland's National Landmark First National Bank. ZGF Architects collaborated with architectural metal design studio Pure+FreeForm to develop a design concept that reflects the company's flexible work ethos. Office spaces are spread throughout the historic building's fourstory Art Deco atrium. Where seating is not assigned, conference rooms cannot be reserved, and employ-

ees choose workspaces depending on their current task or mood. A pair of adjacent conference rooms are suspended above the bank building's main entrance, connected by an oak and steel monumental staircase. Other spaces include a speakeasy salon, a midcentury boardroom, a living room area, and a custom 41-footlong communal table.

HONORABLE MENTIONS

PROJECTCANOPY Jackson Square



DESIGNER
M-PROJECTS

LOCATION San Francisco

PROJECTDollar Shave Club Headquarters



DESIGNERRapt Studio

LOCATION

Marina del Rey, California

Courtesy Pure+FreeForm | Joe Fletcher | Noah Webb





NEOLITH®, DESIGN, DURABILITY, VERSATILITY, SUSTAINABILITY.

Interior and exterior applications: Countertops, Cladding, Furniture and Flooring. Resistant to stains, scratches, chemicals, extreme temperatures and UV exposure. Maximum format, many thicknesses, different finishes. More than 50 selections available.































Brooklyn Aozora Gakuen

DESIGNERInaba Williams

LOCATIONBrooklyn, New York



Inaba Williams worked with many constraints to design this light-filled preschool. As a cost-saving measure, the Brooklyn Aozora Gakuen leased a property with undesirable conditions. The space is located on a structural transfer floor, wedged between a residential tower above it and a parking podium below, and is filled with many irregularly placed columns that support both. Inaba Williams worked through these conditions

by arranging classrooms around a central drop-off and pick-up area and highlighting rather than hiding the columns and other features. Tall glass panels installed along the interior walls draw natural light into this communal space, while large load-bearing columns are left exposed to frame the wooden floor thresholds of two classrooms.

Naho Kubota | Jonathan Wallen

HONORABLE MENTION

PROJECT

Jackie and Harold Spielman Children's Library, Port Washington Public Library

DESIGNER

Lee H. Skolnick Architecture + Design Partnership

LOCATION

Port Washington, New York





- Customizable Framed and Frameless Systems
- Double-Glazed Systems for Enhanced Sound Mitigation
- Bi-Folding and Stacking Movable Walls
- Sliding and Pivoting Doors Available

crl-arch.com/partitions | email: partitions@crlaurence.com | phone: (800) 421-6144 ext. 17770 | fax: (800) 262-3299

Jack Erwin Flagship Store

DESIGNER MILLIØNS

LOCATION New York



For Jack Erwin's first brick and mortar retail space in Midtown Manhattan, MILLIØNS designed the men's shoe boutique by employing a series of elements that oscillate between symmetry and asymmetry. The store features a white raw concrete central stage for display, along with seating, fitting areas, and storage solutions. A set of reconfigurable aluminum units for exhibitions are accompanied by a white, scalloped wrap desk. The

white pearlescent and satin finishes of the furniture pieces are set against blue-teal gradient, powder-coated aluminum curtain surfaces. Together, these elements form a dynamic and immersive environment for this Madison Avenue flagship.

Ned Castle/Courtesy MILLIØNS | Courtesy Aranda\Lasch

HONORABLE MENTION

PROJECT Valextra Bal Harbour Shops

DESIGNERAranda\Lasch

LOCATION Miami





Aluflam North America 562-926-9520 aluflam-usa.com



Hunan Slurp

DESIGNERNew Practice Studio

LOCATION New York



For an eatery that features authentic street rice noodles from the Hunan province of China, New Practice wanted to create a dining space that engages with the bustling East Village neighborhood. Hunan Slurp was conceived as a place to both look into and out of. Grabbing the attention of passersby, a linear volume runs from the storefront into the interior, while a group of communal dining tables anchor the core of the

space and add to its continuity. The interplay between white plastered walls and backlit lattice wood screens creates a bright and warm atmosphere. The arched, fillet corner design is intended to resemble the shape of rice noodles. Beyond this central focal piece is a more intimate space. Marble-topped tables and a cozy banquette flank a glazed-wall kitchen, allowing diners to see their food being prepared.

Montse Zamorano | Michael Vahrenwald/Esto | Nicole Franzen

HONORABLE MENTIONS

PROJECT City of Saints, Bryant Park

DESIGNEROnly If

LOCATION New York



PROJECT
Sant Ambroeus Coffee Bar at Hanley



DESIGNERBonetti/Kozerski
Architecture

LOCATION New York



concrete skin vintage

| sustainable glassfibre reinforced concrete | non-combustible (ASTM fire rating) and maintenance free | natural and durable material, authentic appearance | various NEW colors and textures

Distributed by Rieder North America
1-877-740-0303 (toll free) | usa@rieder.cc | www.rieder.cc/new



RIEDER

New York Dermatology Group Integral Health & Wellness

DESIGNERBrandon Haw Architecture

LOCATION New York



Situated in Manhattan's Ladies' Mile historic district, the New York Dermatology Group Integral Health & Wellness is the new, 7,000-square-foot flagship facility for the New York Dermatology Group. Eight blood work and nutrition treatment rooms, two cryotherapy suites, and a shop are integrated within a single loft space. Brandon Haw Architecture developed the interior project as a space within a space. A central,

freestanding enclosure—clad in wave-pattern fiber-glass panels—contains all facilities while making room for a perimeter walkway, allowing patients and staff to circulate alongside magnificent, light-filled windows. Treatment-room walls were custom-built in Italy using yacht hull technology. Small details like bronze trims, door pulls, and cabinetry were introduced to complement dark reclaimed wood block floors.

HONORABLE MENTION

PROJECT
Studio Dental II

DESIGNERMontalba Architects

LOCATIONSan Francisco





Albert Vecerka/Esto | Kevin Scott

Phoenix Biomedical Sciences Partnership Building, University of Arizona

DESIGNER CO Architects **LOCATION** Phoenix



The Biomedical Sciences Partnership Building at the University of Arizona was designed by CO Architects to draw on an urban desert vernacular style. Inspired by the deep recesses of desert cliff dwellings, the building's south-facing facade slopes and shifts as it rises ten stories above the vegetated canyon wash. Sectional carvings in the building's mass create self-shaded conditions and mitigate solar exposure. Incisions are

employed along an east-west orientation to provide indirect daylight while planometric undulations along the north and south facing elevations create overhangs. The building is dedicated to collaborative clinical and translational research, and the ground floor houses public spaces and provides access to an inner courtyard.

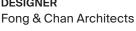
HONORABLE MENTION

PROJECT

Zuckerberg San Francisco General Hospital and Trauma Center

DESIGNER

LOCATION San Francisco





15th St

DESIGNERMork Ulnes Architects



By converting an uninhabitable attic into a unified and light-filled volume, Mork Ulnes Architects gave new life to a 1907 Victorian flat. The formerly compartmentalized house was transformed into an expansive home centered on collective living. To host a growing family, the gabled attic level was lightly divided into bedrooms, thanks to a series of partial-height walls. A double-height stair atrium cuts into the center of the

LOCATION
San Francisco



building, linking the newly habitable attic to the levels below. The attic's wood framework is a graphic echo of the original roofline within the expanded building shell. This framework language carries throughout the project in casework details, windows, guardrails, and the kitchen.

HONORABLE MENTIONS

PROJECTFort Greene Place

DESIGNERMatter of Architecture

LOCATIONBrooklyn, New York



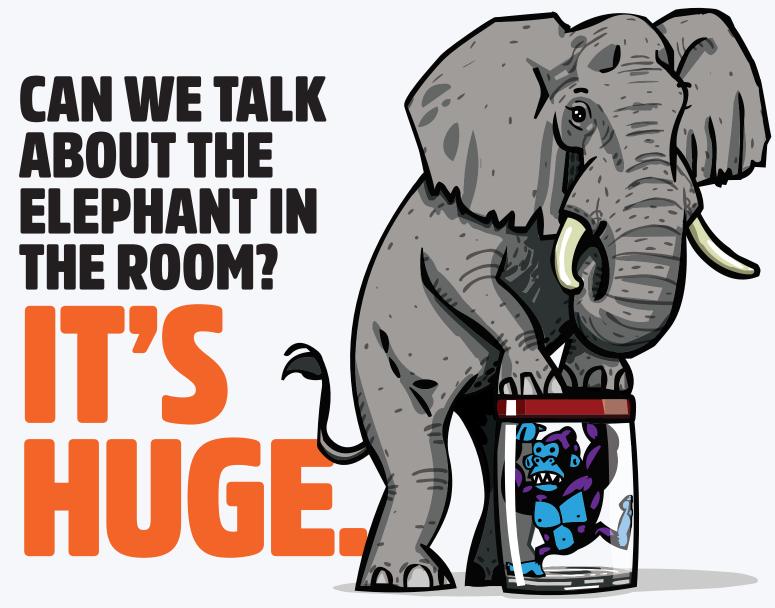
PROJECT
Little House. Big City

DESIGNEROffice of Architecture

LOCATIONBrooklyn, New York



Bruce Damonte | Nick Glimenakis | Courtesy Office of Architecture



Our thin, high-strength glass gives you options you didn't have before.

Imagine what you could do with larger sheets of the same ultra-thin, highly durable glass used in electronic devices. DermaGlass is a 1.3mm, low-iron glass that comes in sizes up to 58" × 118". It is exceptionally strong, flexible, lightweight, durable, and scratch-resistant. And it can be used with our Pintura backpainted coating or laminated with graphic interlayers. Making it not only highly resilient, but also extremely versatile in both **architectural** and **elevator cab** installations. It can also be laminated to itself or to honeycomb core for safety. Now that it's been brought to your attention, we'll let you envision all the possibilities.



