



2015 AIA Fellowship

Entry 55195

Nominee Gabriel Smith
Organization Thomas Phifer and Partners
Location New York, NY
Chapter AIA New York

Sponsor Thomas Phifer FAIA
Organization Thomas Phifer and Partners

Category of Nomination

Category One - Design

Summary Statement

Architect, craftsman, educator, Gabriel Smith's endeavors converge in spirited modernist buildings. His hands-on work reveals the extraordinary in the 'ordinary' by carefully weaving elemental materials with site, space, and light.

Education

Harvard University Graduate School of Design, Cambridge, MA, 2 Years, until 1992, M-Arch
Tulane University, New Orleans, LA, 5 Years, until 1988, Bachelor of Architecture

Licensed in: Louisiana

Employment

Thomas Phifer and Partners, New York, New York, Director, since 2005 (9 years)
Eskew+Dumez+Ripple Architects, New Orleans, Louisiana, Associate, 1994-2005 (10.5 years)
Allied Architecture + Design, San Francisco, California, 1989-1990 (1 year)
Norman Foster & Partners, London, England, 1988-1989 (6 months internship)
Skidmore Owings and Merrill, London, England, 1988 (4 months internship)



AIA New York Chapter

The Founding Chapter of
The American Institute of Architects

1.2 Component Nomination

Nominee: Gabriel Smith, AIA

Component Organization: AIA New York Chapter

Chapter President: Lance Jay Brown, FAIA, DPACSA

Signature: 

Date: September 30, 2014

Thomas Phifer and Partners

John Castellana, FAIA
Chair Jury of Fellows
The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006-5292

RE: Gabriel Smith AIA, LEED AP

Dear Mr. Castellana

I am honored to sponsor the nomination of Gabriel Smith to the American Institute of Architect's College of Fellows. In over two decades of practice, Gabe has brought his unique perspective to bear on important public work. He is an energetic practitioner, respected teacher and craftsman and has the remarkable talent of choreographing diverse disciplines. His work honors the making architecture through the process of building, and he is passionate about natural light, materials, and environmental imperatives.

I have worked very closely with Gabe for nearly half his professional career. He is making important and vital contributions as a design and technical leader in our office, directing institutional projects from conceptual design through construction. He has led and contributed to all aspects of the North Carolina Museum of Art, the Glenstone Museum, the Corning Museum of Glass, and numerous other projects over the last decade including a large new museum and theater project in Warsaw, Poland. He is a thoughtful and extremely collaborative architect who is widely respected by our team of architects, engineers, and builders.

His unique spirit and voice have set an extraordinary tone for the office and have established a culture of enthusiasm and inclusiveness. Behind this collaborative voice is an intelligent perfectionist who understands the complexities of executing important public architecture. He has been one of the true innovators in our office who has set the standard of creativity and rigor for others to emulate. He is extremely curious and searches relentlessly for excellence.

Before joining our office, Gabe attended Tulane and the Harvard Graduate School of Design and worked for Norman Foster and Partners and SOM in London. He followed with a decade at Eskew+Dumez+Ripple, participating in the design and construction of the Hilliard Museum at the University of Louisiana, the IGFA Museum in Fort Lauderdale, and many other museums and cultural projects there.

Gabe's work has been recognized by numerous AIA awards both locally and nationally, as well as winning proposals for international competitions. He continues to be a strong mentor for our young architects while also teaching at Cornell University and Tulane and serving the AIA Chapter on numerous committees.

Because he has been so omnipresent in my office it is difficult for me to thoroughly describe to you the extraordinary impact he has had on my practice and the optimistic and clear voice he has brought to our work. His voice permeates our work. I urge you to support Gabriel Smith's elevation to Fellowship in the American Institute of Architects.

With Best Wishes,

A handwritten signature in black ink, appearing to read 'Thom', followed by a long, horizontal, wavy line that extends to the right.

Thomas Phifer, FAIA

Architects and Designers LLP

180 Varick Street
New York, New York 10014
Telephone 212 337 0334
Telefax 212 337 0603

1 Summary Statement and Summary of Achievements



Architect, craftsman, educator, Gabriel Smith's endeavors converge in spirited modernist buildings. His hands-on work reveals the extraordinary in the 'ordinary' by carefully weaving elemental materials with site, space, and light.

For two decades, Mr. Smith has driven the design of arts and institutional projects, which have earned over a dozen American Institute of Architects Honor Awards. As a director at Thomas Phifer and Partners, he has helped build an internationally recognized practice, mentor staff while providing a critical voice in the design and detail of each of the firm's cultural projects since 2005. Above all he has pushed for genuine collaboration, material innovation and the integration of architecture with place.

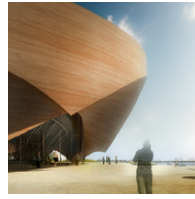
His current projects include the Glenstone Museum, Corning Museum of Glass, the Museum of Modern Art Warsaw and TR Warszawa Theater. On the work of Thomas Phifer and Partners the AIA New York Chapter recently wrote: "They have achieved conceptually elegant and peaceful solutions through a critical understanding of a project's context as determined by site conditions, material properties and client aspirations. The firm's partners, Tom Phifer, Stephen Dayton and Gabriel Smith, bring a consistent hands-on approach to projects from inception through occupancy."

In conjunction with practice, Mr. Smith has remained involved with the academy as a teacher and mentor throughout his career. He taught design at Tulane University for seven years and has recently served as a visiting critic or lecturer at Cornell, Columbia, Parsons, Syracuse and Harvard among others. He also spent more than ten years crafting contemporary furniture and large scale sculptural installations. In each of these broad endeavors, he has searched for the means to ground the theoretical and elevate materials to a poetic state, incorporating landscape, daylight or natural materials to create infinite variations and connect people with the world around them.

Each of Mr. Smith's investigations, regardless of scale, begins with embracing constraints, be they material limits, building program or topography. These include the highly polished 'block' table, a sublime surface created from ordinary end grain wood, a large sculpture constructing 'phenomenal transparency' from steel angles, and the enormous yet simple exposed aluminum façade panels used for the North Carolina Museum of Art façade, which softly reflect the landscape in changing daylight. In each case, these constructions were the direct result of Mr. Smith's influence on the project and poetic approach that allows constraints to become strengths.



Museum of Modern Art Warsaw and TR Warszawa Theater, Warsaw, Poland. Project Director with Thomas Phifer and Partners (TPP), In design, Scheduled completion 2019. This 270,000 sf museum project, currently in schematic design, ties two cutting edge art institutions together in Warsaw's main square, Plac Defilad, and serves as a new cultural destination. Responsibilities: Planning and architectural design direction, conceptual design.



NYC Velodrome, Brooklyn, NY. Project Director with TPP, In design, Scheduled completion 2018. This 80,000 sf building includes a unique elevated bike track and open athletic floor situated on the Brooklyn waterfront. Responsibilities: Planning, architectural design, client / contractor interface, public presentations.



