



THE AMERICAN INSTITUTE OF ARCHITECTS

# 美国建筑师协会 2010~2012 获奖作品集

AIA 2010~2012 DESIGNS FOR THE NEW DECADE

美国建筑师协会/编 常文心/译

辽宁科学技术出版社





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THE AMERICAN  
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## FOREWORD

### 前言

Since 1949, the American Institute of Architects has encouraged design excellence through its Institute Honors Awards program. Hundreds of projects, firms, and architects have been honored for their ingenuity in a range of categories. Yet, all of them have achieved the same high standard of rigor, clarity, and spirit.

The projects that were premiated in 2010, 2011, and 2012 are no different and speak to the quality of global architectural production in the first decade of the new century. They also speak to a few interrelated themes: regional adaptation to climate, soil, infrastructure, and culture; a sense of context and place that drives the project, conceptually; a strong desire on the part of the design architect to balance the building typology with local tradition and community.

Of course, there are some global themes that connect the work here, however diverse it may be: the urgency of finding sustainable solutions, the economy of systems-thinking in design, and the urbanity of public spaces to bring us all together.

As you learn more about these projects, consider the whole to be a survey of talent and a good overview of the quality that an AIA member brings to the project at hand. Naturally, the scale of work in countries like China is much larger than in the United States. But, the finer grain work that happens in the United States represents a living laboratory – constantly examining, re-examining, building, and evolving. I think you'll understand more fully what that laboratory looks like as you mine the pages of this book.

*Robert A. Ivy, FAIA  
Executive Vice President/Chief Executive Officer  
The American Institute of Architects*

自 1949 年起，美国建筑师协会就通过美国建筑师协会荣誉奖项目来鼓励优秀的设计。成百上千的项目、公司和建筑师因他们的出色表现被授予了不同类别的奖项。但是，他们都达到了同等高度的精确、明晰和精神。

2010、2011 和 2012 三年的获奖项目同样如此，彰显了本世纪首个十年全球建筑的质量。同时，他们还代表了一系列相关联的主题：针对气候、土壤、基础设施和文化的区域性改革；驱动项目的情境感和地方感；设计建筑师对平衡建筑类型和当地传统及社群的强烈愿望。

当然，一些全球化主题连接了这些项目，尽管主题可能各有不同：找到可持续解决方案的紧迫性、设计中系统思考的经济性以及将我们带到一起的公共空间的城市风格。

当你深入了解这些项目时，请将它们看作是才智的反馈和美国建筑师协会成员们所设计项目的整体质量总览。很自然地，中国的项目规模要远大于美国。但是美国项目更好的质感代表了一个鲜活的实验室——不断地检查、再检查、建造和进化。阅读本书，我相信你会更完整地理解这个实验室。

——罗伯特·A·艾维（美国建筑师协会会员）  
执行副主席 / 首席执行官  
美国建筑师协会



The Institute Honor Awards program of The American Institute of Architects encourages distinguished design by recognizing it and celebrating its architects. Yet this is only part of the meaning of this awards program, as a study of the recipients from 2010 through 2012 will reveal. It is a striking representation of where architecture stands today and where it promises to lead.

The importance of this portfolio is not limited to the architect, whose natural preoccupation is design, nor is it limited to the critic. It is not limited to engineering or construction, which are both guided by and informed by the design process.

Architecture is about making and re-making of the physical environment in which we live, work, play, and learn. It's about designing at all scales and inspiring others to think from the spoon to the city, to paraphrase the architect Ernesto Rogers. It's about the synthesis of past lessons and today's aspirations for the benefit of future generations.

Since its inception in 1857, the AIA has helped advance all of these ideas for an architecture profession in service to society. As it neared its centennial anniversary, the Institute's leadership realized that encouraging good design among its members was not enough; it must also encourage public notice and acclaim for good design if the profession was to continue making a difference in the built environment.

In 1948, at the convention held in Grand Rapids, Michigan, the AIA Board of Directors formed a committee to bring before the Institute a concrete proposal for an honor awards program centered on current work.

A year later, in 1949, the AIA launched its Honor Awards for Current Work program.

There are two main ways of narrowing the field of entrants in an awards program – by membership type and by awards category. The AIA diligently experimented with both. At first, organizers solicited only corporate members of the Institute to submit. By 1950, they lifted that restriction and accepted entries from anyone legally entitled to call themselves an architect. Over the next few years, the program was governed by categories rather than membership type. Those categories (based on building type) rotated annually based on the AIA Board or Executive Committee's recommendations based on what was most desirable for the upcoming annual convention: schools, churches, hospitals, residences, commercial buildings, and so on.