To learn more, contact our sales representatives.



2100 W. 139th St. Gardena, California 90249 Tel: 310-815-4999 Fax: 310-815-4990 Email: sales@pulpstudio.com

Terreno House

DESIGNERFernanda Canales

LOCATION Mexico Federal State, Mexico



Located on a mountain three hours outside of Mexico City, the Terreno House addresses two contradictory conditions: seclusion and aperture. Designed by Fernanda Canales, the project's thick brickwork facade provides protection against the extreme weather of the area, where temperatures often fluctuate 50 degrees on a given day. The home is laid out around four courtyards. Built in different shapes and sizes, each opens up to the project's surroundings. These voids help frame key aspects of the dramatic landscape. The first, curved patio acts as a transitional space between the exterior and interior, while the second, central patio shifts the program from public to private

spaces. A third patio leads to a rooftop terrace, and a fourth provides ventilation and sun to the service area. Each courtyard works to create a different atmosphere and frames the surrounding landscape. While Terreno House's exterior is clad in brick and its curvilinear roof in green clay tiles, its interior features softer surfaces. A long corridor connects six bedrooms before reaching a shared open-plan living and dining room. In this space, wood and concrete are used to articulate different elements: built-in book cases, a wall-integrated fireplace, and an arched concrete ceiling. The contrast of warm wood and gray concrete carries through in the choice of furniture and upholstery.

HONORABLE MENTIONS

PROJECT Sky House



DESIGNERJulia Jamrozik and Coryn
Kempster

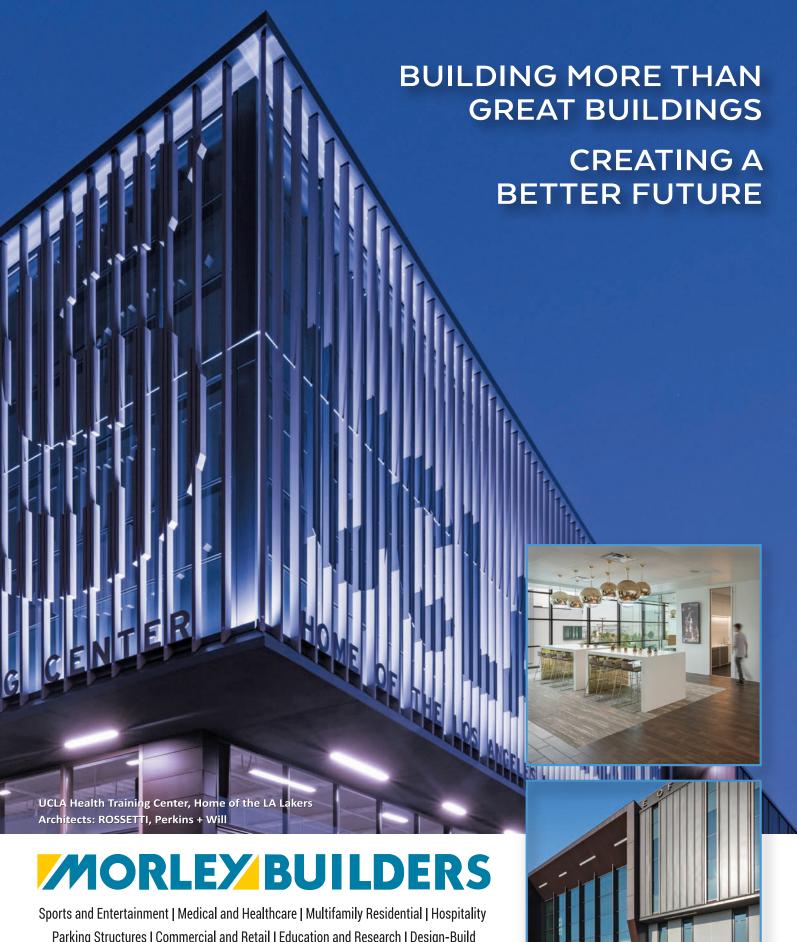
LOCATION Stoney Lake, Ontario

PROJECT V-Plan



DESIGNERStudio B Architects

LOCATIONAspen, Colorado



Parking Structures | Commercial and Retail | Education and Research | Design-Build Seismic Retrofit and Repair | Preservation and Modernization | Sustainable Construction

www.morleybuilders.com | 310.399.1600

St. Thomas / Ninth

DESIGNEROJT

LOCATIONNew Orleans



The St. Thomas / Ninth project is composed of 12 starter homes occupying an existing warehouse and vacant parcel. OJT designed the complex in order to make the best possible use of the industrial edge site. Embracing the warehouse language became a springboard for the firm's formal exploration of the remainder of the site. Because OJT worked with abnormally large lot minimums for single-family structures, the firm mandated a tactic that leveraged the density allowed under

multifamily development regulations, but organized the site as a single-family assemblage. Each home touches down minimally in order to free the ground plane to become a courtyard. The residual spaces between buildings are reclaimed as front porches, giving each dwelling a sense of entry and ownership. Meanwhile, pitched roofs accent the industrial character of the neighborhood.

William Crocker | Jaime Navarro Soto | Harrison Steinbuch

HONORABLE MENTIONS

PROJECT Tolsá 61



DESIGNERCPDA Arquitectos

LOCATION Mexico City

PROJECTElysian Fields



DESIGNERWarren Techentin
Architecture

LOCATION Los Angeles



Low-Iron Glass Wall

A colorless, extra clear glass wall that provides excellent light transmission and is ideal for applications where glass edges are visible and transparency and purity of color is desired.



Folding Planes Garden

LANDSCAPE DESIGNER

Colwell Shelor Landscape Architecture



Paradise Valley, Arizona

LOCATION



Colwell Shelor Landscape Architecture conceived the Folding Planes Garden project to complement the strong architectural outline of the house it contours. The eclectic landscaping incorporates a judicious amount of stark minimal forms and bold sculptural desert vegetation. The hardscape concept begins with a white concrete walkway that snakes from the street through specimen cacti before terminating at

the black aperture of the home's entrance. Resembling a dry gypsum lake bed, a white salt finish concrete deck continues from the front to a patio in the rear. A basalt house plane cuts between the main path, while a central glass tile pool reflects the sky and cactus wall beyond.

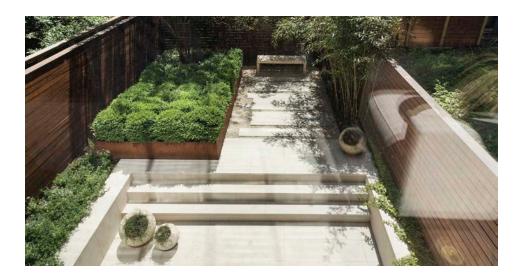
Winquist Photography/Courtesy Colwell Shelor Landscape Architecture | Matthew Williams

HONORABLE MENTION

PROJECT
Greenwich Village
Townhouse Garden

LANDSCAPE DESIGNER XS Space

LOCATION New York





MIND YOUR BEESWAX. When you decide to build with Fabcon Precast, you open up a world of performance, versatility and aesthetic options. Find out just how well it worked for one of the best kept secrets in the lip-care business. FabconBeeswax.com



Hunter's Point South Waterfront Park

DESIGNERWEISS/MANFREDI

LOCATIONQueens, New York



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

HONORABLE MENTIONS

PROJECTNaval Cemetery Memorial Landscape



DESIGNERMarvel Architects

LOCATIONBrooklyn, New York

PROJECT Ghost Cabin



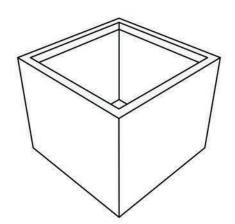
LOCATION Seattle

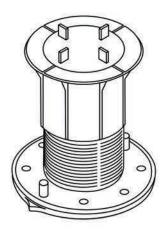


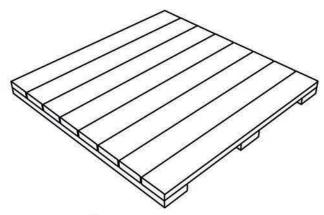
David Lloyd | Max Touhey | Rafael Soldi



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









Daniels Building

DESIGNER NADAAA

LOCATION Toronto



The University of Toronto's Daniels Faculty of Architecture, Landscape, and Design (DFALD) tapped NADAAA to design a new, 155,000-square-foot center that could incorporate studio spaces, fabrication workshops, classrooms, and offices. The school wanted the new building to also operate as a working sustainability prototype. The facility is connected to the adjacent landmark Knox College building, an existing 19th-

century structure that features Gothic spires and edges. Though significantly different in style and detail, the historic building creates the ideal foil for the contemporary, boxlike facility. The folds of the roof aim to capture daylight while the glazing maximizes northern views. A Miesian curtain wall complements the building's sober yet bold concrete and steel structure.