Waller Creek Park Design Competition, Austin, TX. Project Director with TPP / Michael Van Valkenburgh Associates, In design, Scheduled completion 2018. Currently in design development, this mile and a half linear park includes new planning and zoning, a performance pavilion, bridge, new infrastructure and habitat restoration. Responsibilities: Planning and architectural design direction.



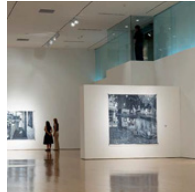
Glenstone Museum, Potomac, MD. Project Director with TPP, In construction through mid 2016. This 170,000 sf museum integrates architecture with art on a 250 acre landscape and includes monumental day lit art installation spaces. Responsibilities: Programming, conceptual design, design development, materials research and detailing.



Corning Museum of Glass North Wing Expansion, Corning, NY. Project Director with TPP, In construction through late 2014. This 100,000 sf expansion includes day lit contemporary glass galleries wrapped in serpentine walls and 500 seat theater for live hot glass shows. Responsibilities: Conceptual design, design development, materials research and detailing.



North Carolina Museum of Art (NCMA), Raleigh, NC. Project Architect with TPP, Built, Completed 2010. This 127,000 sf museum houses 5000 years of art in a series of continuous day lit galleries integrated into gardens and a 160 acre park. Responsibilities: Schematic design, design development and CD's, models, materials research, detailing and construction observation.



Chattanooga Outdoor Center, Chattanooga, TN. Project Architect with Eskew+Dumez+Ripple (EDR), Built, Completed 2008. The pavilion serves as community gathering and teaching space, taking cues from the unique park setting in which it sits. Responsibilities: Project design, models, design and construction drawings.

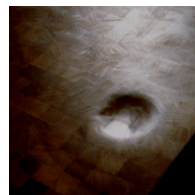
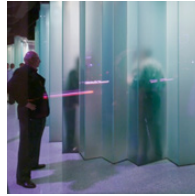
New Orleans French Market Restoration and Additions, New Orleans, LA. Project Architect with EDR & Billes Partners, Built, Completed 2008. The project includes contemporary additions to the historically significant 1800's market structure in the French Quarter. We enclosed vendor stalls with new translucent enclosures beneath the existing food market canopy and created a new 150 foot long façade. Responsibilities: project design, perspectives, materials research, detailing and public presentations.

Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette, LA. Project Architect with EDR, Built, Completed 2005. This contemporary museum building houses the university's permanent art collection and provides changing exhibits space in a modern building creating an allée adjacent to a traditional 'plantation home'. Responsibilities: project design, models, design/construction drawings and construction observation.

Acadiana Center for the Arts Phase 1, Lafayette, LA. Project Architect with EDR, Built, Completed 2004. This renovation of a circa 1940's bank stitches old and new architecture, providing contemporary gallery and event space for the community. Responsibilities: Project design, models, design and construction drawings, construction observation.

Tulane University School of Architecture Renovations/Additions, New Orleans, LA. Project Architect with EDR, Built, Completed 2003. The project scope includes interior renovations to design studios incorporating new finishes, custom designed work stations and revisions to meeting rooms, seminar spaces and faculty offices. Responsibilities: Project design, models, furnishings design and construction observation.

International Game Fish Association (IGFA) Museum and Hall of Fame, Ft. Lauderdale, FL. Project Architect with EDR, Built, Completed 1999. Home to the public museum and historic records of the IGFA. Abstracting aquatic and urban imagery, this building creates a landmark along the busy I-95 corridor. Responsibilities: Project design, models, design drawings and construction observation.



AIA Dallas Center for Architecture, Dallas, TX. Design Architect, Competition/Independent Project, Built, Completed 2008. This built project was the result of a competition winning entry. Its key feature is a translucent meeting space which emanates a glow onto the exterior and changes color depending on interior functions. Responsibilities: Conceptualization, project design and detailing.

NOLA Modern House, New Orleans, LA. Design Architect/Architect of Record, Independent Project, Built, Completed 2008. A simple low cost house completed in post-Katrina New Orleans, takes its exterior shape from solar exposure and efficient planning, contrasting with its neighbors in form and materials alike while embracing vernacular colors and high ceilings on the inside. Responsibilities: Project design and management.

Studio Design Instructor 1992-2014. As a Visiting Critic and Adjunct professor, I have used teaching to test connections between the world of ideas and the built environment. These investigations range in scale, from the New Orleans Riverfront Master Planning to small buildings and full size detail fabrications. Each of these investigations involves intensive site research and a search for the extraordinary in the ordinary.

Sculpture Installations. Designer/Craftsman, Independent Projects, Built, Completed 1992-2005. Created in conjunction with teaching, these large scale spatial experiments, test phenomenological concepts against physical construction. Made of steel and wood, the pieces were accompanied by lectures at LSU, Tulane, ULL and UT Austin.

Furniture, Designer/Craftsman/Owner Nodesign LLC, Independent Projects, Built, Completed 1992-2005. Over 100 furniture commissions for East Coast clients from New Orleans to the Carolinas and New York City. Hand made custom furniture and installations ranging in scale from chairs, chests and cabinets to private and commercial installations of casework, kitchens, and bars.



AIA National Awards

Honor Award, North Carolina Museum of Art (NCMA),

Nominee's Role: Project Architect with Thomas Phifer and Partners (TPP), 2011

Honor Award for Interior Architecture, Paul and Lulu Hilliard University Art Museum,

Nominee's Role: Project Architect with Eskew+Dumez+Ripple (EDR), 2005

AIA Gulf States Awards

Honor Award, Chattanooga Outdoor Center, Project Architect with EDR, 2008

Honor Award, Acadiana Center for Arts, Project Architect with EDR, 2007

Honor Award, Paul and Lulu Hilliard University Art Museum,

Project Architect with EDR, 2004

Honor Award, IGFA Museum, Project Architect with EDR, 2000

AIA Louisiana Awards

Honor Award, Chattanooga Outdoor Center, Project Architect with EDR, 2008

Honor Award, Paul and Lulu Hilliard University Art Museum,

Project Architect with EDR, 2004

Honor Award, Bloom Room Interior, Project Director / Craftsman with

Nodesign LLC, 2002

Honor Award, IGFA Museum with EDR, Project Architect, 1999

AIA New Orleans Awards

Honor Award, Acadiana Center for Arts, Project Architect with EDR, 2007

Honor Award, Paul and Lulu Hilliard University Art Museum,

Project Architect with EDR, 2004

Honor Award, IGFA Museum, Project Architect with EDR, 1999

AIA New York Awards

Honor Award, NCMA, Project Architect with TPP, 2011

Honor Award, NCMA, Project Architect with TPP, 2007

AIA Tennessee Award

Award for Excellence, Chattanooga Outdoor Center, Project Architect with EDR, 2008

AIA Tennessee
Envision Greater Change Through the Power of Design



AIA New Orleans



AIA Gulf States
emerging professionals





American Architecture Awards, Chicago Athenaeum

North Carolina Museum of Art (NCMA), Project Architect with TPP, 2011

Paul and Lulu Hilliard University Art Museum, Project Architect with EDR, 2006

Others

American Society of Landscape Architects Tri-State Honor Award, NCMA, Project Architect with TPP, 2011

