

Best of Design Practice Products

**Best of
2022**

**The
Architect's
Newspaper**

Good, Better, Best Of

Throughout the year, *The Architect's Newspaper* and *AN Interior* bring you up-to-date news, insightful commentary, and incisive reviews from across the world of architecture and design. As the year draws to an end, however, we prepare something special for our dearly beloved readers. You're holding it in your hands now: the Best Of 2022 issue, which features our winners, honorable mentions, and editors' picks from our three annual awards programs: Best of Design, Best of Practice, and Best of Products.

If you want a quick impression of the year in architecture and design, this is a great place to look. Each award is juried by leading figures from the profession and the academy along with *AN* editors. These esteemed groups pour through hundreds of submissions and deliberate for hours to refine these collections of projects, practices, and products that show innovative thinking, progressive standards, and—lest it go overlooked in this era of efficiency and performativity—true beauty.

This year, for the first time, we begin the presentation of each awards program with a relevant Q&A. For Best of Design, we interviewed Andrés Jaque, founder of Office for Political Innovation and dean of Columbia GSAPP. (As luck would have it, one of the office's projects, the Reggio School in Madrid, also took Project of the Year.) For Best of Practice, we spoke with Kimberly Dowdell, a marketing principal in HOK's Chicago office as well as a former president of the National Organization of Minority Architects and the upcoming 2024 AIA president. And finally, for Best of Products, we had a conversation with multidisciplinary Venetian designer Luca Nichetto, who recently designed a limited-edition piano for Steinway & Sons.

On each of the succeeding pages you'll find plenty to admire, study, and contemplate—so get to flipping!—Aaron Seward

BEST OF DESIGN	6
Jury	7
Interview: Andrés Jaque	8
Winners	11
Project of the Year	12
Project of the Year Finalists	14
Honorable Mentions	65
Editors' Picks	70
BEST OF PRACTICE	74
Jury	75
Interview: Kimberly Dowdell	76
Winners	79
Honorable Mentions	105
BEST OF PRODUCTS	108
Jury	109
Interview: Luca Nichetto	110
Winners	113
Honorable Mentions	133
Editors' Picks	138
RESOURCES	140
THANK YOU	144

#THISCHANGEVERYTHING

THE WEATHER CAN CHANGE IN AN INSTANT. NOW, YOUR WINDOWS CAN, TOO.

Viracon PLUS™ Smart Glass powered by Halio® is nothing less than the most state-of-the-art smart dynamic glass on the market today. Faster, more uniform tinting. Cloud-based manual or automated control. And beautiful neutral gray aesthetics throughout the tinting phases. This revolutionary smart glass reduces heat gain and glare and helps to fight climate change by lowering carbon emissions. And with a 30% or greater Incentive Tax Credit for smart glass, the time is now for the glass of the future. Better for buildings. Better for occupants. Better for the planet. Viracon PLUS Smart Glass powered by Halio doesn't just change tints, it changes everything. **Get your project started at [Viracon.com](https://viracon.com).**

VIRACON PLUS
AND **HALIO**
A PARTNERSHIP IN INNOVATION

Cofounder and CEO
Diana Darling

Editor in Chief
Aaron Seward

Art Director
Ian Searcy

Managing Editor
Jack Murphy

Web Editor
Kristine Klein

Market Editor
Sophie Allice Hollis

Contributing Editor
Samuel Medina

Associate Newsletter Editor
Paige Davidson

Interim Associate Editor
Audrey Wachs

Vice President of Brand Partnerships (Southwest, West, Europe)
Dionne Darling

Manager of Brand Partnerships (East, Mid-Atlantic, Southeast, Asia)
Tara Newton

Brand Partnerships (Midwest and Canada)
Neill Phelps

Ad Sales and Asset Management Assistant
Heather Peters

Program Director
Marty Wood

Program Assistant
Chris Walton

Audience Development Manager
Shabnam Zia

Events Marketing Manager
Charlotte Barnard

Business Office Manager
Katherine Ross

Design Manager
Dennis Rose

Graphic Designer
Carissa Tsien

Associate Marketing Manager
Sultan Mashriqi

Media Marketing Assistant
Trevor Schillaci

The Architect's Newspaper (ISSN 1552-8081) is published 8 times per year by The Architect's Newspaper, LLC, 25 Park Place, 2nd Floor, New York, NY 10007.

Presort-standard postage paid in New York, NY.
Postmaster, send address changes to:
25 Park Place, 2nd Floor, New York, NY 10007.