HONORABLE MENTIONS

EDUCATION

PROJECTUCSB San Joaquin Student Housing



DESIGNERLorcan O'Herlihy
Architects

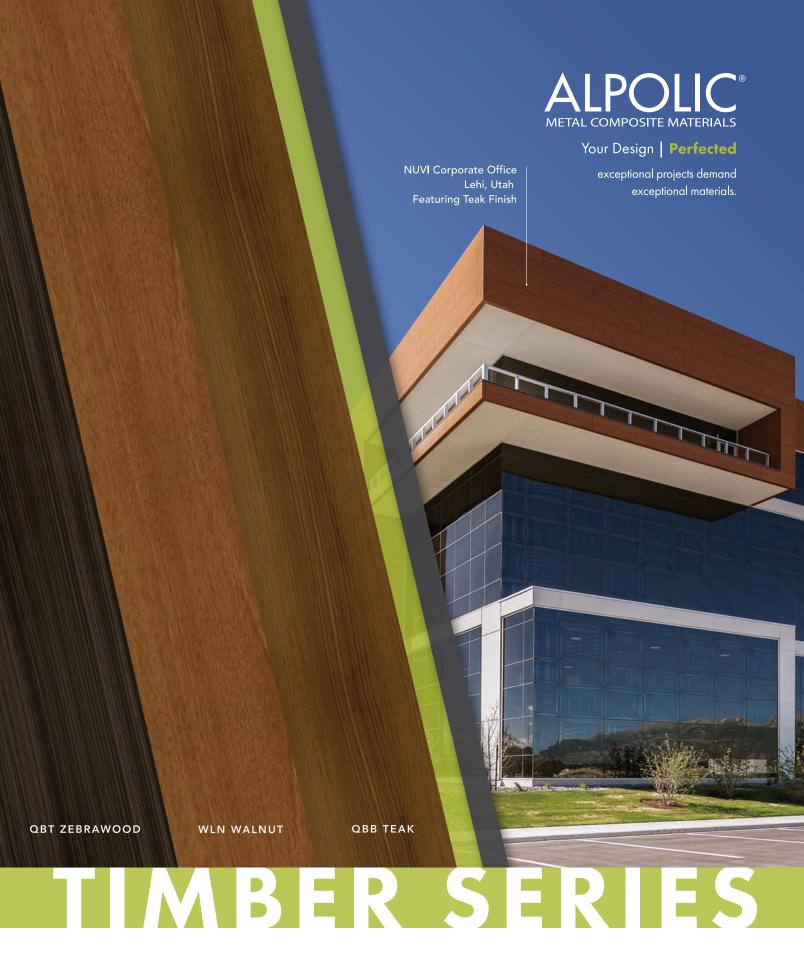
LOCATIONSanta Barbara, California

PROJECTSherman and Joyce Bowie Scott Hall at Carnegie Mellon University



DESIGNER
OFFICE 52 Architecture

LOCATION Pittsburgh



Spectra, Coachella

DESIGNERNEWSUBSTANCE







Spectra was a seven-story temporary installation designed by NEWSUBSTANCE and mounted at the 2018 Coachella Valley Music and Arts Festival. Visitors were able to walk up a spiral ramp to view the fairgrounds from different heights and through a full spectrum of colored windows. During the day, the 31 Perspex panels reflected and refracted sunlight. At dusk, an LED cove light scheme gently fluctuated through different

color temperatures. As night fell, roof-mounted spotlights extended the tower's profile into the sky. Spectra was one of six site-specific installations commissioned for this year's festival. Responding to the surrounding Colorado Desert, the cylindrical project explored the relationship between light and landscape.

HONORABLE MENTION

PROJECT National Holocaust Monument

LIGHTING DESIGNERFocus Lighting

DESIGNERStudio Libeskind

LOCATION Ottawa





The Lobster Club at the Seagram Building

LIGHTING DESIGNER
L'Observatoire International

LOCATION New York



As part of the redevelopment of hospitality spaces in New York's iconic Seagram Building, L'Observatoire International conceived of a lighting concept for the celebrated Peter Marino-designed Lobster Club restaurant. Marino's design relinks the Seagram space with its Pop Art heritage. Collaborating with developer Aby Rosen and Major Food Group, L'Observatoire introduced a bold design concept for both levels of the

venue that complements this colorful scheme. Upstairs, lighting fixtures were introduced as provocative punctuations, echoing the space's contemporary take on midcentury modern graphic opulence. Downstairs, a sequenced program—based on daylight cycles—was implemented to counteract the lack of natural light.

HONORABLE MENTION

PROJECT

Scott Frances | Albert Vecerka/Esto

Midtown Professional Education Center, Weill Cornell Medicine

LIGHTING DESIGNER
Cline Bettridge Bernstein
Lighting Design

LOCATION New York





100 Barclay

DESIGNERDXA Studio

RESTORATION

LOCATION New York



The legendary Barclay-Vesey Building has undergone an extensive conversion from an office into a residential building. Originally designed by AIA-designated "Architect of the Century" Ralph Walker of the firm McKenzie, Voorhees & Gmelin in the 1920s, DXA Studio has renovated the Art Deco tower's exterior and lobby. The firm envisioned several remediation measures to the historic terraces and storefronts. Addition-

ally, the landmarked lobby required an architectural device to separate commercial and residential tenants. The space called for a visually unobtrusive screening partition that respects the historical context without resorting to pastiche. The lobby lighting design is based on geometric patterns and motifs found throughout the building, notably the setbacks of the upper stories and the articulation of grapevines.

HONORABLE MENTIONS

PROJECT

PRESERVATION N

Hotel Henry at the Richardson Olmsted Campus

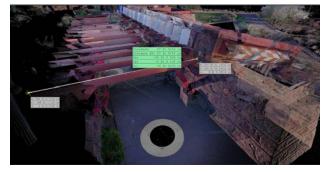


DESIGNERDeborah Berke Partners

LOCATIONBuffalo, New York

PROJECT

Using Digital Innovation to Preserve Taliesin West



INITIATORS Leica Geosystems, Multivista, and Matterport

LOCATION Scottsdale, Arizona

1217 Main Street

DESIGNER 5G Studio Collaborative LOCATION Dallas



The remodeled 1217 Main Street building opened in December 2017 with a striking mosaic facade. Created by renowned Cuban-born artist Jorge Pardo, the 36,215 glazed ceramic tiles helped give new purpose to the 1950s-era bank as a multi-use commercial and office building. The unique facade was constructed with no visible control and expansion joints, panel or module seams, or shadow lines. The artist's intent

required that the building read as a single plane. The tile scheme continues through the interior of the ground floor, which houses a butcher, a bakery, and a commissary. 5G Studio Collaborative's infrastructural intervention also included the addition of a floor, which added more office space to the mixed-use project. 1217 Main Street has become a new landmark and operates as a gateway to Dallas's revitalized Main Street.

HONORABLE MENTION

PROJECT
1824 Sophie Wright Place

DESIGNER studioWTA

Courtesy of 5G Studio Collaborative | Neil Alexander

LOCATIONNew Orleans



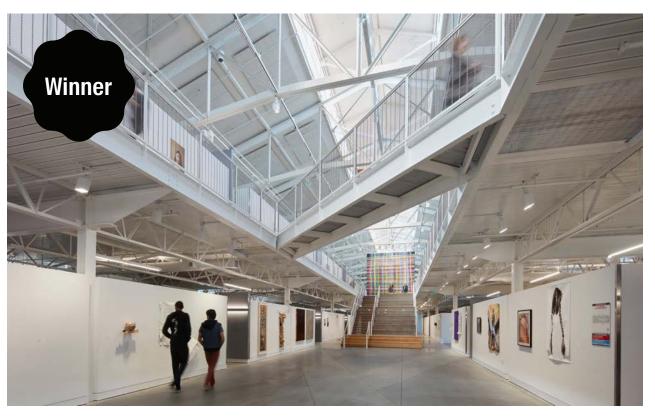




San Francisco Art Institute at Fort Mason

DESIGNERLeddy Maytum Stacy Architects

LOCATION
San Francisco



Located on the edge of San Francisco Bay, Fort Mason Pier 2 has been transformed from a historic army warehouse into a satellite campus for the San Francisco Art Institute (SFAI). This adaptive reuse project preserves the industrial integrity of the landmark concrete-and-steel structure while supporting the school's pedagogical goals. The iconic shed was restored with an integrated sustainable building system, working with

the existing building structure and materials. A photovoltaic solar system was mounted on the building's gabled roof. The design interweaves the historic and contemporary, preserving the dramatic, light-filled industrial structure to create 160 studios, workshops, flexible teaching spaces, public galleries, and a media theater.

Bruce Damonte | Imagen Subliminal/Courtesy S9 Architecture | Brian Fritz Photography

HONORABLE MENTIONS

PROJECT Empire Stores



DESIGNER S9 Architecture

LOCATION Brooklyn, New York

PROJECTCristo Rey St. Martin College Prep



DESIGNER JGMA

LOCATION Waukegan, Illinois

SUBSCR

archpaper.com/subscribe

Free for licensed architects, landscape architects, and engineers.

Trickster

DESIGNER studio:indigenous

LOCATION Sheboygan, Wisconsin



Designed by studio:indigenous, Trickster is an installation completed during a residency at the Bookworm Gardens in Sheboygan, Wisconsin. The piece is made of wood harvested on-site and patinated in copper mesh. The primal sculpture plays an important role in indigenous storytelling, which focuses more on animal forms and natural phenomena than on humans. The

stories—and Trickster, by extension—are designed to encourage viewers to free their minds of all that complicates this world and examine their own flaws rooted in anthropocentric thinking. Observers are encouraged to tell their own stories based on how they experience Trickster.

Tom Harris Photography

Blue Marble Circus



DESIGNERDESIGN EARTH

Jane Messinger | Courtesy FXCollaborative

LOCATION Boston

PROJECT 85 Broad Street Ground Mural



DESIGNER FXCollaborative

LOCATION New York

Cyclopean Cannibalism

DESIGNERMatter Design

LOCATIONSeoul, South Korea



By translating an ancient method of masonry into a digital procedure, Matter Design developed Cyclopean Cannibalism as a sustainable alternative to the standard practice of landfilling demolition debris. This project illustrates how the carcasses of previous buildings could be reused as a new material. To do this, rubble is scanned and input into a digital algorithm that sorts random shapes. Each stonelike component

is carved by a robotic arm and recomposed into a new construction. In today's urban context, we generate unprecedented quantities of waste. In order to more intelligently reconsider existing building stock, the profession could learn from cyclopean construction. Can our future cities digest themselves?