Building of the Year, Archdaily, NCMA, Project Architect with TPP, 2010

North Carolina American Society of Landscape Architects Award of Excellence, NCMA, Project Architect with TPP, 2010

Sir Walter Raleigh Award for Community Appearance, Institutional Award, NCMA, Project Architect with TPP, 2010

Best Architectural Design, Texas Construction Magazine Best of 2009 Winners Awards, AIA Dallas Center for Architecture, Design Architect with Doncaster and Marshall, 2009

Student Awards

Alpha Rho Chi Medal, 1988

Skidmore Owings and Merrill Traveling Fellowship Finalist, 1988

AIA Academic Scholarship, 1987-1988

Tau Sigma Delta Architecture Honor Society, 1987

Competition Wining Entries

Waller Creek Park Design Competition, Austin, TX, Project Director, with TPP and Michael Van Valkenburgh Associates, 2012

Glenstone Museum, Potomac, MD, Project Director, with TPP, 2010

AIA Dallas Center for Architecture Competition, Dallas, TX, Design Architect with Doncaster and Marshall, 2008

First Place, A.C.S.A. Design + Energy Competition, 1987

First Place, A.C.S.A. Pre-Cast Concrete Competition, 1986



2.2 Accomplishments: Positions & Recognitions

Teaching

Cornell University AAP New York City Design Studio, Visiting Critic, 4th and 5th Year Students in the New York City Design Studio, Fall 2014
 Tulane University School of Architecture, New Orleans, Adjunct Professor, Core and Graduate Design Studios, Platform Design Studios, 1998-2005
 Harvard University, Carpenter Center for the Visual Arts, Assistant to Prof. Albert Szabo, Summer and Fall Introduction to Design, 1992
 Harvard University GSD, Assistant to Prof. Mary MacAuliff, M-Arch I Fall Studio, 1990

Jury Experience

AIA Charlotte, Design Awards Juror, 2013
 Columbia University GSAPP, Invited Critic 'Public' Studio, 2013
 Syracuse University, Invited Critic Museum Studio NYC, 2013
 Parsons University, Invited Thesis Critic NYC, 2012
 Columbia University GSAPP, Invited Critic 'Capitol Studio', 2011
 Columbia University GSAPP, Invited Critic 'Bad Weather', 2010
 Harvard University GSD, Invited Critic 'Second Nature', 2010
 Harvard University GSD, Invited Critic 'Housing and the New University', 2009

Speaking / Exhibits

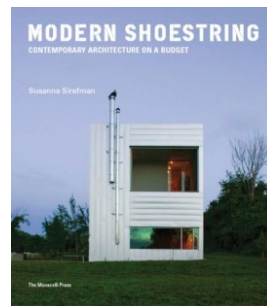
Parrish Art Museum, Lecture: 'Quiet Architecture', 2013
 Parsons University, Lecture: Technology of Glass, Corning Museum, 2013
 Syracuse University, Lecture: Glenstone Museum, 2013
 AIA New York, 'Innovate: Integrate' Exhibition, NCMA, Daylighting, 2010
 University of Texas Arlington, Fall Lecture Series: 'Natural Light', NCMA, 2010
 AIA New York, Panelist Modern Shoestring, NOLA Modern House, 2008
 University of Louisiana, Lafayette, LA, Lecture and Sculpture Installation, 2004
 University of Texas, Austin, Lecture and Sculpture Installation, 2000
 Louisiana State University, Baton Rouge, Lecture and Sculpture Installation, 1999
 Contemporary Arts Center New Orleans, 'Art in Architecture' Installation, 1998

Other Contributions

AIA New York, Cultural Facilities Committee, 2014
 AIA New York, Oculus Committee / Advisory Board Member, 2012/2013

Education

Harvard University Graduate School of Design, M-Arch II, 1992
 Tulane University, New Orleans, Bachelor of Architecture, 1988



Manufacturing Architecture: An Architect's Guide to Custom Processes, Materials, and Applications

Dana K. Gulling, Laurence King, scheduled publication 2017

North Carolina Museum of Art (NCMA), Project Architect

Features the design, detailing and fabrication of GFRP ceiling coffers in the NCMA.

Light in Nature

Iwan Baan, Scott Francis, Thomas Phifer and Partners, ORO Editions, 2011

NCMA, Project Architect

Images of the completed NCMA galleries integrating natural light and art with landscape.

Building Community: The Work of Eskew+Dumez+Ripple

Alex Krieger, Reed Kroloff, William R. Morrish, Lawrence Scarpa, ORO editions, 2011

Acadiana Center for the Arts Phase 1, Project Architect

IGFA Museum and Hall of Fame, Project Architect

Paul and Lulu Hilliard University Art Museum, Project Architect

The studio's most important projects illustrate 'the role of the architect as community builder'.

Thomas Phifer and Partners (Monograph)

Sarah Amelar with essays by Alistair Gordon and Stephen Fox, Skira Rizzoli, 2010

The firm's common themes shown at varied scales from houses to the firm's first museum.

Collection: U.S. Architecture

Michelle Galindo, Braun Publishing, 2009

Paul and Lulu Hilliard University Art Museum, Project Architect

Notable U.S. projects from emerging and established international firms.

Modern Shoestring

Susanna Sirefman, The Monacelli Press, 2008

NOLA Modern House, Design Architect

Eighteen inventive, low cost contemporary houses across the U.S.

Integrated Design in Contemporary Architecture

Kiel Moe, Princeton Architectural Press, 2008

NCMA, Project Architect

Twenty eight projects which integrate site, program energy and materials taking sustainable design to the next level.



A Glass Museum That Just Can't Contain Itself, The New York Times (US)
Keith Schneider, October 2014, Corning Museum of Glass, Project Director

The Art of Daylight, The Architect's Newspaper (US)
Alan G. Brake, May 2014, Corning Museum of Glass, Project Director

Like Half the National Gallery in Your Backyard, New York Times (US)
Carol Vogel, April 2013, Glenstone Museum, Project Director

Glenstone Expansion, Architect Magazine (US)
April 2013, Glenstone Museum, Project Director

Make Austin Green, Landscape Architecture Magazine (US)
Lisa Speckhardt, October 2012, Waller Creek Park Pavilion, Project Director

Material Culture (Cover story), Landscape Architecture Magazine (US)
William Richards, January 2011, North Carolina Museum of Art (NCMA), Project Architect

The Scene: Raleigh-Durham, North Carolina's Axis of Cool, New York Times Style Magazine (US), November 2010, NCMA, Project Architect

North Carolina Museum of Art Expansion, Dwell Magazine (US)
Jaime Gross, November 2010, NCMA, Project Architect

The Anti-Guggenheim, Daylight & Architecture Magazine (DK)
Per Arnold Andersen et al., October 2010, NCMA, Project Architect

North Carolina Museum of Art, Building Design Magazine (UK)
Marguerite Lazell, September 2010, NCMA, Project Architect

Letter from America (Cover story), The PLAN (IT)
Raymund Ryan, September 2010, NCMA, Project Architect