Vol. 20, Issue 12 | Best of 2022

For subscriber service:
Call 212-966-0630
Fax 212-966-0633

\$3.95/copy, \$39.00/year
international \$160.00/year
institutional \$149.00/year

Entire contents copyright 2022 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*.

General Information
info@archpaper.com

Editorial
editors@archpaper.com

Advertising
ddarling@archpaper.com

Subscription
subscribe@archpaper.com

modulararts®

InterlockingRock
feature walls in modular,
glass reinforced gypsum.
FAS
NFPA 266
Class A

AN Best of Design

AN's Best of Design Awards celebrates outstanding built and unbuilt architectural projects in a range of categories, from cultural destinations to temporary installations.

This was a bumper crop year: AN received more than double the number of submissions than in typical previous iterations of this program. As a result, our jury found it extra challenging to select only one winner and one honorable mention from each category, leading us to make good use of our editors' picks as a repository of strong contenders.

Considering the sheer breadth of the work represented here, it's also difficult to draw a common theme, although it's clear that formal invention matters as much as the desire to do environmental and social good. This is especially apparent in this year's Project of the Year, the Reggio School in Madrid, Spain, by the Office for Political Innovation, a practice led by Columbia GSAPP Dean Andrés Jaque, who we also interview to kick-off this issue. Enjoy.

Jury



James Burnett
President
OJB Landscape Architecture



Tei Carpenter
Founder
Agency—Agency



Sekou Cooke
Director
Master of Urban Design, UNC Charlotte



Felecia Davis
Associate Professor
Stuckeman Center for Design and Computation



Gabriela Etchegaray
Cofounder
AMBROSI | ETCHEGARAY



Ron Stelmarski
Principal and Design Director
Perkins&Will



Aaron Seward
Editor in Chief
The Architect's Newspaper



Jack Murphy
Managing Editor
The Architect's Newspaper

An Architecture of Transscalarity



2022 has been a big year for Andrés Jaque. Major projects have been completed by the Spanish architect, including the Rambla Climate-House (featured in *AN Interior 21*) and the Reggio School, which the Best of Design jury selected as the Project of the Year. He leads the Office for Political Innovation, an architectural practice with locations in New York and Madrid. In August, Jaque was named Dean of Columbia GSAPP, where he has taught studios since 2013. Recently, *AN*'s Managing Editor Jack Murphy spoke with Jaque to learn more about his efforts.

Jack Murphy: What are the most important design considerations for architects when making architecture today?

Andrés Jaque: Every design is a redesign.

At a time shaped by ecology, architecture is no longer something that can be understood as a new beginning or a tabula rasa. Materiality cannot be understood without considering the histories it is part of, and the way it comes to be available, mobilized, distributed, commercialized, regulated, installed, removed, and recirculated. Architectural materiality operates through societal, ecosystemic, and climatic realities—it is entangled within them. From this perspective, architectural projects are not objectual, but relational.

Our Rambla Climate-House is a device developed to repair a landscape damaged by mass urbanization. The house is not self-referential, on the contrary, it works so that the water used in its daily functioning can be recirculated to repair a *rambla* ecosystem through a digital-sensing-based autonomous management. Here the architecture operates as an artifact that offers an alternative to over-urbanization.

JM: What role do materials play in design? How should architects consider material flows in their work?

AJ: There is no divide between the world of ideas and performances and the material world. Every performance is a

material enactment. Architectural materiality is enacted; it is the result of the societal settings that allow it to emerge as existing. Wood, concrete, glass, and rammed earth are all constituted as human and more-than-human alliances.

We are now working on a project on the bank of the Guadiana River, which defines the border of Portugal and Spain. The site is only accessible by boat. We are working for its construction to be the mobilization of what can be found right there, which means a transformation of the existing earth and reeds that's as simple as possible. In the same way, we intend to temper the interiors by rechanneling the breeze and water from the river. This shows how there is no difference between physicality and performance, or between materials and mechanical systems: They both can be understood as material flows.

JM: What can architects do to better address the climate crisis?

AJ: Architecture faces two options now:

One: Architecture keeps operating in a "modern" way, meaning based on massive extraction operations that turns ecosystems into "resources" and "waste," colonial globalization, and consumption. This situates ecological and climate crises as problems to be resolved through the same logics that created them.