HONORABLE MENTIONS

PROJECTOne Thousand Museum



DESIGNERZaha Hadid Architects
and ODP Architects

LOCATION Miami

PROJECTClastic Order



DESIGNER T+E+A+M

LOCATION
San Francisco

260 Kent

DESIGNERCOOKFOX Architects

LOCATIONBrooklyn, New York



Slated to be the tallest tower in Williamsburg, Brooklyn, 260 Kent by COOKFOX Architects was designed using an innovative precast exterior concept inspired by the molecular structure of sugar crystals. In a unique collaboration between the architect, developer, and precast manufacturer, the same BIM model that was used to design the facade and create early scaled 3D-printed models was utilized to print molds for the

precast panels. When complete, the facade is intended to act as a shading element. Opening in fall 2019, the 42-story tower will join the already open 325 Kent and Domino Park as the latest edition to the Domino Sugar waterfront redevelopment project.

HONORABLE MENTIONS

PROJECTA.V. Bath House

Counterclockwise from top: Courtesy Autodesk | Courtesy Facilities Design Group | Courtesy Form Found Design

DESIGNERFacilities Design Group

LOCATIONCuster, Minnesota



PROJECT
MARS Pavilion



DESIGNERForm Found Design

LOCATION Los Angeles

Fake Earths: A Planetary Theater Play

DESIGNER NEMESTUDIO

REPRESENTATION

LOCATION N/A



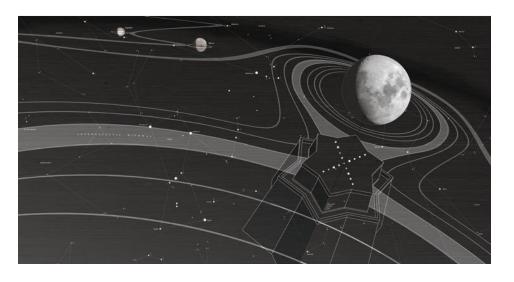
Fake Earths: A Planetary Theater Play speculates on how climate change could be the cultural and political catalyst for a renewed architectural environment during the post-Anthropocene era. In this projected future, the concept of "nature" is obsolete. Modeled like a theater play in multiple acts, the project considers five specific sites on Earth, whose perceived image and actual function are different. For instance, Potemkin Village-an infamous e-waste dump site in Africa-reads as a city from above but mischievously hides the reality of its architectural content within. Other imagined scenes include Asteroid Mining Clearing sites, Pacific Ocean Trash Mountains, the Spoil Tips Grand Tour, and the Wonder Zoo.

HONORABLE MENTION

PROJECT Cosmorama

DESIGNER DESIGN EARTH

LOCATION N/A



Public Sediment for Alameda Creek

DESIGNER SCAPE LOCATION

California: Fremont, Newark, and Union City



Public Sediment for Alameda Creek is a proposal to address the challenge of sediment scarcity along the vulnerable urban periphery of San Francisco Bay. The initiative aims to redesign the Alameda Creek waterbody and to create a functional system that can sustainably transport sediment and provide a habitat for fish. A physical stream table model was developed to represent a leveed channel condition, and to

facilitate experiments with planted creek structures. Photogrammetry software helped determine the initial results of the study, informing the design of a stable multistage channel for sediment and fish passage. A 3-dimensional site model and renderings were also created as a way to inspire community engagement.

HONORABLE MENTIONS

PROJECT Adidas P.O.D. Plexus

Counterclockwise from top: Courtesy SCAPE | Injinash Unshin | Courtesy SAW // Spiegel Aihara Workshop



DESIGNERStandard Architecture

LOCATION N/A

PROJECTSet the Objective



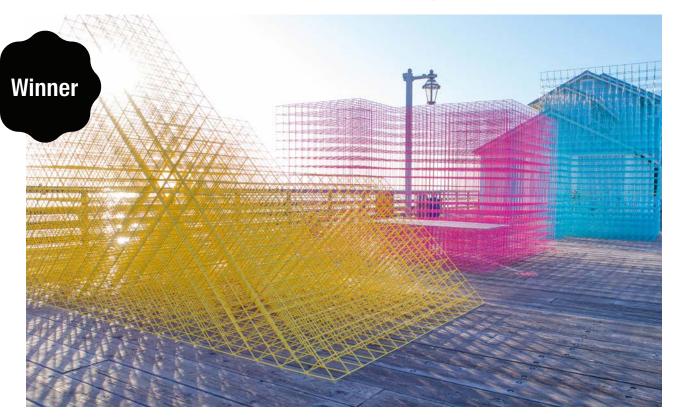
DESIGNERSAW // Spiegel Aihara
Workshop

LOCATION N/A

Runaway

DESIGNER SPORTS

LOCATIONSanta Barbara, California



Runaway is a mobile pop-up pavilion first developed by SPORTS for the Museum of Contemporary Art Santa Barbara. With the goal of bringing art to underrepresented neighborhoods, three self-similar, open-structure objects were designed to reference the foggy and hazy climate of California's coastal region. The collection's orientation and composition is intended to be rearranged at different sites. In each deployment, the

project generates public space and arts programming for underserved communities. Runaway illustrates the potential for small architectural objects to add a robust and ephemeral layer to urban centers—one that repositions the city as a series of small episodic moments rather than grand architectural interventions.

HONORABLE MENTIONS

PROJECT Noodle Soup

A R C H

ITECTS



DESIGNER office ca

LOCATION Lake Forest, Illinois

PROJECT Malleable Monuments



DESIGNERThe Open Workshop

LOCATION San Francisco

mise-en-sand

DESIGNERJonah Merris, University of California, Berkeley

LOCATION N/A



Nature is artificial, and occasionally, it is artifice. So how can architecture act as a register of constructed ground in the era of the human geomorphic agent? Jonah Merris designed *mise-en-sand*, a proposal for a 21st-century exposition that addresses the extraction and exploitation of sand, as a series of six composed set designs that would allow visitors to consider the high volume–low value paradox of sand as a glob-

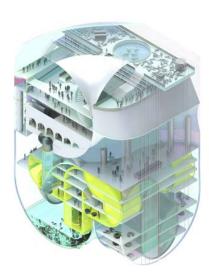
al commodity. The sites and processes depicted in these vignettes showcase the breadth of scales and geographies across which the construction and deconstruction of ground occurs. Within *mise-en-sand*, architecture becomes a performance wherein objects are staged and meaning implied—a sandbox where observers can reconsider naturalism as it applies to something as ubiquitous as sand.

HONORABLE MENTIONS

PROJECTCloud Fabuland

DESIGNEREleonora Orlandi,
SCI-Arc

LOCATION N/A



PROJECT Real Fake



DESIGNER James Skarzenski, University of California, Berkeley

LOCATION N/A

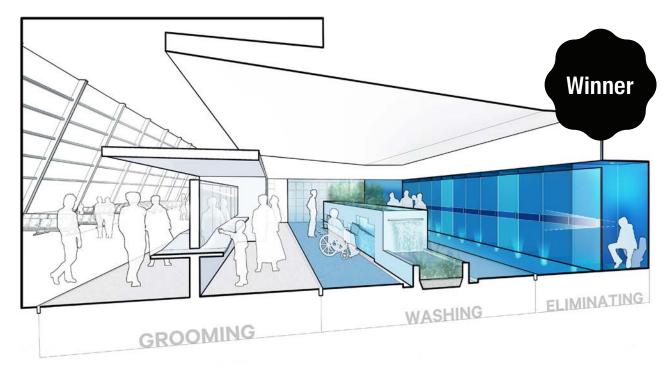
Stalled!

DESIGNER

JSA

LOCATION

N/A



Stalled! is a design-research project by Joel Sanders Architects (JSA) in collaboration with Susan Stryker and Terry Kogan that responds to the national debate about transgender access to public restrooms. The speculative design addresses the need for safe, sustainable, and inclusive restrooms. While most debates consider this as solely a transgender rights issue, this project casts a wider net by developing inclusive guidelines

that take all people into consideration. Using this inclusive design methodology, JSA created three viable and economical prototypes for inclusive facilities for new construction projects or retrofitting. A generic airport version reconceives the restroom as a semi-open agora, animated by three parallel activity zones dedicated to grooming, washing, and toilet facilities.

HONORABLE MENTIONS

RESEARC

PROJECT Marine Education Center



DESIGNERLake|Flato Architects

LOCATION Ocean Springs, Mississippi

PROJECTAfter Bottles; Second Lives



DESIGNER
ANAcycle design +
writing studio/Rensselaer
Polytechnic Institute

LOCATION Brooklyn, New York and Troy, New York

Brooklyn Senior Affordable Housing

DESIGNEROnly If

LOCATION
Brooklyn, New York



Located on a former industrial site, the Brooklyn Senior Affordable Housing complex designed by Only If consists of 84 rental apartments and community facilities. The building, configured into several blocklike volumes, rests on two wide columns and a circular disk, which contains all of the circulation and services. The middle volume of the building frames a central communal space for its elderly and formerly homeless residents. This double-height loggia is carved

out of the building to become a stage elevated above the city. The public living room will serve as a flexible space where residents can gather, linger, interact, and build a sense of community. Various features will be introduced to support the health of the building's residents, including outdoor exercise equipment and a roof garden. A secondary circulation route—composed of an open and relaxed stair system—will be an active alternative to elevators.