But, as Edmund Purves, FAIA, the consulting director for the AIA's awards program in 1962 acknowledged, even this arrangement had its limitations. "The categories were poorly balanced one with another," noted Purves, "and there were one or two rather sad occasions when the category failed to achieve a single mention. Unexpectedly the use of categories became a rather invidious restriction."<sup>ii</sup> The Honor Awards were opened to any type of architecture.

One of the first Honor Award recipients was Skidmore Owings and Merrill for Lever House in New York. Completed in 1952, the building is now regarded as the quintessence of International Style office buildings, certainly owing to its appearance, but also to its commitment to a civic ideal. While an office building's "public plaza" is commonplace today, Bunshaft and de Blois set a generous standard here that remains, in many ways, peerless. Design architects Gordon Bunshaft, FAIA, and Natalie de Blois, FAIA, incorporated New York's first curtain wall system, making Lever House an engineering touchstone as well as an icon of Modernism.

Over the years, additional sub-categories have come and gone, such as the Bartlett Award to recognize Barrier-Free Architecture in the early 1970s, before handicapped access was a legal requirement. One of the notable recipients of the Bartlett Award was Louis Kahn, FAIA, for his Kimball Museum of Art in Fort Worth, Texas in 1975. The Kimball's 16 cycloid vaults, spread out over one level make it a model of accessibility. It's also a model of innovation and collaboration. From the skylight baffles (which diffuse the sun evenly to produce a silvery glow) to the surrounding landscape, Kahn worked closely with the engineer August Komendant, the landscape architect George Patton, and the lighting designer Richard Kelly to create what is regarded as a critical turning point in museum design.

In some cases, buildings have repeatedly surfaced as touchstones of good design for generations of architects. The Santa Monica home of Frank Gehry, FAIA, which he renovated (for the first time) in 1978, received an honor award in 1980. In 2012, it emerged in the award rolls again to receive the AIA 25 Year Award. The irony, of course, is not lost – for such a modest highly personal project, constructed with unglamorous materials on a shoestring budget, to have lasting impact and widespread significance is a testament to Gehry's particular talent.



Architecture's ability to adapt, as evinced by Gehry's home, was not lost on awards organizers, either. A separate division for "Extended Use" was added in the early-1980s to recognize the reuse of historic structures and restoration. In 1994, categories to recognize Interior Architecture and Regional and Urban Design were also added. Inclusiveness aside, the focus of the Institute Honor Awards has remained singular – to recognize the best examples of contemporary architecture.

In the pages of this book, the AIA presents recipients in the Architecture, Interior Architecture, and Regional and Urban Design categories within the Institute Honors Program. The breadth of architectural production is on full display here in a series of fine projects completed in the first decade of the 21st century. These projects are standard bearers for good design, in keeping with the mission of the AIA's awards programs. But, each one also represents the fruits of a collaborative and rigorous design process. In doing so, they transcend our expectations for what architecture can achieve.

美国建筑师协会荣誉奖项目通过对优秀设计进行认证并表彰其建筑师来鼓励更多的优秀设计。但是，通过对2010年到2012年之间获奖者的研究，你会发现，这仅是该奖项意义的一部分。它代表了当今建筑的水平以及建筑未来的走向。

荣誉奖的重要价值不仅局限于建筑师（他们的职业就是设计）、评论家、工程或建设（这二者通过设计流程而得到指导）。

建筑师对我们生活、工作、娱乐和学习的环境的创造和再创造过程。它包含一切层面的设计，激发人们从城市的角落一直思考到重新诠释建筑师厄耐斯特·罗杰斯的作品。它是对过去经验的整合，也是对下一代的启发。

自1857年创建以来，美国建筑师协会就一直帮助促进建筑对社会的服务。在协会进行百年纪念的时候，协会的领导人认识到了单单鼓励其成员的优秀设计已经不够，协会必须还鼓励公众对好设计的认证。协会的任务是持续让建成环境与众不同。

1948年，在密歇根州大急流城所举办的会议中，美国建筑师协会董事会成立了一个委员会，具体地提出了当前作品荣誉奖奖励方案。

一年之后的1949年，美国建筑师协会启动了当前作品荣誉奖项目。

有两种主要方式来缩小奖项的参赛者——以会员为限制，或者以奖项分类来限制。美国建筑师协会对两种方式都进行了试验。首先，组织者只向协会的企业成员寻求参赛作品。1950年起，他们降低了限制，开始接受所有合法建筑师的作品。在之后的几年中，荣誉奖项目通过奖项分类来进行限制。这些分类（以建筑类型为基础）根据美国建筑师协会董事会或执行委员会的推荐而逐年变化，以来年的建筑师大会主题为基础，例如：学校、教堂、医院、住宅、商业建筑等。