Shedding Light, Architectural Record (US)
Josephine Minutillo, July 2010, NCMA, Project Architect

North Carolina Museum of Art, Architect Magazine (US)
Sara Hart, July 2010, NCMA, Project Architect

Easily Accessible Pleasures, Wall Street Journal (US)
Julie V. Iovine, June 2010, NCMA, Project Architect



Light Work, Metropolis Magazine (US)
Criswell Lappin, May 2010, NCMA, Project Architect

Crit: North Carolina Museum of Art, The Architect's Newspaper (US)
Thomas de Monchaux, May 2010, NCMA, Project Architect

North Carolina Museum of Art, Icone: Icon Magazine Online (UK)
Bill Millard, May 2010, NCMA, Project Architect

Up Front: Three New Museum Spaces Put On Exceptionally Brave Faces, Wallpaper* (UK)
Ellie Stathaki, April 2010, NCMA, Project Architect

The New North Carolina Museum of Art Opens Up, Indy Week (US)
Katie Dobbs Ariail, April 2010, NCMA, Project Architect

Un museo-parco, Il Giornale Dell' Architettura (IT)
Danilo Udovicki-Selb, March 2010, NCMA, Project Architect

Dallas Center for Architecture, Architectural Record (US)
Stephen Sharpe, December 2009, AIA Dallas Center for Architecture, Architect

Can the New Dallas Center for Architecture Fill a Cultural Void?, D Magazine (US)
Joan Arbery, January 2009, AIA Dallas Center for Architecture, Architect

Big D is for Design, Interior Design Magazine (US)
Laura Fisher Kaiser, May 2008, AIA Dallas Center for Architecture, Architect

Here Comes the Sun, The Architect's Newspaper (US)
Masha Panteleyeva, May 2007, NCMA, Project Architect

Everything is Illuminated: Thomas Phifer and Partners, Architect Magazine (US)
Vernon Mays, April 2007, NCMA, Project Architect

Paul and Lulu Hilliard University Art Museum, Architectural Record (US)
January 2005, Paul and Lulu Hilliard University Art Museum, Project Architect

Go Fish!, Florida Sun Sentinel (US)
Deborah Dietsch, July 1999, Intern. Game Fish Ass. Museum and Hall of Fame,
Project Architect

3 Exhibits

13

Nº1 Glenstone Museum
Potomac, MD
In construction, through 2016

Nº2 Corning Museum of Glass North Wing Expansion
Corning, NY
In construction, through 2014

Nº3 North Carolina Museum of Art
Raleigh, NC
Built, 2010

Nº4 AIA Dallas Center for Architecture
Dallas, TX
Built, 2008

Nº5 Chattanooga Outdoor Center
Chattanooga, TN
Built, 2006

Nº6 Paul and Lulu Hilliard University Art Museum
University of Louisiana at Lafayette, LA
Built, 2005

Nº7 International Game Fish Association Museum and Hall of Fame
Fort Lauderdale, FL
Built, 1999

Nº8 Waller Creek Park Performance Pavilion
Austin, TX
In design, scheduled completion 2017

3 Exhibits: N°1 Glenstone Museum

14

Location
Potomac, MD

Architecture Firm of Record / Design Firm
Thomas Phifer and Partners

Completion date
In construction, through 2016, LEED Gold Design

Role of Nominee
Project Director

Project recognition
Winning Entry, Architecture Competition, 2010

Publications
New York Times, April 2013
Architect Magazine, April 2013

Declaration of Responsibility
I have personal knowledge that the nominee was largely responsible for the design of the project listed above.

Tony Cervený, Chief Operating Officer, Glenstone Foundation
Client Point of Contact

This 170,000 sf museum seamlessly integrates architecture and art with a 250 acre landscape and includes monumental day lit art installation spaces.

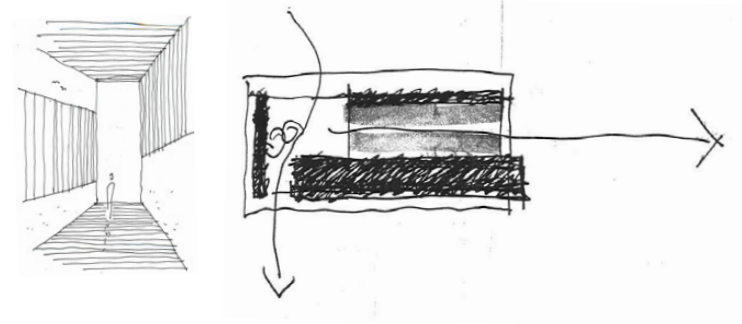
Working closely with the Glenstone founders from the start of this competition in 2010, my role as Project Director included writing and conceptualization, programming, planning, building design and detailing. In particular, investing significant time and work with artists and our daylighting consultant to precisely tune the art installation spaces.

Extraordinary

Unique to this project was the need for powerful yet architecturally 'quiet' art spaces and a building designated to last for more than 100 years. Intensive materials research was essential to achieve longevity and contrast between the "ordinary and extraordinary". An example of this was our work with local fabricators on a unique precast concrete wall system composed of over 20,000 stacked blocks each 6 feet long as well as oversized glass walls fabricated in Germany, which seamlessly rise over 25 feet to become handrails adjacent to white cast in place concrete and native grass roof.

Building and Landscape

Another challenge unique to this project involved its connection with the landscape. Drawing inspiration from Japanese temples such as Ryoanji, and the works of art themselves, we worked with Peter Walker and Partners to create a serene and quiet place for the contemplation of art and nature together. Conceived as a series of independent volumes quietly composed across a rolling field, surrounding a large interior courtyard pool, the building promotes an intensive one-on-one experience alternating between art and landscape.





Glenstone Museum Located on 200 acres of rolling tall grass pasture and unspoiled woodland, the Glenstone Foundation exists to provide a serene and contemplative environment where visitors form a unique connection with contemporary art.

Glenstone Museum *The project marries art, architecture and a new landscape extending across the whole site. It includes a new public entrance, outdoor exhibition spaces and other visitor amenities.*



Location
Corning, NY

Architecture Firm of Record / Design Firm
Thomas Phifer and Partners

Completion date
In construction, through 2014, LEED Silver Design

Role of Nominee
Project Director

Publications
The New York Times, October 2014
The Architect's Newspaper, May 2014

Declaration of Responsibility
I have personal knowledge that the nominee was largely responsible for the design of the project listed above.

Rob Cassetti, Senior Director Corning Museum of Glass
Client Point of Contact

This 100,000 sf expansion to the existing Corning Museum of Glass includes over 25,000 sf of top lit contemporary glass art galleries and a 500 seat theater for live hot glass demonstrations.

My role as Project Director included diagramming and conceptual design as well as materials research and detailing of the project from its inception through construction. This work involved close collaboration with German glass fabricators, Canadian pre-casters, local steel erectors and our structural engineer, the museum curators and staff.

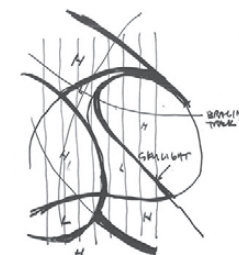
While my direct contributions varied from general concept design to detailing, a couple of examples of my influence on the project are the concrete roof joists and white glass exterior, which I had direct involvement in conceiving. These elements and others are critical components of the building's image.