HONORABLE MENTIONS

Counterclockwise from top: Courtesy Only If I Viewpoint Studios/Courtesy SPAN Architecture I Courtesy Inaba Williams

PROJECT 150 Central Park South penthouse



DESIGNERSPAN Architecture

LOCATION New York

PROJECTCourtyard House



DESIGNER Inaba Williams

LOCATION Santa Monica, California

Whitmore Community Food Hub Complex

DESIGNER

NBUILT T

R B A N University of Arkansas Community Design Center

LOCATION Wahiawa, Hawaii



More than 93 percent of Hawaii's food is imported. Such a fact is alarming considering that Hawaii is the most remote inhabited land mass on Earth. Local grocers have a five-day turnaround period of food sourced from global supply chains. The proposed Whitmore Community Food Hub Complex project by the University of Arkansas Community Design Center will not be a typical farmer's market. The 34-acre

complex, made from tilt-wall concrete construction, will serve the island of Oahu by introducing the agricultural infrastructure necessary for community-based food production. Integrated logistical areas will be accompanied by public spaces for the surrounding neighborhoods and for visiting tourists. The site will feature a direct link to downtown Wahiawa.

HONORABLE MENTIONS

PROJECTThe Hydroelectric Canal



DESIGNERPaul Lukez Architecture

LOCATION Boston

PROJECTBrooklyn Navy Yard Master Plan



DESIGNER WXY

LOCATIONBrooklyn, New York

Children's Institute

DESIGNER DSH // architecture LOCATION Long Beach, California



The design of the new, 20,000-square-foot Children's Institute, a regional social services center, promotes intricacy and specificity. DSH // architecture designed the office space by avoiding a clichéd open-plan model; instead, the firm developed a concept that incorporates clustered team work spaces, smaller areas for focused meetings, gathering spaces located for chance encounters, and decompression zones for

quiet meditation. The layout was based on an analysis of mobility patterns, team structures, and the differing needs of distinct clientele. As a new hub for this nonprofit organization, the work environment inspires the innovative thinking and creative solutions needed for its mission: genuine and effective interventions for some of society's most intransigent problems.

HONORABLE MENTION

PROJECT

Courtesy DSH // architecture | Courtesy Corgan

Holdroom of the Future

DESIGNER Corgan

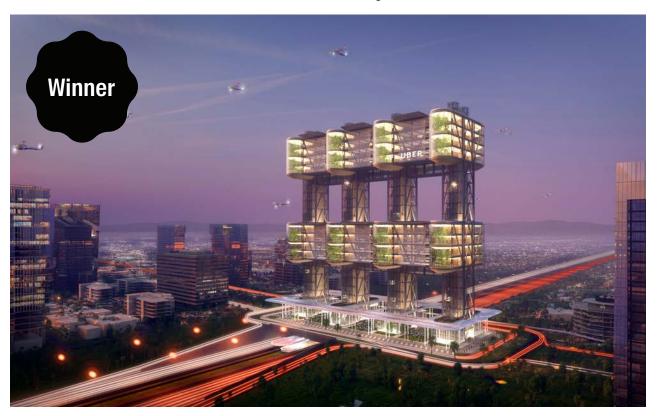
LOCATION

N/A

Uber Sky Tower

DESIGNERPickard Chilton

LOCATION Los Angeles



Pickard Chilton developed the Sky Tower prototype based on Uber's vision for Elevate, an aerial ride-sharing network. The speculative megacapacity hub opts to dock aircraft on modular, moving platforms. A precise sequence allows crafts to land, recharge, board, and position for takeoff within five minutes. A sophisticated louver system, vegetation, and photovoltaics shield the interiors from the sun while capturing solar

energy. Wind turbines and energy recovery systems supply the charging stations. The ground level transit hub offers connections to commuter trains, buses, bikes, and cabs. The autonomous flying shuttles would cruise 1,000 to 2,000 feet above city streets, reaching speeds of up to 200 miles per hour. Passengers would board at set pick-up and drop-off locations, rather than hailing the vehicles like taxis.

Courtesy Pickard Chilton | Courtesy Synthesis Design + Architecture

HONORABLE MENTION

PROJECT
Nansha Scholar's Tower

DESIGNER
Synthesis Design +
Architecture and SCUT
Architectural Design &

LOCATION Nansha, China

Research Institute



Beggar's Wharf Arts Complex

DESIGNERTen to One

LOCATIONRockland, Maine



The Beggar's Wharf Arts Complex is at the heart of a redevelopment design vision commissioned by Rockland City Planning to revitalize the coastal Maine town's brownfield waterfront district. Ten to One conceived of a mixed-use program that incorporates a museum, studios, educational facilities, live-work housing, commercial spaces, and a marina. At the core of the proposal, a main museum structure is set to seamless-

ly blend into the streetscape outside. This main building will be clad in a mushroom-shaped skin composed of cedar wood fins. A series of flexible galleries will unfurl upward through a public procession of theaters, terraces, cafes, and markets. The historic Bicknell Factory Building will be reclaimed as a continuation of the museum and house additional exhibition and event spaces.

HONORABLE MENTION

PROJECT NXTHVN

Courtesy Ten to One | Courtesy Deborah Berke Partners

DESIGNERDeborah Berke Partners

LOCATIONNew Haven, Connecticut



Arizona State University Interdisciplinary Science and Technology Building 7

DESIGNER Studio Ma LOCATION
Tempe, Arizona



The Arizona State University Interdisciplinary Science and Technology Building 7 (ISTB-7) by Studio Ma will be an interdisciplinary science and research complex that incorporates a new generation of sustainable design solutions, as well as climate-responsive, regenerative technologies. ISTB-7 is a next-generation, triple net-zero facility, envisioned as a prototype for a stand-alone, closed loop infrastructure that ultimately produces and collects more energy and water than it

uses. The cross-laminated timber frame building anchors a new research precinct on the Gateway Edge of ASU's Tempe Campus. Wastewater and air is recycled through a central biome located within the facility's massive daylit atrium. Set for completion in 2020, the 258,000-square-foot building will support advanced research in sustainability and robotics to help solve the emerging energy, water, and food crises.

HONORABLE MENTIONS

PROJECT Bedford Stuyvesant Community Innovation Campus



DESIGNERTen to One

LOCATIONBrooklyn, New York

PROJECT 80 Flatbush Public Schools



LOCATIONBrooklyn, New York



Courtesy Studio Ma | Courtesy Ten to One | Luxigon/Courtesy Architecture Research Office

6 Industrial Way Office Park

DESIGNERTouloukian Touloukian

LOCATION
Salem, New Hampshire



The 6 Industrial Way Office Park is a three-story, mixed-use building that will be constructed on a 16-acre site in Salem, New Hampshire. Designed by Touloukian Touloukian, the project reverses the conventional, inwardly focused commercial model by implementing a flexible layout and an indoor/outdoor program that advances human health and wellness. Lumber cut from the site is harvested and brought

to local sawmills to create structural CLT panels that lower the project's carbon footprint. Wooden structural bays provide tenants with an open floor plan that includes large, uninterrupted views of the outdoors. Tenants can come together at a ground-level cafeteria that faces a large lawn space with outdoor seating.

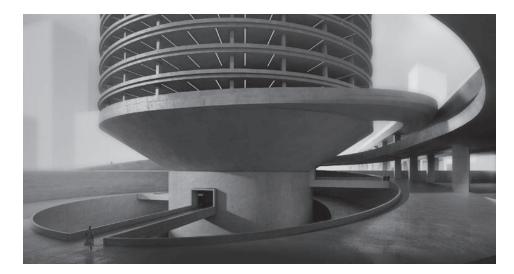
HONORABLE MENTION

PROJECT
Cooling Tower for
Chicago Spire site

DESIGNERGreyscale Architecture

LOCATION Chicago

Courtesy Touloukian Touloukian | Courtesy Greyscale Architecture



The American Construct

DESIGNERMyefski Architects



The American West has long captivated our collective imagination as a landscape of exploration and promise. Its vastness allows for vague scales, distended time, and clandestine programs. This isolated landscape is also home to the nation's military arsenal, testing labs, and disposal sites. A road trip is its inevitable measure. Conceived by Myefski Architects, the American Construct project proposes a series of rest stops, situated

LOCATIONAmerican West



between federal parkland and military territories, that conflate the scenic with the scene. Like the nationalistic constructions of early U.S. highway routes, these waypoints inscribe the sublime with experiential infrastructure, overlooks, and marginal territories. Power and pleasure occupy the same ground. Evidence and the evident conspire to remind and ultimately rearrange the construction of "America."

HONORABLE MENTIONS

PROJECT Urban Canopy



DESIGNERBuro Koray Duman

LOCATION New York

PROJECT Anacostia Water Tower



DESIGNER Höweler + Yoon Architecture

LOCATIONWashington, D.C.

Greers Ferry Water Garden

DESIGNERUniversity of Arkansas Community Design Center

LOCATIONHeber Springs, Arkansas



Developed by the University of Arkansas Community Design Center, the Greers Ferry Water Garden proposal seeks to revive Edward Durell Stone's forgotten plan for a water garden park. Contemporaneous with his design of the Kennedy Center in Washington, D.C., the internationally renowned architect's equally monumental park concept was set to accompany the Greers Ferry Dam in Heber Springs, Arkansas. Stone's design deployed late modernist tropes, combining monumen-

tality and glamour throughout. However, his schematic vocabulary left gaps on matters of terrain passage, native planting, and water as an experiential medium. The updated vision offers a new environmental model for park design. Excess runoff collected through the dam's impoundment of the river can be harvested and strategically recycled throughout the 269-acre water garden to grow new life and create higher-order niche ecologies.