但是，正如1962年美国建筑师协会荣誉奖项目的咨询总监艾德蒙·普尔维斯所说，这种安排也有局限。“这些分类十分不平衡”，普尔维斯称，“有时候某个分类甚至无法选出一个提名作品。分类的运用相当不公平。”<sup>ii</sup> 荣誉奖应该对所有建筑类型开放。

第一批荣誉奖获奖作品之一是SOM事务所设计的纽约利华大厦。建筑完成于1952年，被认为是国际风格办公楼的典范，这主要归功于它的外观和它对市政典范的贡献。现在，办公楼前的“公共广场”已经司空见惯，戈登·邦夏和纳塔利·布洛瓦在这里建立了标准。从很多方面上讲，这座建筑都无与伦比。设计是建筑师邦夏和布洛瓦引进了纽约的第一个幕墙系统，让利华大厦成为了工程试金石和现代主义的标志。

多年以来，额外的附属分类变化不定。例如：20世纪70年代早期的巴特利特奖用于认证无障碍建筑，当时无障碍入口还没被列入法规要求。巴特利特奖的得主之一金博尔设计的16摆线拱顶。建筑的各个部分都设在同一平面，成为了可达性的典范。它还是创新和合作的典范。从天窗挡板（挡板能够漫射阳光，打造银色的光晕）到周边景观，卡恩与工程师奥格斯·特·科曼丹特、景观设计师乔治·巴顿以及灯光设计师理查德·凯利紧密合作，创造了博物馆设计的转折点项目。

在某些情况下，建筑不断地成为建筑师们的好设计试金石。弗兰克·盖里的圣塔莫尼卡住宅建于1978年，并于1980年获得了建筑荣誉奖。在2012年，它重新进入到了获奖名单中，获得了美国建筑师协会25年奖。这样一座以单调材料和紧缩预算建造的低调的私人项目竟然拥有持续的影响力和广泛的意义，体现了盖里的独特天赋。

正如盖里住宅所显示，建筑的适应能力不会不被奖项的组织者所注意。20世纪80年代，荣誉奖添加了“扩建”类别，拥有认证历史建筑的重新利用和翻修项目。1994年，荣誉奖还添加了室内设计和区域与城市规划两个奖项。尽管荣誉奖具有很强的包容性，它的焦点始终如一——认证现代建筑的最佳例证。

本书呈现了美国建筑师协会建筑、室内设计和区域与城市规划荣誉奖的获奖作品。本书以21世纪首个十年的一系列优秀项目充分展现了建筑作品的广度。这些项目好设计的倡导者，与美国建筑师协会的任务相一致。但是，每个项目都是合作与精密的设计流程的结果。它们超出了我们对建筑的期待。

i. Adapted from Philip Will, Jr.'s forward and Edmund R. Purves, FAIA's, introduction to *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961*. Baltimore: Johns Hopkins University Press (1962): 5-7, 29-30.  
ii. Purves, Edmund R., FAIA, "The AIA 'Honor Awards for Current Work' and its Juries," in Wolf Von Eckardt (ed.), *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961*. Baltimore: Johns Hopkins University Press (1962): 30.

i. 选自 Philip Will, Jr.'s forward and Edmund R. Purves, FAIA's, introduction to *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961*. Baltimore: Johns Hopkins University Press (1962): 5-7, 29-30.  
ii. 选自 Purves, Edmund R., FAIA, "The AIA 'Honor Awards for Current Work' and its Juries," in Wolf Von Eckardt (ed.), *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961*. Baltimore: Johns Hopkins University Press (1962): 30.



## INTRODUCTION

Peer recognition drives professional excellence. That's true in every profession and in all creative endeavors – and architecture uniquely draws from both of those worlds. It is bound by the ethical codes, rigorous training, and licensure process like law or medicine; it is also the art of building in service to the global population. Although the demographics of its membership have shifted over time, the American Institute of Architects has always represented the professionals who practice this art. The AIA's Institute Honor Awards program annually chronicles excellence in thinking, collaboration, and ultimately, design.

In the pages that follow, the AIA recognizes three years worth of award recipients across four categories: architecture, interior architecture, regional and urban design, and its esteemed Twenty-five Year Award. On one hand, these projects from 2010, 2011, and 2012 constitute a snapshot of architectural production – a moment in time and a record of “excellence” in that moment. On the other hand, it is a snapshot that speaks more broadly about evolving design trends – what has come before, in the first decade of the 21st century, and what we might expect more of in the following decade. As one juror noted, these projects were selected from a portfolio of exceptional work that survived rigorous critique, discussion, site visits, and extensive deliberations. Although all of the entries were conceived with passion and commitment, those that garnered an award uniquely demonstrated a single, compelling idea and purpose. In essence, they constitute design excellence both in this moment and despite the vicissitudes of an age-old art form.