Working with Glass Art

With the museum staff, we developed an integrated day lighting and structural system covering the entire contemporary collection with skylights. The exposed concrete joists supporting the gallery roof were detailed to be very deep, but just 3.5 inch thick so as to direct the light down towards the glass art below. An inspiration for this system was Sverre Fehn's Nordic Pavilion in Venice, which possess a fine scale and creates a luminous overhead plane, concealing overhead services and lighting.

The Corning Museum Context

As the fourth architects to build galleries for the museum since the early 1950's, the challenge of this project was to give new identity to the contemporary glass gallery while connecting with the context and specifically, the modernist history embodied on the Corning campus. Our new white gallery 'vitrine' is designed to echo the clean 1950's campus architecture of the Harrison/Abramovitz and quietly contrast with the exuberant Smith Miller + Hawkinson additions of the early 2000's.

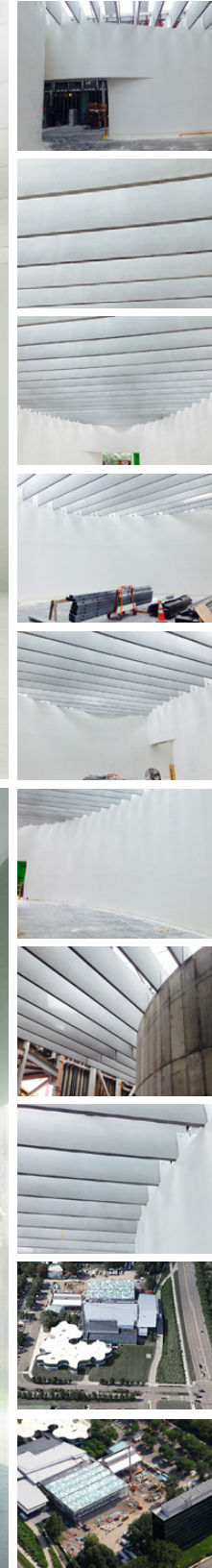


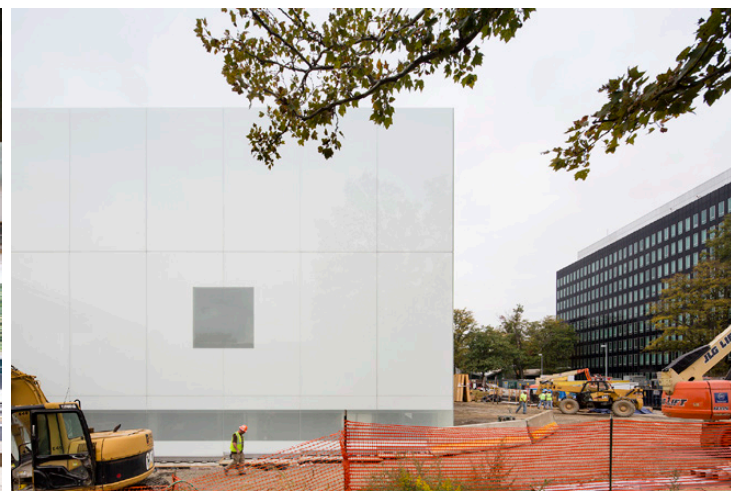
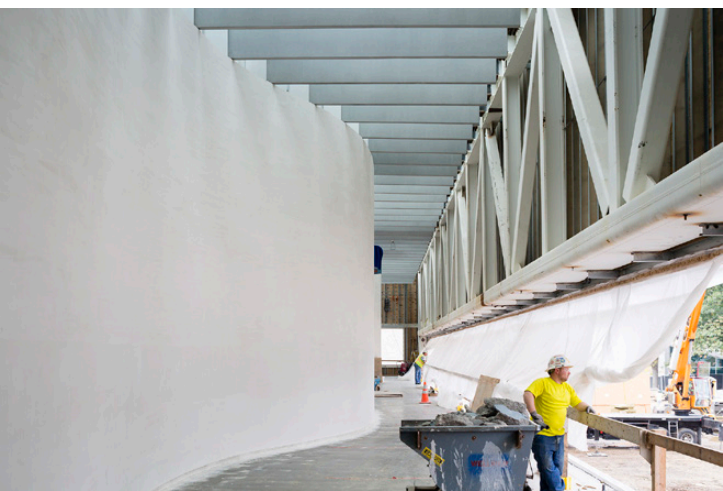


Corning Museum of Glass North Wing Expansion *The new gallery building will be the largest space anywhere dedicated to the presentation of contemporary art in glass.*



Corning Museum of Glass North Wing Expansion *The new gallery building features skylighting with a sophisticated light-filtering system that is integrated with the structural roof beams (Construction photos taken in July 2014).*





Location
Raleigh, NC

Architecture Firm of Record
Pearce Brinkley Cease and Lee

Design Firm
Thomas Phifer and Partners

Completion date
2010, LEED Silver Design

Role of Nominee
Project Architect

Awards received
Honor Award, AIA National, 2011
Honor Award, AIA New York, 2011
American Architecture Award, 2011
Building of the Year, Archdaily, 2010
Honor Award, AIA New York, 2007

Selected publications
New York Times Style Magazine, November 2010
The PLAN, September 2010
Architectural Record, July 2010
Architect Magazine, July 2010
Wall Street Journal, June 2010
Integrated Design in Contemporary Architecture, Book by K. Moe, 2008
Architectural Record, 2007

Declaration of Responsibility
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Dan Gottlieb, Director of Planning and Design, North Carolina Museum of Art
Client Point of Contact

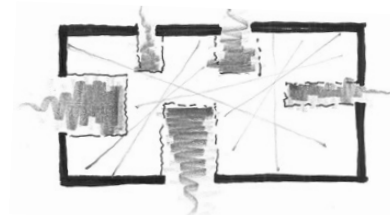
The single story 127,000 sf pavilion was designed to bring in daylight from above to the museum's permanent collection and connect the art spaces with the museum's 160 acre art park. By housing the entire collection on a single level open plan, the visitor is invited to explore new and unanticipated connections within the collection, which encompasses over 5000 years of art drawing.

While my direct contributions varied from general concept design to detailing, a couple of examples of my influence on the project are the large ceiling light coffers and exterior aluminum clad exterior which I had direct involvement in conceiving. These elements and others are critical components of the building's image.

My role was to drive the design and development of the project from its initial planning through its delivery. This state-funded project required flexible design thinking during all phases to stay on budget. Along the way, almost every detail was challenged including the ceiling coffers which are integral to the daylighting system and had to be changed from one material and vendor to another. The façade of the building was also completely changed during the design and bidding phases. In almost every instance, these significant changes, allowed us to refine the design and better synthesize concept and material.