HONORABLE MENTION

PROJECT
Murchison Rogers Park

DESIGNERSurroundings

Courtesy University of Arkansas Community Design Center | Courtesy Surroundings

LOCATIONEl Paso, Texas



EST OF Courtesy Skram **L** 8

When we judged our Best of Products Awards in July, the year was already awash in great design, from Milan's Salone del Mobile and New York Design Week to NeoCon and the AIA conference. Amid this inspirational onslaught, a handful of products emerged as truly innovative, and we are thrilled to celebrate 12 of them here.

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

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

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

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

Gabrielle Golenda and Adrian Madlener



Rosalyne Shieh
Founding
Partner
SCHAUM/SHIEH



Jean Lin Founder Colony



Dung NgoFounder
August Editions



Shaun Kasperbauer Cofounder Souda



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



Gabrielle Golenda Products Editor The Architect's Newspaper

Jury Perspective



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

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

Jean Lin: Independent designers are the most prone to the impact of a changing economy—it affects them

on a micro level. For many of the talents that show at Colony, the difficulty is in determining whether they can grow while staying true to their initial goals. Right now, they might be manufacturing their own furniture. If they decide to hire new people or outsource production, how will they be able to maintain the identity of their practice?

Courtesy Jean Lin

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

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

Jean Lin

- AN: Can these issues also be addressed through aesthetics and form?
- JL: Good design is always about the interaction between an object and the environment it occupies—the people it interfaces with. There are ways that we can talk about social and ecological issues through form and aesthetics. Is the product masculine or feminine? How long does that piece last versus how long will that piece seem appealing? However, I wouldn't say that what's coming out now is a direct visual or formal reflection of everything that's going on in the world. What designers are now taking into closer consideration is how they source material, what companies and vendors they decide to collaborate with, and how they run their businesses. Sometimes, it's simply a question of being active and not apathetic toward the things that are changing in the world around them. That awareness seeps into everything they do.
- **AN:** How do these changes in the way talents work affect trends?
- JL: The talents that are leading the way are now pushing themselves to create timeless pieces. This is a reaction to Instagram culture, the latest and flashiest designs that often look the same, go viral, and get all the attention-but only for a fleeting moment. I love trends and believe they become popular for valid reasons, mainly because they are approachable at the given time. Right now, monolithic forms and earthen jewel tones are all the rage, but next year we could be talking about much more delicate shapes and a different color palette. Trends get pushed to their threshold and spark antitrends that then take over. The designers that show at Colony are using material, but in an aesthetic and formal language that can last much longer.
- **AN:** Do the collectible and art design markets create economic conditions that give independent designers the time and space necessary to develop these types of designs?
- JL: I don't see the collectible design market as something that has a great impact on the wider design industry. It's aspirational and only targeted to the 1 percent of people who are able to afford a luxury item that isn't necessarily functional, and perhaps it's more reflective of artistic expression. What truly pushes designers to innovate is a different kind of high-end market that is educated in the quality of craftsmanship and the value of good design. Emerging designers are finding a comfort-

- able place in the market. The upper middle class, interior designers, and the hospitality industry are starting to appreciate the quality of this output. In turn, there is a demand for beautiful, functional, and well-crafted work that doesn't have to sit on a shelf to be acknowledged.
- AN: You mentioned that interior designers are important clients. This is especially true in New York City, where a strong surge in real estate is keeping the industry busy. How are independent designers faring in other parts of the country?
- JL: This summer, Colony and Design Milk launched an initiative called Coast to Coast to help dispel the misconception that the only design market in the United States is New York. I think that this city is an amazing commercial and creative center for design. I also think that the sentiment that people never have to leave because all the best talents come or sell here is too insular and no longer accurate. We visited Detroit, Nashville, New Orleans, and Santa Fe to get a better understanding of how the independent design movement has expanded. Many local or transplanted talents are becoming a force for good in their communities, helping to change the market and creative landscape. I'm now planning to orient Colony with a broader focus and to incorporate design from different parts of the country.
- AN: The independent design or maker's movement has been going strong for the past 15 years or so. Is there a potential for autonomous talents to collaborate with larger manufacturers and the contract market?
- JL: It would be a challenge. A lot of independent talents have altogether discounted the possibility of collaborating with big companies. The gap between these two areas of design is wider than ever. Unlike in Europe, major manufacturers and design brands in the United States don't have the time to dig in and find talents who aren't on a top 10 list. They're always going to go with the star designers they've worked with before. This reality forces and facilitates independent design companies to grow, out of necessity. However, large companies definitely look to young and emerging talents as a resource, even if they don't give credit where credit is due. As independent practices become a stronger commercial force, this will happen even more. The good news is that consumers are also seeing the value of well-made furniture and product design, even if it has to be sold at a higher price point.

Baths



TethysSonobath

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

www.sonobath.com

Facades





Tensile Fabric Mesh Facade Screens Structurflex

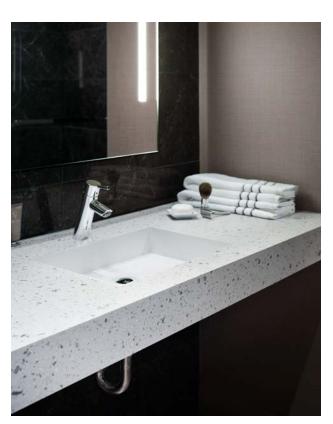
A Rice University parking garage (left) blends into its oak grove surroundings thanks to a series of tensile fabric mesh screens enveloping its facade. An alternative to perforated metal cladding, this custom solution was developed by Structurflex using UV ink and printing processes. Having withstood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

All Images courtesy of respective manufacturers unless otherwise noted

structurflex.com

BEST OF PRODUCTS

Finishes + Surfaces



Terrazzo Patterns

Formica

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

formica.com

HVAC

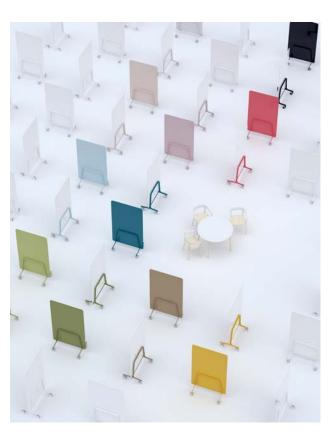


NRCB Combination Boiler Noritz

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

noritz.com

Interior Furnishings - Commercial



Q! Springboard

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

springboard-us.com

Interior Furnishings - Residential



Wyandotte Guest Chair Skram

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

skramfurniture.com



BEST OF PRODUCTS

Kitchens



+VenovoPoggenpohl

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

poggenpohl.com

Lighting + Electrical



Filigrana Light Established & Sons

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

establishedandsons.com

Openings



Inetgrated Rolscreen Pella Corporation

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

pella.com



Outdoor



PlayCubes Playworld

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

playpower.com



BEST OF PRODUCTS

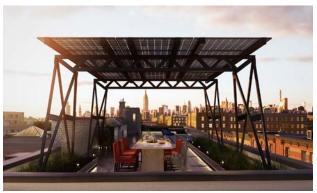
Smart Home Systems



Solar Canopy Brooklyn SolarWorks

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

brooklynsolarworks.com



Textiles



Acoustic Drapery CollectionDesigntex

Open-plan offices are noisy, and in turn they can hinder productivity. Designtex has engineered the new Acoustic Drapery window-covering collection using a non-woven felt material that absorbs sound. The collection includes the Acoustic Baleen, Acoustic Glace, and Acoustic Lumin drapes. When applied as a window treatment, this covering does not block out natural light. This versatile innovation was made possible thanks to research conducted at Empa, the Swiss Federal Laboratories for Materials Science and Technology.

designtex.com

RESOURCE

100 Barclay p. 62

ARCHITECT OF RECORD: Ismael Leyva Architects STRUCTURAL ENGINEER: Severud Associates

CODE CONSULTANT: JM Zoning **FACADE:** Frank Seta & Associates

LIGHTING: PHT Lighting

1217 Main Street p. 63

CLIENT: Headington Companies

ARTIST: Jorge Pardo

STRUCTURAL ENGINEER: Armstrong-Douglass

CONTRACTOR: Hill & Wilkinson

GLASS: Saint-Gobain

LIGHTING: Ecosense, Lumenpulse, Lithonia,

Beghelli, Finelite, and Acolyte

15th St p. 48

ENGINEER: Strandberg Engineering

MILLWORK: Tom P. Clossey and Rutherford Studio

GLASS: Marvin Windows and Doors

ACOUSTICS: Charles M. Salter and Associates

LIGHTING: Flos, Moooi

260 Kent p. 69

STRUCTURAL ENGINEER: Rosenwasser Grossman

DEVELOPER: Two Trees **GEOTECHNICS:** GeoDesign

FACADES: Vidaris

DIGITAL FABRICATOR: Gate Precast/Oak Ridge

National Laboratory

6 Industrial Way Office Park p. 81

STRUCTURAL ENGINEER: Studio NYL
LANDSCAPE ARCHITECT: Halvorson Design
LEED CONSULTANT: Resilient Buildings Group

Amazon Spheres p. 24

STRUCTURAL ENGINEER: Magnusson Klemencic

Associates
FACADE: Enclos

STEEL: Supreme Group

GLASS FABRICATOR: Northwestern Industries LANDSCAPE ARCHITECT: Site Workshop

Arakawa and Madeline Gins: Eternal Gradient p. 22

CURATORS: Irene Sunwoo and Tiffany Lambert GRAPHIC DESIGN: Eline Mul and Justin Sloane METALWORK: Navillus Woodworks, -ism Furniture

VINYL: Color X

Arizona State University Interdisciplinary Science and Technology Building 7 p. 80