Across the four categories contained in this book, there are some constants worth noting: projects are considered individually within their categories, rather than relatively to other projects in the same category. Projects must also be more than simply unique or interesting; they must be attentive to their contexts and the environmental issues that deeply affect us all. However, each entry in the Institute Honor Awards program is judged against the degree to which it has met the category's individual requirements.

Additionally, for each of the following categories, all submissions must include the project's percentage of energy reduction and energy consumption (per square foot) as defined by the U.S. Environmental Protection Agency's (EPA) Energy Star Target Finder Tool and/or documentation of specific material choices to address the needs for indoor environmental quality and diversion of materials from the waste stream. This is in recognition of the AIA Sustainable Architectural Practice Position Statement, which sets a goal of at least 50-percent reduction of fossil-fuel energy use by 2010 and carbon neutrality by 2030.

For the Institute Honor Award for Architecture, projects must exhibit design achievement that demonstrates exemplary skill and creativity in resolution and integration of formal,

## 简介

functional, and technical requirements, including ecological stewardship and social responsibility that acknowledges and advances social agendas. Projects should reflect a strong sense of place, of ecology, of history, or of purpose as an integral part of the demonstrated design excellence.

In addition to design achievement, projects may be exemplary in the following subcategories: technical advancement, which includes engineering achievements (structural, mechanical, transportation, computer, etc.) as well as innovative use of materials; and/or preservation/restoration, including demonstration of exemplary skill, sensitivity, and thoroughness in preservation, restoration, or alternative use of existing buildings regardless of their original architectural significance.

The Institute Honor Awards for Interior Architecture acknowledges the excellence of building interiors created by architects licensed in the United States. Program organizers intend to draw attention to the full range of completed interior architecture: entries may be large or small in scope; they may involve renovation or adaptive use; they may also represent new construction. Submissions in such areas of residential, institutional, commercial, corporate, retail, hospitality, or other focus are welcome. And all entries are judged on merit regardless of scale or budget.

The purpose of the Institute Honor Awards for Regional and Urban Design is to recognize distinguished achievements that involve the expanding role of the architect in urban design, city planning, and community development. The awards seek to identify projects and programs that involve public participation and contribute to the quality of the urban environment.

Owners, individual practitioners, private design firms, public agencies, civic organizations, and public interest groups may submit nominations for projects and programs in which they were involved. Applicants do not need to be architects or members of the AIA, but an architect licensed in the United States must be the author of the project.

Submissions may include urban design projects, planning programs, civic improvements, environmental programs, and redevelopment projects. Since many urban design projects are never “completed” in the traditional sense, “incomplete” projects or ongoing programs may be recognized if a significant portion has been completed, implemented, or adopted by a local jurisdiction.

Design achievement can be evidenced by the exploration of new approaches to ecological planning, urban form, or sensitive reinforcement of successful historical development patterns. Entries should address ecological issues by describing (preferably with graphics) how the design captures, collects, stores, and distributes resident renewable resources and energies. Entries may also exhibit



improvements in the quality of life, the environment, and/or the technical advancement of urban systems.

For the Twenty-five Year Award, projects that receive this recognition have stood the test of time, having been completed between 25 and 30 years ago. They may be built in the United States or in some other country, but they must have been designed by an architect licensed in the United States. The award is open to architectural projects of all classifications and may be one building or a related group of buildings forming a single project.

The project must be standing in a substantially completed form and in good condition and it must still carry out the original design. Change of use is permitted when it has not basically altered original intent. The project must have excellence in function – in the distinguished execution of its original program and in the creative aspects of its statement by today's standards. Building and site together should be examined.

As you review these projects, remember that they represent countless hours of work by thousands of individuals working across time zones and, in all cases, over many years. They represent what a jury of architect peers has deemed worthy of recognition. It is recognition of accomplishment, to be sure, but also of the promise that tomorrow's architecture will have taken a cue from the best of today's excellent work.