Continuous Space and Natural Light

A special feature of this building is that it presents North Carolina's permanent collection of works in a continuous series of galleries under natural light, connected with exterior courtyards. Creating this sense of unified space between often varied portions of the collection posed significant challenges and required close work with curators, our daylighting experts, and materials suppliers. To meet the varied light levels for sculpture, paintings and more delicate artifacts while providing a connection to the exterior courtyards and park, we created a system of 365 ceiling coffers with modulating layers starting outside with louvers and fine tuning inside with scrim filters. In addition, we layered long curtains of various densities continuously along the vast glazed walls of the building adjacent to water courts which allow for an exterior connection.





North Carolina Museum of Art. The building skin — a rain screen of pale, matte anodized aluminum panels — carries on the discourse with the landscape. These aluminum sheets, arrayed like great vertical pleats or shingles, softly pick up surrounding colors and movement.



North Carolina Museum of Art 2011 AIA Honor Awards for Architecture: "Worthy of recognition for the precision and technology that went into the design of the ceiling and light well – the way daylight is brought into this building is ingenious."



Location
Dallas, TX

Architecture Firm of Record
Booziotis & Company

Design Architects
Gabriel Smith AIA, Nick Marshall AIA, Peter Doncaster AIA

Completion date
2008, LEED Silver Design

Role of Nominee
Design Architect

Awards received
Best Architectural Design, Texas Construction Magazine Best of 2009
Winning Entry, Architecture Competition, 2008

Publications
Architectural Record, December 2009
D Magazine, January 2009
Interior Design Magazine, May 2008

Declaration of Responsibility
I have personal knowledge that the nominee was largely responsible for the design of the project listed above.

Peter Doncaster AIA, LEED AP BD+C, Gensler
Collaborator on the AIA Dallas Center for Architecture

Working remotely with colleagues in Dallas and New Orleans, our competition winning entry for the new Center for Architecture in Dallas created a new identity for the AIA there. This comprehensive interior rework includes offices and meeting spaces, but most importantly gives street presence to the Center whose glow serves as a large "light fixture" visible to the car culture of Dallas.

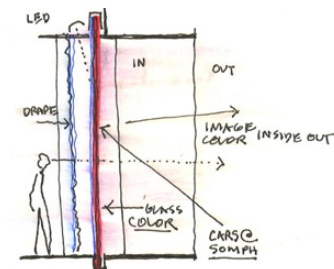
As design architect, collaborating with Nicholas Marshall and Peter Doncaster, we conceived the design during the competition phase, detailed and executed it by working through Peter Doncaster's local firm in Dallas. We also enlisted members of the local AIA in the process by hosting working sessions with them. My direct design work included planning, concept direction and detailing.

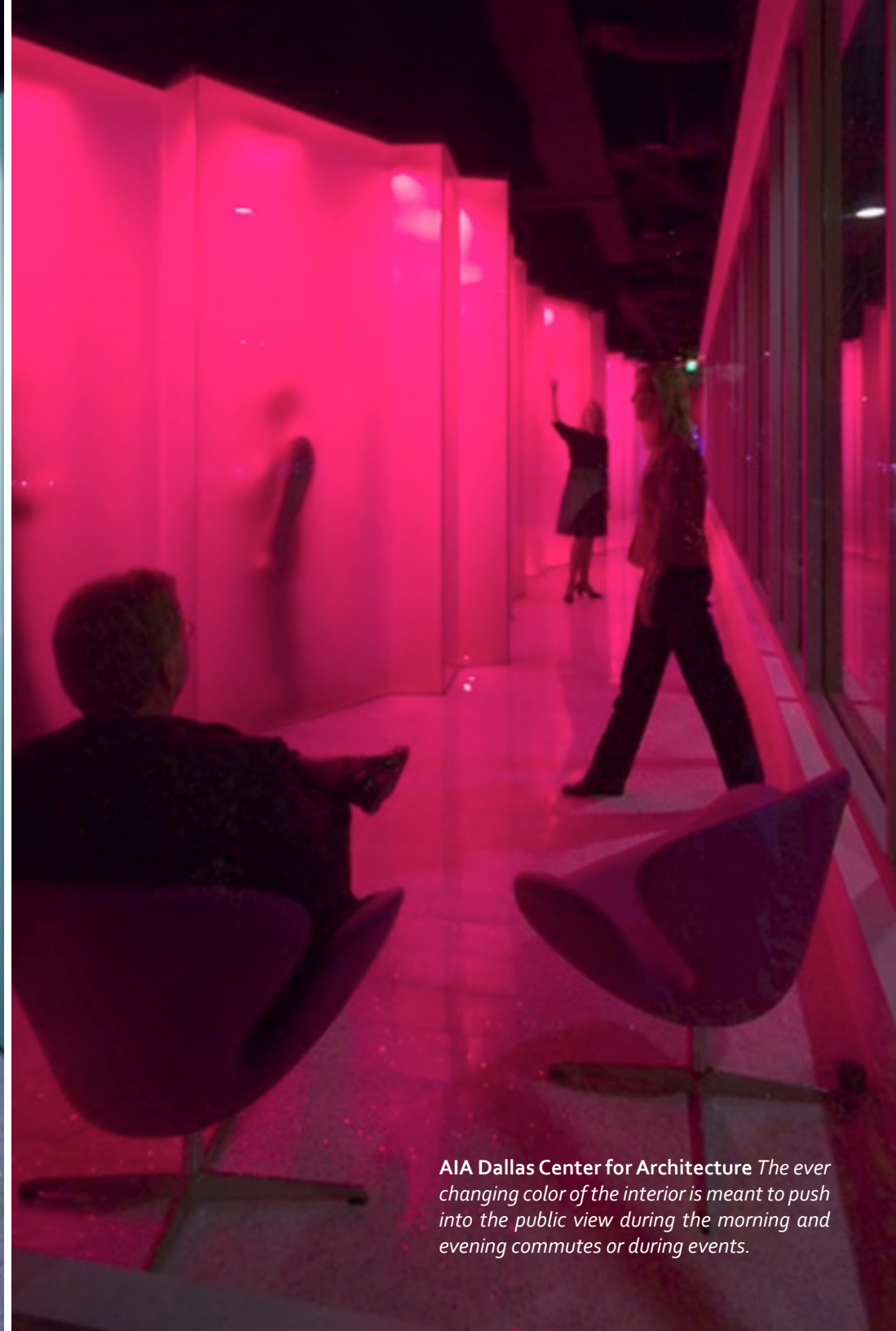
Design for a Car Culture

Designing a home for the Dallas AIA presented several challenges including creating a public identity in a car dominated culture. Seen at car speed from the road and easily identified by visitors, its interior reaches out as a color blur intended to sit in your memory after you've passed it and be an identifiable landmark in the new arts district of Dallas. Resisting the speculative office space it occupies, it quietly hums in the morning twilight, then recedes into the work day. It is a vessel and space one might not otherwise experience in the context of the conventional office creating classrooms, which wrap the occupants in a curtain of color.

Jury Comments

"Speaking for the jury as a whole, we were very impressed by the thought evident in the entries and certainly the enthusiasm that the local professional community has for the center. I know that we selected the winning entry based on a combination of just really good, straightforward, logical space planning and a kind of audacious architectural element. It had both rationality and daring...."