CLIENT: Arizona State University **RENDERINGS:** Beauty and the Bit

Beggar's Wharf Arts Complex p. 79

CLIENT: City of Rockland Planning Department **COLLABORATOR:** MRLD Landscape Architecture + Urbanism

Brooklyn Aozora Gakuen p. 40

GENERAL CONTRACTOR: Bellwood Construction MECHANICAL, PLUMBING, AND ELECTRICAL:

Tan Engineering LIGHTING: Lightful

Brooklyn Senior Affordable Housing p. 75

EXECUTIVE ARCHITECT: RKTB Architects
STRUCTURAL ENGINEER: Reuther+Bowen

MEP ENGINEER: Glickman Engineering Associates

LIGHTING: Dot Dash

Children's Institute p. 77

CONTRACTOR: RBC Construction
DEVELOPER: Omninet Capital
BRANDING: Free Range
MILLWORK: B&G Millworks
LIGHTING: Luminesce Design

Confluence Park p. 28

STRUCTURAL ENGINEER: Architectural Engineers

Collaborative

CONCRETE: Vulcan Materials Company
PETAL FORMWORK: Kreysler & Associates
LANDSCAPE ARCHITECT: Rialto Studio
RECLAIM WATER SYSTEM: One Texas Water

Cyclopean Cannibalism p. 68

COLLABORATOR: Quarra Stone Company

STRUCTURAL: Caitlin Mueller

ACKNOWLEDGEMENTS: Massachusetts Institute of Technology, MIT Sloan Latin America Office, MIT HASS Fund, Marion and Jasper Whiting Foundation

Daniels Building p. 58

ARCHITECT OF RECORD: Adamson Associates

Architects

HERTIAGE CONSULTANT: ERA Architects STRUCTURAL ENGINEER: Entuitive Corporation MECHANICAL AND PLUMBING: The Mitchell Partnership ELECTRICAL, DATA, AV, AND LIGHTING: Mulvey Banani International

Expensify Headquarters p. 38

STRUCTURAL ENGINEER: KPFF Consulting Engineers

METALWORK: Hanset Stainless

PLASTIC LAMINATE: Formica and Arborite FLOORING: Kährs, Masland Carpets, Milliken &

Company, Shaw Contract

LIGHTING: Schoolhouse Electric, Tom Dixon Lighting, BuzziSpace, Cerno Group, Luceplan, Nemo, and Roll

& Hill

FLEX p. 32

CLIENT: PortRed

STRUCTURAL ENGINEER: SCE Consulting Engineers **CIVIL ENGINEER: KPFF Consulting Engineers** LANDSCAPE ARCHITECT: Lango Hansen LIGHTING: Biella Lighting Design

Folding Planes Garden p. 54

LANDSCAPE CONTRACTOR: Kevens Landscape Co **CONCRETE: AZ Concrete Works BUILDING ARCHITECT: A-I-R**

Greers Ferry Water Garden p. 83

CLIENTS: Cleburne County Economic Development Corporation and Arkansas Natural Resources Commission

SPONSORS: National Endowment of the Arts, Arkansas Natural Resources Commission, and Entergy Arkansas

Hunan Slurp p. 44

PROFESSIONAL ENGINEER: Lam & Lam Engineering

Hunter's Point South Waterfront Park p. 56

PRIMARY CONSULTANT, INFRASTRUCTURE DESIGN, STRUCTURAL, CIVIL, AND LIGHTING ENGINEER: Arup

MARINE ENGINEER: CH2M

ELECTRICAL ENGINEER: A.G. Consulting **ENVIRONMENTAL ENGINEER: YU & Associates**

ART: Nobuho Nagasawa

Jack Erwin Flagship Store p. 42

METALWORK AND INSTALLATION: Architectural Grille and Travis Fitch

NVIDIA Headquarters p. 30

CIVIL ENGINEER: Kier & Wright

STRUCTURAL ENGINEER: Nishkian Menninger **ELECTRICAL ENGINEER:** Redwood Electric Group **MECHANICAL ENGINEERS:** ACCO Engineered Systems

and Taylor Engineering

ACOUSTICS AND AUDIO VISUAL: Charles M. Salter

Associates

New York Dermatology Group Integral Health & Wellness p. 46

STRUCTURAL ENGINEER: The Eipel Engineering Group **CONTRACTOR:** Michilli Construction + Consulting **CODE CONSULTANT:** Holmes Keogh Associates

MILLWORK: Paolo Cassina LIGHTING: Fisher Marantz Stone

Orchid Educational Pavilion p. 36

GLASS: Saint-Gobain STEEL: Aceros de Monterrey

CONCRETE: Cemex **HARDWARE:** Aluvisa

Phoenix Biomedical Sciences Partnership Building, University of Arizona p. 80

GENERAL CONTRACTOR: DPR Construction/Sundt Joint Venture

STRUCTURAL ENGINEER: John A. Martin & Associates

CIVIL ENGINEER: Dibble Engineers

LANDSCAPE ARCHITECT: Colwell Shelor Landscape

Architecture

LIGHTING: Kaplan Gehring McCarroll Architectural

Lighting

Public Sediment for Alameda Creek p. 71

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

Runaway p. 72

COMMISSION: Museum of Contemporary Art Santa

Barbara

ENGINEERING: Nous Engineering
METAL FABRICATION: Metal Arts Foundry
POWDER COATING: Williamson Ocean

San Francisco Art Institute at Fort Mason p. 64

CIVIL ENGINEERING: Moffatt & Nichol BUILDER: Oliver and Company

MEP/EP: Integral Group

ACOUSTICS: Charles M. Salter Associates
THEATER DESIGN: Auerbach Pollock Friedlander

Saxum Vineyard Equipment

Barn p. 34

ENGINEER: SSG Structural Engineers

CONTRACTOR AND METALWORK: Rarig Construction

CONCRETE: Garrett Thiessen Construction **MILLWORK**: Benchmark Woodworks Co

MEP/EP AND SOLAR: Power and Communications

Engineering ROOF: Lumos Solar

Schomburg Center for Research in Black Culture p. 18

STRUCTURAL ENGINEER: Robert Silman Associates
MEP ENGINEER: Plus Group Consulting Engineering
CIVIL ENGINEER: Leonard J. Strandberg and Associates
LIGHTING DESIGN: Richard Shaver Architectural
Lighting

HISTORIC PRESERVATION: Li/Saltzman Architects

Spectra, Coachella p. 60

CLIENT AND COLLABORATOR: Coachella Festival of Music and Arts

ENGINEER: DP Squared FACADE: Perspex

St. Thomas / Ninth p. 52

CONTRACTOR: Edifice Builders

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

Terreno House p. 50

CONTRACTOR: Felipe Nieto ENGINEER: Grupo SAI

LANDSCAPE ARCHITECTS: Hugo Sánchez and

Tonatiuh Martínez

METALWORK AND WOODWORK: Óscar Nieto

The Lobster Club at the Seagram Building p. 61

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

Transart Foundation p. 20

STRUCTURAL ENGINEER: Zia Engineering & Environmental Consultants
CONTRACTOR: Welch Construction
LIGHTING DESIGNER: Lighting Associates
CUSTOM NOOK FABRICATION: Jeff Jennings and Steve Croatt

CUSTOM STEEL WINDOWS: Cedar Mill Co.

Uber Sky Tower p. 78

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

Whitmore Community Food Hub Complex p. 76

CLIENT: Hawaii Department of Agriculture, Agribusiness Development Corporation

Thank you to all the firms, individuals, and institutions who submitted their projects to AN's Best of Design Awards 2018.

5G Studio Collaborative ABA Studio Abell + Crozier Architects AC Martin Adrian Smith + Gordon Gill Architecture **AECOM** Aidlin Darling Design Alanoud Al-Sahhaf AlbertOrozco.Co Alex Wong Alhadeff Architects Alley Poyner Macchietto Architecture Alterstudio Architecture Alvisi Kirimoto Amalgam Studio Amenta Emma Architects **AMMOR Architecture** ANAcvcle design+writing studio Andre Kikoski Architect Andrew Franz Architect **Anmahian Winton Architects** Aranda/Lasch ARC/ Architectural Resources Cambridge archimania Architectural Resources Group Architecture AF Architecture Research Office Architensions Aria Group Architect Arya Group Ashley McGraw atelierRISTING Atkin Olshin Schade Architects AUX Architecture Axis Mundi Design Bade Stageberg Cox **Bailev Edward** Baran Studio Architecture BarlisWedlick Architects Bates Masi Architects

Beinfield Architecture Belzberg Architects Bentel & Bentel, Architects/Planners Bercy Chen Studio BerlinRosen **Bestor Architecture** Best Practice Architecture **BFDO Architects BG Studio International Biber Architects BKSK Architects**

BCV Architecture + Interiors

Beebe Skidmore Architects

bDot architecture

Behnisch Architekten

Black Twig Communications Blanchard Fuentes Design Blaze Makoid Architecture

BLDGS BNIM

Bohlin Cywinski Jackson Bonetti/Kozerski Architecture **BOSIUA**

Brandon Architects Brandon Haw Architecture Breitner Ciaccia -

Office of Architecture brg3s architects **BROISSIN**

Bruner / Cott Architects Buro Koray Duman Architect Camron PR

Cannon Design

Caples Jefferson Architects Carpenter Sellers Del Gatto Architects

Carrier Johnson + CULTURE Cary Bernstein Architect

CCY Architects CetraRuddy Architecture

Chad Kraus

Christopher Gardner Clay Holden Architects Clayton & Little Architects Cline Bettridge Bernstein

Lighting Design

Clive Wilkinson Architects CMG Landscape Architecture CO Architects Cohesion Studio Colwell Shelor