*William Richards,  
The American Institute of Architects*

同行的认可可能促进人们追求专业卓越。这适用于所有行业和创造性活动——而建筑正好占了二者。一方面，建筑受道德标准、严格训练和行业许可流程（如法律和医药行业一样）的约束；另一方面，建筑艺术服务于全人类。尽管成员数量一直在变化，美国建筑师协会一直代表着从事这种艺术的专业人士。美国建筑师协会一年一度的荣誉奖项目记录了优秀的思想、合作及最重要的设计。本书呈现了美国建筑师协会三年以来在四个类别中的获奖作品：建筑、室内设计、区域与城市规划以及备受推崇的 25 年奖。一方面，这些来自 2010 年、2011 年、2012 年三年的项目构成了建筑作品的缩影——记录了当时的优秀设计和重要时刻。另一方面，它们还从广义上展现了建筑的进化趋势——21 世纪第一个十年的设计以及未来我们能够期待的创新。正如一位评委所说：这些项目从严格的批评、讨论、现场考察和大量的协商中脱颖而出。尽管所有的参赛作品都充满了激情与努力，那些获奖作品展示了独具特色的理念和意图。这些项目从根本上展示了当下的优秀设计以及这种古老艺术形式的变迁。

本书中所收录的四类获奖作品有以下值得注意的地方：项目在其所在分类里是独立的，与其他项目没有联系。项目必须在独特或有趣之外有其他的优异之处；它们必须充分尊重周边文脉和环境问题。然而，每件学院奖项目的参赛作品都经过了其类别内独特要求的评判。

此外，在每个分类中，所有参赛作品都必须附加美国环保署能源之星标准评定的节能减排比例和能源消耗以及材料使用的详单（用于表明室内环境质量以及材料的废弃率）。这些都由美国建筑师协会可持续建筑实践状况报表的认证，它的目标是在 2010 年减少至少 50% 的化石能源使用并且在 2030 年达到碳平衡。

建筑荣誉奖的获奖项目必须展现出具有可借鉴性的技巧和在造型、功能和技术层面（包括生态管理和社会责任）上的创意解决方案。项目应该反映强烈的地方感、生态感、历史感，或者优秀设计的某些方面。

除了设计成就之外，项目还应在以下范畴内展现模范作用：技术进步（包括工程成就——结构、机械、交通、计算机等和材料的创意运用）及保护或修复（包括可借鉴的技巧、敏感性、全盘保护、修护或建筑全新的调整性使用）。

室内设计荣誉奖用于奖励美国注册建筑师所作出的优秀室内设计。项目组织者想要展示各种各样的室内设计：参赛作品可大可小，可以是翻新或重新利用，也可以是新工程。参赛作品涉及住宅、公共结构、商业、企业、零售、酒店或其他领域。评审过程中不会考虑规模或预算，只会考虑它们的优点。

区域和城市规划荣誉奖用于奖励建筑师在城市规划、城市设计及区域开发中的非凡成就。该奖项力求奖励在公众参与和环境质量中做出贡献的项目和规划。

项目所有人、独立从业者、私人设计公司、公共机构、市政组织以及公共利益群体都能以他们所参与的项目而获得荣誉奖提名。参赛人无需是建筑师或美国建筑师协会的成员，但是项目必须有美国注册建筑师的参与。

参赛项目可以是城市设计项目、规划项目、市政改造、环境项目或再开发项目。由于许多城市规划项目最终都没有“完成”，“未完成”或在建项目如果已经完成了重要的部分或者被区域当局所采纳，都可以参与到奖项角逐之中。

设计成就可以通过探索新的生态规划、城市模式或敏感性历史城区改造开发来实现。参赛作品应该通过描述（最好有图表）设计是如何捕捉、采集、存储并分配可再生资源 and 能源来表明自己的生态特征。项目还可以展示其对生活质量、环境以及城市系统的技术进步做出的贡献。

获得 25 年奖的项目应当经得住时间考验，建成时间在 25 到 30 年之间。它们可以在美国境内或其他任何国家，但必须由美国注册建筑师所设计。该奖项面向所有类别的建筑项目，可以是一座建筑，也可以是由建筑群组成的整体项目。

项目必须保持完整的造型和良好的状态，并且始终执行了初始设计方案。只要不从根本上调整设计意图，建筑的用途是可以改变的。项目必须在功能上有杰出的表现——出色地执行原始项目规划并且以创新方式反映了当前的标准。建筑与场地将被一起检查。

在浏览这些项目时，请记得它们是由成千上万个个体经过无数个日夜的工作而建成的，有些项目甚至持续了多年。它们呈现了建筑师评委所认证的有价值设计。获奖项目当然获得了建筑成就的认可，同时，这些优秀的当代建筑作品也会为未来的建筑提供典范。

——威廉姆·理查德（美国建筑师协会）



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理查德·L·迈蒙  
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Richard Maimon is a Principal at KieranTimberlake, an internationally recognized architecture firm noted for its integration of research and practice guided by a deep environmental ethic. He has been with KieranTimberlake for over twenty years, participating in the growth of the firm and deeply involved in the breadth of its work. He currently oversees a range of projects including the Embassy of the United States in London, UK, the Center City Building for the University of North Carolina at Charlotte, the Kimmel Center Master Plan, a housing prototype for the Make It Right Foundation in New Orleans, and the redesign of Dilworth Plaza in Philadelphia. He has been responsible for highly acclaimed projects including Melvin J. and Claire Levine Hall at the University of Pennsylvania, Atwater Commons at Middlebury College, F. Otto Haas Stage at the Arden Theater Company, and the Philadelphia Theatre Company's Suzanne Roberts Theater. Projects he has been responsible for have been published internationally and have received national design awards.