AIA Dallas Center for Architecture *The ever changing color of the interior is meant to push into the public view during the morning and evening commutes or during events.*

Location
Chattanooga, TN

Architecture Firm of Record
Hefferlin & Kronenberg

Design Firm
Eskew+Dumez+Ripple

Completion date
2008

Role of Nominee
Project Architect

Awards received
Honor Award, AIA Gulf States, 2008
Honor Award, AIA Louisiana, 2008
Award for Excellence, AIA Tennessee, 2008

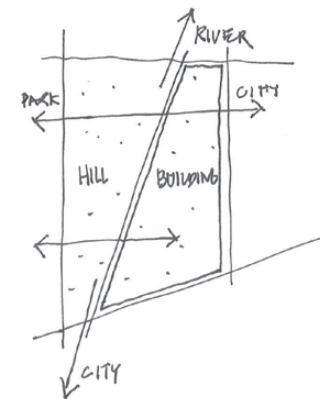
Declaration of Responsibility
I have personal knowledge that the nominee was largely responsible for the design of the project listed above.

Alan Lewis AIA, Associate Director SOM
Colleague of the Nominee's at Eskew+Dumez+Ripple
and Project Manager Chattanooga Outdoor Center

This 6,000 sf green roofed pavilion is meshed with the surrounding 23 acre Renaissance Park scape developed by Hargreaves Associates. Its distinctive triangular shaped plan comes as a result of the parks master plan coupled with a distinct adjacent landforms. As Project Architect, my work included concept design, models, design development and construction documentation.

Building Geometry
Working very closely with both the local architects and the Hargreaves landscape architects to integrate this building with the unique geometry of the surrounding park landscape, we arrived at a unique triangular plan which holds the street edges while opening its long side to the park providing shelter for organized and informal gatherings.

Materials and Scales
One of the challenges of this project was working at scales to integrate with the larger context yet create a warm and tactile façade. Relating directly to the park with its triangular green roof, which is seen from the adjacent hilltop, the simple introduction of a wood screen provides a more intimate scale.





Chattanooga Outdoor Center The pavilion opens onto a large sloping lawn taking advantage of the spectacular views of the river, the city and the mountains beyond. Sustainable design features include a grass roof to reduce storm water runoff and insulate the building naturally.



Location

University of Louisiana at Lafayette, LA

Architecture Firm of Record / Design Firm

Eskew+Dumez+Ripple

Completion date

2005

Role of Nominee

Project Architect

Awards received

American Architecture Awards, 2006

Honor Award for Interior Architecture, AIA National, 2005

Honor Award, AIA Gulf States, 2004

Honor Award, AIA Louisiana, 2004

Honor Award, AIA New Orleans, 2004

Publications

Collection: U.S. Architecture, 2009

Building Community: The Work of Eskew+Dumez+Ripple, 2007

Architectural Record, January 2005

Declaration of Responsibility

I have personal knowledge that the nominee was largely responsible for the design of the project listed above.

Vincent Bandy Architect RA, AIA, Design Critic in Architecture

Harvard University Graduate School of Design

Colleague of the Nominee's at Eskew+Dumez+Ripple

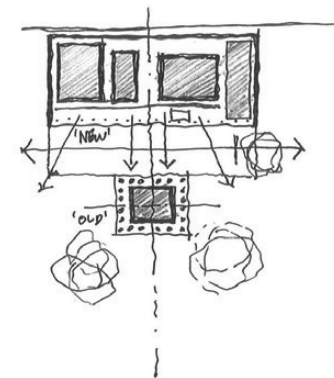
and Collaborator on the Paul and Lulu Hilliard University Art Museum

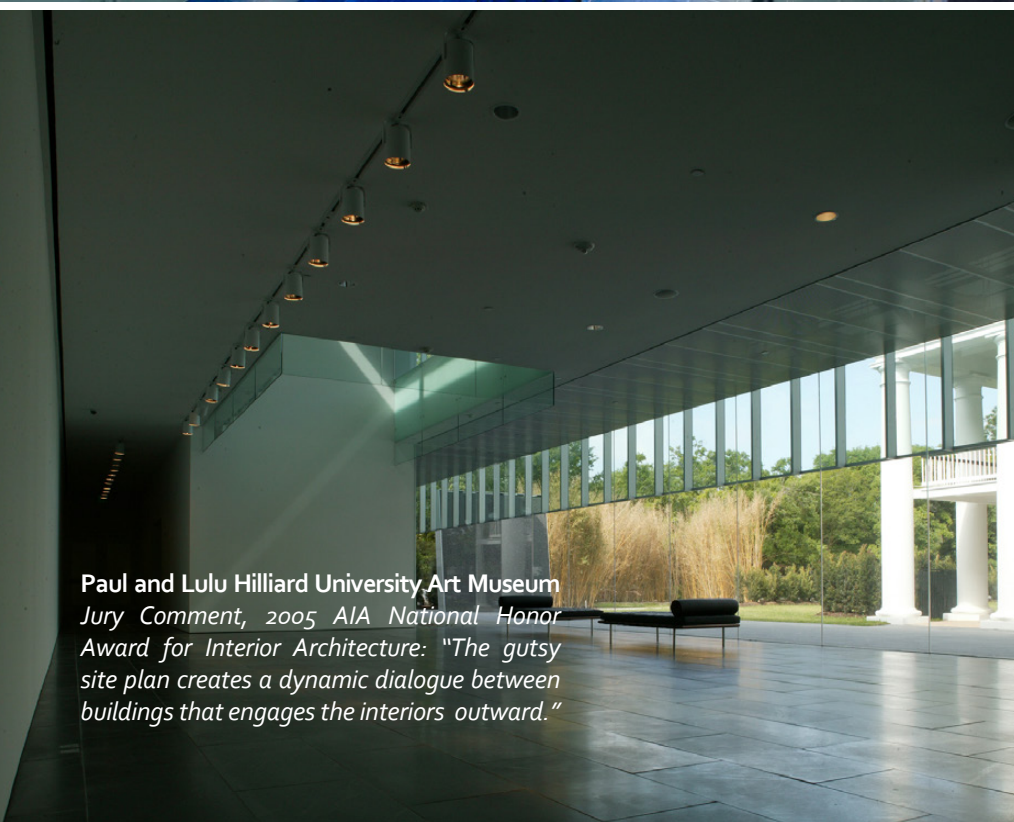
This 33,000 sf University Art Museum includes public spaces, permanent collection and changing exhibit galleries, museum offices, archival storage and art support spaces. Situated adjacent to the original 1967 ULL University Art Museum (a replica of an antebellum plantation home designed by noted Louisiana architect A. Hays Town) this new museum building serves as a backdrop to the original and defines the edge of a new sculpture garden and plaza. As Project Architect, my role included programming, conceptual design, model making, detailing, documentation and construction observation.

Historic Context and Contemporary Backdrop

The site for the building posed the greatest challenge and forced a solution which reinforced the connection between new and old architectures. By placing the building against the lot line, we were able to put emphasis on the long façade quietly reflecting traditional forms of the Town building and creating a contemporary interpretation plantation allée in the reconfigured landscape.