Landscape Architecture Contegiacomo and

Associates - Architects

Convene

COOKFOX Architects

Corgan COS

Coscia Moos Architecture

CPDA arquitectos Crypton

CTY Studio **Cultured Stone** Cummins Cuningham Group D'Aquino Monaco

Darshana Kulkarni Dash Marshall **Dattner Architects** David Gauld Architect Davidson Rafailidis

de-SPEC

Deborah Berke Partners Desai Chia Architecture Design, Bitches **DESIGN EARTH**

Design for Good

Diamond Schmitt Architects

DiG Architects DMAC Architecture DNA Strategic Consulting Dream The Combine DSH // architecture **Dutton Architects**

DXA Studio Dünn Lightweight Architecture Eastlake Studio

Ecosystem Sciences

Eco-SCI **EHDD**

Ehrlich Yanai Rhee Chaney

Architects Eldorado Stone Eleonora Orlandi

Elkus Manfredi Architects

Elliott + Associates Architects

EL Studio

emerymcclure architecture

Ennead Architects

Erdy McHenry Architecture Eric Rosen Architects

Eskew+Dumez+Ripple

Estiluz USA EwingCole **EXTENTS**

Facilities Design Group

FastStart PR **FAStudio**

Faulkner Design Group Feldman Architecture Fentress Architects Fernanda Canales FGP Atelier **Field Operations** Focus Lighting

Fong & Chan Architects Form4 Architecture Form Found Design Fougeron Architecture

Frederick William Hoag Architect

FreelandBuck French 2D

Future Expansion Architects

FXCollaborative GBBN Architects Gensler

Geoffrey von Oeyen Design Georgia Institute of Technology

GLD Architecture

Gluckman Tang Architects

Gracia Studio

Graham Baba Architects **GRAYmatter Architecture** Gray Organschi Architecture

GREC Architects Greyscale Architecture **GRT Architects**

G&S Business Communications

Grupo ARKHOS **Handel Architects**

Hanrahan Meyers Architects

haptiKB HASSELL

Hausman Communications Heliotrope Architects Henning Larsen

HGA

Hickok Cole Hill West Architects **HK Associates**

Hocker Design Group

HOK

Holst Architecture **Hufft Projects** Hyperlocal Workshop Hyphae Design Laboratory Höweler + Yoon Architecture I-Kanda Architects

ICRAVE ikd

Ikon.5 Architects Inaba Williams

INC Architecture & Design Indiana University School of Art,

Architecture and Design Ismael Leyva Architects IwamotoScott Architecture Jacobsen Architecture

Jaklitsch / Gardner Architects James Carpenter

Design Associates James Skarzenski Janice Parker

Landscape Architects

JGMA

John Ciardullo Associates

Johnson Fain Jonah Merris Joshua Zinder

Architecture + Design

JSA

Julia Jamrozik and Coryn

Kempster K/R Architects Kallista Kar Ching Chan Karla Otto

Kastrop Group, Inc. Architects Kennerly Architecture & Planning

Kevin Daly Architects KEVIN HIRTH CO. Khanna Schultz KNE studio

Koning Eizenberg Architecture Kuth/Ranieri Architects L'Observatoire International

L/AND/A Lacuna Design Lake|Flato Architects LA-Más

Lazor / Office Lebel & Bouliane

Architecture + Design Leddy Maytum Stacy Architects Lee H. Skolnick Architecture +

Design Partnership Leers Weinzapfel Associates Legat Architects

Leica Geosystems Lemay + Toker

Leona Leona Architecture LERA Consulting Structural Engineers Leroy Street Studio **LEVER Architecture** LG& Design Associates Lionheart Capital Lorcan O'Herlihy Architects M-Projects MAGO AID Marble Fairbanks MARC FORNES / THEVERYMANY Marcy Wong Donn Logan Architects Mark Cavagnero Associates Mark Odom Studio Marlon Blackwell Architects Martin Brudnizki Design Studio Marvel Architects MASS Design Group Matiz Architecture and Design Matter Design Matter of Architecture Practice MdeAS Architects Merge Architects Mermet USA Metcalfe Architecture & Design Michael W. Folonis Architects MILLIØNS Minimaliste M Moser Associates Mockett Modus Studio Moneo Brock Montalba Architects Mork Ulnes Architects Morris Adimi Architects MQ Architecture & Design Murray Legge Architecture Myefski Architects, Inc. NADAAA Nelligan White Architects **NEMESTUDIO** Neolith

New Practice Studio NEWSUBSTANCE Nick Deaver Architect Norman Kellev, LLC **ODA New York ODP Architects OFFICE 52 Architecture** office ca Office of Architecture OJB Landscape Architecture Omgivning

Oppenheim Architecture **Overland Partners** P-A-T-T-E-R-N-S Page Southerland Page PARA-Project Partners by Design Patrick Tighe Architecture Paul Lukez Architecture Pavette Perkins+Will Perkins Eastman Pfau Long Architecture Pfeiffer Pickard Chilton PLANT Architect PLUS-SUM Studio **PPG Industries** Practice for Architecture and Urbanism (PAU) Pure+FreeForm Quinn PR R & R Studios RAD-UM RAD LAB Rafael de Cárdenas / Architecture at Large **RALLY** Rapt Studio Related Companies Rensselaer Polytechnic Institute Renzo Piano Building Workshop Revery Architecture REX Ricardo Munoz Richter Architects Rios Clementi Hale Studios **RMW Architecture & Interiors** Robert A.M. Stern Architects Robert Becker

Robert Kahn Architect Roberto Bucheli Rockwell Group Roschmann Steel & Glass Constructions Ross Barney Architects Ross Drulis Cusenberv **Architecture Rottet Studio** Runa Workshop Ryall Sheridan Architects Ryan Salvatore Design S9 Architecture SAFTI FIRST SAOTA Sara Hanna Savannah College of Art & Design SAW // Spiegel Aihara Workshop

SCAPE Studio SCHAUM/SHIEH Schiller Projects SCI-Arc Sciame Construction SGA Architecture Shalmali Wagle Sharif, Lynch: Architecture SHED Architecture & Design Shimoda Design Group **SHoP Architects** Signum Architecture Skylab Architecture Slade Architecture SmithGroup **Snow Kreilich Architects** Solomon Cordwell Buenz (SCB) SOM Sosolimited Spacesmith SPAN Architecture SPF:architects Spivak Architects SPORTS Collaborative Square Feet Studio SRG Partnership STADT Architecture Standard Architecture Stantec Steinberg Hart Stephen Yablon Architecture Steven Holl Architects Steven Kratchman Architect

STOA Architects Straughn Trout Architects studio:indigenous Studio Ames Studio B Architecture + Interiors Studio Gana Studio Joseph Studio Ma Studio Melee Studio Modh Studio Mun Studio North StudioVARA STUDIO V Architecture

studioWTA Sundial Studios Architecture & Design Sun Valley Bronze Surroundings Studio SUZUMORI ARCHITECTURE Synecdoche Design Studio Synthesis Design + Architecture T+E+A+M

T-Design Architecture **TAKTL**

TEN Arquitectos

Ten to One The Iva Agency The Lawrence Group The Living

The Miller Hull Partnership The Open Workshop Therese Kelly Design

Tillett Lighting Design Associates

Touloukian Touloukian **TPG Architecture** Trespa North America Tsao & McKown Architects U+B Architecture and Design University of Arkansas

Community Design Center University of California, Berkeley

University of Kansas UpSpring PR **USAI** Lighting **USModernist**

Utile Architecture & Planning Valerio Dewalt Train Associates Vinci Hamp Architects

Virserius Studio Vitro Architectural Glass Vladimir Radutny Architects **VP+C Partners**

V Three Studios Walt Disney Imagineering W Architecture & Landscape Architecture

Warren Techentin Architecture

WD Partners WE-DESIGNS Weiss/Manfredi

Wentworth Institute of Technology

wHY Architecture WilkinsonEyre William Kaven Architecture

WSA-PR

William McLindon Williamson Williamson Wilson Associates Woods Bagot WPM Engineering Wrap Architecture Wray Ward

WXY Architecture + Urban Design

XS Space Yabu Pushelberg Yale University, Center for Ecosystems in Architecture

YKK AP America Zaha Hadid Architects ZeroEnergy Design

Zeterre Landscape Architecture

ZGF Architects



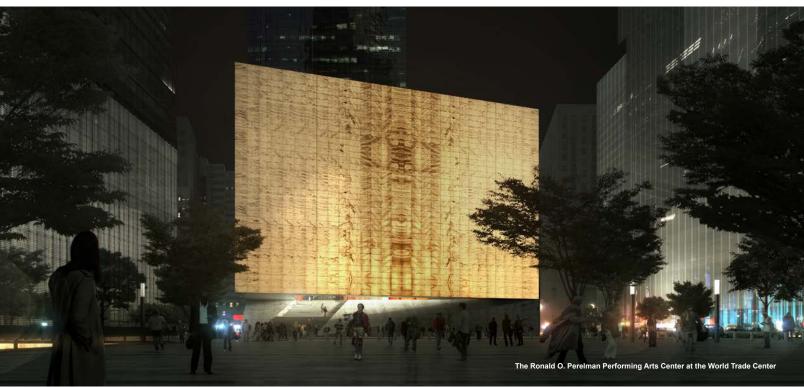
One Architecture & Urbanism

Only If

For next year's AN Best of Design Awards, please visit: www.archpaperawards.com/design







The Shed NYC

Architects: Diller Scofidio + Renfro, in collaboration with Rockwell Group

The Ronald O. Perelman Performing Arts Center at the World Trade Center

Design Architect: REX Executive Architect: Davis Brody Bond

The Studio Museum in Harlem

Architects: Adjaye Associates Cooper Robertson