Mr. Maimon served as jury chair for the 2010 AIA Institute Honor Awards and the 2010 Twenty-Five Year Award. He is a frequent guest lecturer, with appearances at colleges and universities, AIA Chapters and national conferences including the AIA Convention in Boston, the North American Theater Engineering and Architecture Conference in New York City, and the United States Green Building Council Convention. He serves on the board of the Arden Theatre Company, a leading regional theater in Philadelphia, is on the Charter High School for Architecture and Design Business Advisory Council, and is active with other nonprofit organizations in Philadelphia.

Mr. Maimon earned a Bachelor of Architecture, magna cum laude, from Columbia University in 1985 and a Master of Architecture from Princeton

University in 1989. He was awarded the Phi Beta Kappa Award from Columbia University in 1985. KieranTimberlake creates beautifully crafted, thoughtfully made designs which are holistically integrated to site, program and people. The firm is recognized for its research-based practice that focuses on new materials, processes, assemblies and products, receiving over one hundred design citations, including the 2008 Architecture Firm Award from the American Institute of Architects and the 2010 Cooper-Hewitt National Design Award.

理查德·迈蒙是基兰-廷伯莱克建筑事务所（一家国际知名建筑公司，以其对环保理念的研究和实践而著称）的总监。他在基兰-廷伯莱克建筑事务所奋斗了20余年，参与了公司的发展，在其中起到了举足轻重的作用。他最近所监督的项目包括：美国驻英国伦敦大使馆、北卡罗来纳大学的中心城市楼、齐默尔艺术中心总体规划、“正确行事”基金会在新奥尔良的住宅标准户型设计以及费城迪尔沃斯广场的重新设计。他所负责的知名项目包括：宾夕法尼亚大学的梅尔文·J和克莱尔·莱文厅、明德学院的亚特华德会堂、雅顿剧院公司的F·奥托·哈斯舞台以及费城剧院公司的苏珊娜·罗伯茨剧院。他所负责的项目已经在海内外发表出版，获得了许多国家设计大奖。

迈蒙先生是2010美国建筑师协会建筑荣誉奖和25年大奖的评委会主席。作为一名客座教授，他是各大院校、美国建筑师协会各地分会和国家建筑会议的常客。这些国家级会议包括：波士顿的美国建筑师协会大会、纽约的北美剧院工程建筑会议和美国绿色建筑协会大会等。同时，他还身兼雅顿剧院公司（费城的一家顶尖剧院）董事和查特高中建筑和设计顾问，并且活跃在费城其他非营利性机构中。

迈蒙先生于1985年在哥伦比亚大学以优秀成绩获得了建筑学学士学位，并于1989年在普林斯顿大学获得了建筑学硕士学位。1985年，他在哥伦比亚大学获得了美国大学优等生荣誉学会奖。

基兰-廷伯莱克建筑事务所创造工艺精美的设计，全面地适应场地、功能设置以及人的需求。公司的调研时间聚焦于新材料、新方法、新装配过程和新产品，获得了上百个设计荣誉，其中包括2008美国建筑师协会建筑公司大奖和2010库珀-休伊特国家设计奖。

Daniel H. Wheeler, FAIA  
2010 Chair,  
Institute Honor Awards for Interior Architecture  
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Daniel H. Wheeler, FAIA, is principal of Wheeler Kearns Architects, and Professor of Architecture at the University of Illinois at Chicago. He has served as Interim Director for the UIC School of Architecture and the Graham Foundation for the Advanced Studies in the Fine Arts, and has been a collaborator with Auburn University's Rural Studio for the past ten years. A graduate of RISD, he worked in the early studio of Machado Silvetti in Boston. Prior to founding WKA in 1987, he was a Studio Head/Associate at Skidmore, Owings, and Merrill in Chicago.