Internally, the building spatially unfolds as the visitor moves through a series of sky-lit spaces punctuated by vertical shafts that penetrate the lobby and atrium gallery. A simple planning organization clearly differentiates art spaces from support spaces. To further assist with visitor orientation, a common public area is provided along the face of the second floor, where the expansive glass façade allows uninterrupted views back to the Hays Town Building, plaza fountain and sculpture garden.





Paul and Lulu Hilliard University Art Museum
Jury Comment, 2005 AIA National Honor Award for Interior Architecture: "The gutsy site plan creates a dynamic dialogue between buildings that engages the interiors outward."



Location

Fort Lauderdale, FL

Architecture Firm of Record / Design Firm

Eskew+Dumez+Ripple

Completion date

1999

Role of Nominee

Project Architect

Awards received

Honor Award, AIA Gulf States, 2000

Honor Award, AIA Louisiana, 1999

Honor Award, AIA New Orleans, 1999

Publications

Building Community: The Work of Eskew+Dumez+Ripple, 2007

Florida Sun Sentinel, D. Dietsch, July 1999

Declaration of Responsibility

I have personal knowledge that the nominee was largely responsible for the design of the project listed above.

Nicholas A. Marshall AIA, Principal

Chase Marshall Architects / Vice President AIA New Orleans

Colleague of the Nominee's at Eskew+Dumez+Ripple

The design of the 58,000 sf building combines subtle nautical and aquatic themes captured in the materials and forms of the building which houses a museum, theater, library, display marina, classrooms and administrative offices.

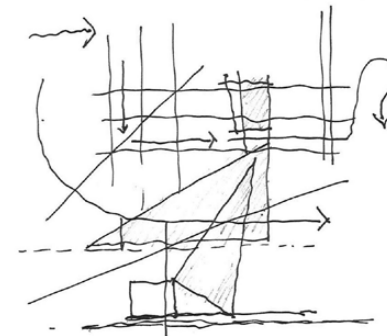
In my role as project architect, I was charged with writing an extensive and detailed program, sketching and model making, detailing and construction observation, working with fabricators throughout the construction of the project.

Abstract Landmark

Positioned along Florida's I-95, this attraction museum needed to be clearly identifiable and suggestive of its museum contents, but also house the research, record keeping and administrative functions of the Association. The signature feature, a stainless steel clad theater building rises out of a new marina, subtly recalls angling, boats and the shine of fish scales.

Building on a Corner

A challenge unique to this building was to create a geometry, which responded both to the passing viewers on the interstate and also to the entering visitors who arrive at the opposite side. The solution was to create a building which has no 'back' using the theater building positioned at 45 degrees to both freeway and entry.



International Game Fish Association Museum and Hall of Fame Extract from the article 'Go Fish!' by Deborah K. Dietsch, *Florida Sun Sentinel*, July 1999: "Eskew+Dumez+Ripple has managed to create a bold monument to the angler that conveys both its educational purpose and the thrill of the catch."



Location
Austin, TX

Architecture Firm of Record / Design Firm
Thomas Phifer and Partners and
Michael Van Valkenburgh Associates

Completion date
In design, Scheduled completion 2017
Sustainable Sites and LEED Silver Design

Role of Nominee
Project Director

Project recognition
Winning Entry, Architecture Competition, 2012

Publications
Landscape Architecture Magazine, October 2012

Declaration of Responsibility
I have personal knowledge that the nominee was largely responsible
for the design of the project listed above.

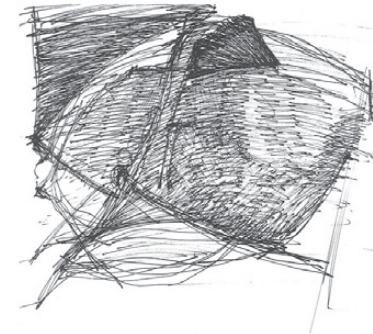
Gullivar Shepard, Principal Michael Van Valkenburgh Associates
Principal in Charge of the Waller Creek Park Performance Pavilion /
Project Manager for MVVA

Designed in close collaboration with Michael Van Valkenburgh Associates (MVVA) and the project stakeholders, the Waller Creek project in Austin, Texas includes planning guidelines and architecture connecting two parks and five distinct neighborhood recreational areas over 28 acres. We are currently developing designs for a large outdoor performance pavilion at Waterloo Park and a pedestrian bridge linking the Austin Convention Center to a park and hotel across the creek. The project also includes habitat reconstruction and elements designed to meet Sustainable Sites and LEED guidelines.

In my role as Project Director, I was responsible for developing planning guidelines and proposed zoning amendments, architectural design direction for pavilions, pedestrian bridge, conservancy and other infrastructure elements during the competition phase of the project. Our tasks varied widely in scale from master planning and zoning exercises to building design.

Building Connections

One of the challenges faced was how to provide moments along this 1.5 mile long park which are identifiable and unique to each distinct district. Our solutions included an iconic performance pavilion "the poppy", an exuberant bridge linking hotel and convention center and new wildlife habitat under a bridge "the bower". Each of these interventions is specific to place and purpose; the interventions' architectural language must satisfy a strict set of technical requirements.



Waller Creek Park Performance Pavilion

The Waller Creek project includes planning guidelines and architecture connecting two parks and five distinct neighborhood recreational areas over 28 acres. Interventions like the iconic performance pavilion "The Poppy" provide moments which are identifiable and unique.



Gabriel Smith
Reference Writer List

Nº1 Professor Kevin Alter AIA

The University of Texas at Austin, School of Architecture
Sid W. Richardson Centennial Professor in Architecture / Academic Director
for Architecture Programs / Associate Dean for Graduate Programs
310 Inner Campus Drive, Austin, TX 78712-1009.
Professional relationship to Nominee: Peer / Former Teaching Colleague

Nº2 Michael Arad AIA, LEED AP

Handel Architects, Partner
150 Varick St, 8th Floor, New York, NY 10013.
Professional relationship to Nominee: Peer

Nº3 William F. Baker

SOM Chicago, Structural and Civil Engineering Partner
224 South Michigan Avenue, Suite 1000, Chicago, IL 60604.
Professional relationship to Nominee: Colleague and Consultant Engineer

Nº4 Steve Dumez FAIA

Eskew+Dumez+Ripple Architects, Partner / Director of Design
365 Canal Street, Suite 3150, New Orleans, LA 70130.
Professional relationship to Nominee: Former Colleague

Nº5 Paul Goldberger Hon. AIA

Architecture Critic
New York, NY
Professional relationship to Nominee: Client Representative Glenstone Museum

Nº6 Reed Kroloff

jones | kroloff, Partner
Bloomfield Hills, MI
Professional relationship to Nominee: Former Dean Tulane University
(where nominee served as Adjunct Professor, 1998-2005)

Nº7 Alan Lewis AIA

SOM San Francisco, Associate Director
1 Front Street, Suite 2400, San Francisco, CA 94111.
Professional relationship to Nominee: Colleague at Eskew+Dumez+Ripple