Two: Architecture understands that these are crises that require reloading the foundations of our practices as



Top: Miguel de Guzman; Bottom: José Hevia

Courtesy Office for Political Innovation

AN in conversation with Andrés Jaque

non-anthropocentric, and so our practices should create alliances based on mutual care among humans and also among different forms of life.

I definitively believe the second option is the one that allows architecture to be relevant and effective in facing these unavoidable crises.

JM: Is design political?

AJ: We call our practice Office for Political Innovation because design is always political. Design is a compositional practice in the way it produces bodies and how it connects bodies with other bodies, territories, objects, and technologies. Architecture is not about space, but about composition. Architecture is a cosmopolitical practice dedicated to operating on the way bodies, technologies, and territories are constructed as interconnected and interdependent.

JM: How does your office balance issues of global flows and operations with the local realities of communities and contexts? How do you navigate the global-local spectrum?

AJ: Often the notion of what a community is is simplified as something shaped by naive notions of proximity. Our research on Grindr (*Intimate Strangers*, London Design Museum, 2016) or Mediaset (*Sales Oddity*, Venice Biennale, 2014) helped us track how proximity is deeply affected by global infrastructures, migrations, histories of displacement, and regulations. The distinction between the global and the local often persists as a way to work through abstraction and general assumptions that have nothing to do with the way specific realities unfold.

Architectural practices can only be relevant if they are situated. By a situated practice I mean one that is making the effort to build itself as entangled and growing from the specific presences and tensions that constitute an existing society and ecosystem. This necessarily implies that the realities mobilized are distributed in different temporalities and territorialities.

I insist on using the term *transscalarity* to refer to the way architecture—and by extension societies and ecosystems—translates across scales of time and space.



In the past, architecture was understood as the art that acted at the scale of buildings; now architecture is necessarily transscalar. As we tracked in our architectural performance *Being Silica* (Performa Biennial, 2021), it acts in the way the grains of silica from Illinois are melted by the gas extracted by the regional-scale transformation of Susquehanna's underground realms through fracking, and to the cellular scale of how the making of the embryos of those to be born as international high-end-dwellers.

The political agency of architecture is in its transscalarity.

JM: You recently began your tenure as Dean at Columbia GSAPP. How does your institution train architects for the future?

AJ: At GSAPP, architecture is explored as a fundamental player in the evolution of the tensions and evolutions where the present and future of the world is shaped. This requires design to be understood as a practice deeply rooted in research—historical, technological, material, and ultimately political. Columbia GSAPP gathers a multicultural ecosystem in which outstanding graduate students and faculty, deeply connected to threads of societal and ecological defiance, work together as a form of creative and political engagement. An engagement that understands the built environment as the site for justice (material, technological, historical).

For me, I cannot think of a better community with whom working to reload the foundation of our field.

JM: Can you tell us about the Office for Political Innovation's current projects?

AJ: In 2021, we won an international competition for the design of the Babyn Yar Museum of Memory and Oblivion in Kiev, a center for the research and visibility of the atrocities committed by the Nazi armed forces in Ukraine. With the current ongoing war, the project became more important than ever, since this history was weaponized by the Russian propaganda machine. But, of course, the destruction that the war has brought and the extreme need obliges the project to become something different, much more a network of collaboration and activism than a building.

We're also working on a project for the Ocean Space in the Church of San Lorenzo (Castello, Venice). This is a commission by TBA21, and it is intended to become an architecture that allows humans to sense and renegotiate our coexistence with the non-human forms of life in the oceans. A first phase of this project is already completed.

Facing page, bottom: At Rambla Climate-House, systems of cooling are on display; for example, misters irrigate the courtyard plants, water is heated on a coiled "crown" above, and, below, a marble floor offers cooling for inhabitants.

Left: A rendering of the Office for Political Innovation's installation for the second phase of the Ocean Space, to be installed within the Church of San Lorenzo in Venice. The architecture is intended to promote "the intersection of art, science, politics, storytelling, and activism."



BOK
MODERN

WEATHERING STEEL REIMAGINED
Façade Cladding for Pre-Fab Modular Housing

833 Bryant, San Francisco, CA
Architect: David Baker Architects | GC: Cahill

Honest, durable material - zero maintenance,
3-D façade screens built to weather over time.

WWW.BOKMODERN.COM | 415.749.6500 x 295

PROJECT OF THE YEAR & WINNERS

Reggio School (José Hevia)



BEST OF DESIGN



BEST OF DESIGN



BEST OF DESIGN