丹尼尔·维勒（美国建筑师协会会员）是维勒·吉恩斯建筑事务所的总监，也是芝加哥伊利诺伊大学建筑学教授。他曾是芝加哥伊利诺伊大学建筑学院和格兰厄姆基金会美术进修部的临时主管，也曾在过去的10年间担任了奥本大学乡村研究室合作者。他毕业于罗德岛设计学院，曾在波士顿的马查多·希尔维蒂工作室工作。在1987年成立维勒·吉恩斯建筑事务所之前，他曾在芝加哥SOM公司担任工作室总监/助理。



John Francis Torti, FAIA, LEED AP  
2010 Chair,  
Institute Honor Awards for Regional & Urban Design  
约翰·弗朗西斯·托尔蒂  
美国建筑师协会会员；美国绿色建筑协会认证专家  
2010 美国建筑师协会区域和城市规划荣誉奖评委会主席



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As President of Torti Gallas and Partners, Mr. Torti has provided the strong conceptual leadership to bring his firm to national recognition. His firm has been the recipient of 95 national design awards in the last 15 years. With offices on both coasts and a liaison office in Istanbul, Turkey, he and his partners have built a firm that understands the inextricable tie between urban design and architecture, and between conceptual thinking and creating value for clients and for communities.

Mr. Torti joined the firm in 1973. His conceptual design leadership is key to the success of the firm's projects. As the leader of a market-focused firm, he and his partners have specialized expertise in the development and design of new towns and villages, neighborhoods, homes, main streets, workplaces and civic and institutional buildings. Prior to joining Torti Gallas and Partners, Mr. Torti was affiliated with NASA and the National Capital Planning Commission, where he worked on numerous designs to rebuild Washington after the 1968 riots. He also was a Principal in an architectural firm in the Midwest and was the director of a non-profit housing and community development corporation.

In recognition of his many design contributions in architecture and urban design, Mr. Torti was elected to the American Institute of Architects College of Fellows in 2001. Mr. Torti is a graduate of the University of Notre Dame with a Bachelor of Architecture degree. He is also a member of the Advisory Council for the School of Architecture at the University of Notre Dame. In 2004, Mr. Torti became a LEED Accredited Professional.

Mr. Torti's teaching credentials include:

- Assistant Professor of Architecture, Catholic University of America, 1970-1973
- Lecturer and Visiting Critic, University of Maryland, University of Virginia, Ohio University, Harvard University

A selected listing of Mr. Torti's recent speaking venues includes:

- American Institute of Architects • The Mayor's Institute on City Design: Northeast
- Urban Land Institute • National Conference of

the American Planning

- Congress for the New Urbanism Association
- Multi Housing World Info Expo • Multi-Family Housing Conference
- National Apartment Association • University of Notre Dame
- National Association of Home Builders • University of Maryland International Builders' Show • Andrews University
- The 21st Century Neighborhoods Conference
- University of Miami

作为托尔蒂·格拉斯事务所的主席，托尔蒂先生为公司获得人们的赞誉付出了汗马功劳。他的公司在过去的15年中获得了95项美国国家设计大奖。

公司在美国东西海岸以及土耳其的伊斯坦布尔都有办事处。他和他的合伙人所创立的公司对城市规划与建筑之间的复杂关系、概念思维与为客户和社区创造价值的复杂关系有着独到的见解。

托尔蒂于1973年加入公司。他的概念设计对公司项目的成功至关重要。作为市场化公司的领头人，托尔蒂和他的合伙人专注于开发设计新城镇、社区、住宅、街道、办公区以及市政和学院建筑。

在加入托尔蒂·格拉斯事务所之前，托尔蒂曾经与美国宇航局和首都规划委员会合作。他为1968年暴乱之后华盛顿的重建进行了相当多的设计。他还曾是美国中西部一家建筑公司的总监，并且担任了一个非营利住宅和社区开发公司的总监。

2001年，由于在建筑和城市规划方面做出了杰出贡献，托尔蒂被美国建筑师协会选为学院会员。托尔蒂在美国圣母大学建筑获得了建筑学学士学位，同时也是该大学建筑学院顾问委员会的成员。2004年，他获得了美国绿色建筑协会认证专家资格。

托尔蒂先生的教学背景：

- 1970-1973，美国天主教大学建筑学助理教授
- 美国马里兰大学、弗吉尼亚大学、俄亥俄大学、哈佛大学讲师和客座评论家

托尔蒂先生近期的演讲地点：

- 美国建筑师协会 • 城市设计市长协会：东北部
- 美国城市土地协会 • 美国国家规划会议
- 新城市主义协会
- 多户住宅世界信息展览会 • 多户住宅会议
- 美国国家公寓协会 • 美国圣母大学
- 美国国家住房建筑商协会 • 马里兰大学国际建筑商展 • 安德鲁大学
- 21世纪社区会议
- 迈阿密大学



# Alice Tully Hall

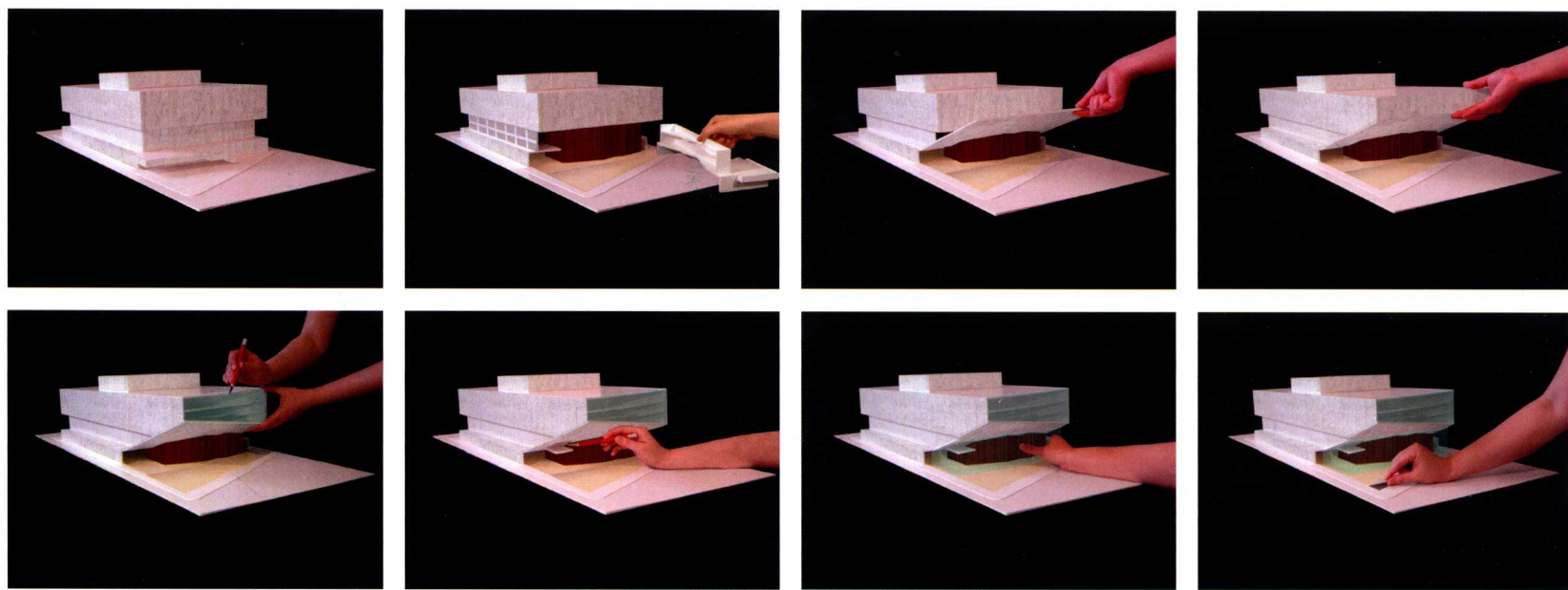
爱丽丝杜莉厅

## Jury Comments:

*This project takes an introverted anti-urban building and engages it with the city, bringing a sense of performance and theater right out to the sidewalk.*

## 评委评语:

项目将低调而内向的建筑与城市结合在一起，将表演和剧院带到了人行道上。



## Notes of Interest

The redesign of Alice Tully Hall transforms the venue from a good multi-purpose hall into a premiere chamber music venue with street identity and upgraded functionality for all performance needs. The sloped underside of Juilliard's expansion serves as a canopy framing the hall, its expanded lobby, and box office; the opaque base of Pietro Belluschi's building is stripped away to reveal the hall's outer shell and a shear one-way cable net glass façade puts the hall on display.

Illumination emerges from the wood skin of the hall much the way a bioluminescent marine organism exudes an internal glow. A percentage of wood liner is constructed of translucent custom-molded resin panels surfaced in veneer to match and blend seamlessly with the wood, binding the house and stage with light. Like raising a chandelier signaling the start of the performance, the blush will be part of the choreography.

**Consultant:** L'Observatoire International,  
Fisher Dachs Associates  
**Engineer:** ARUP  
**General Contractor:** Turner Construction Co.  
**Owner:** Lincoln Center Development Project  
**顾问:** 瞭望国际、费舍尔·达奇斯事务所  
**工程师:** ARUP  
**总承包商:** 特纳建筑公司  
**所有人:** 林肯中心开发项目