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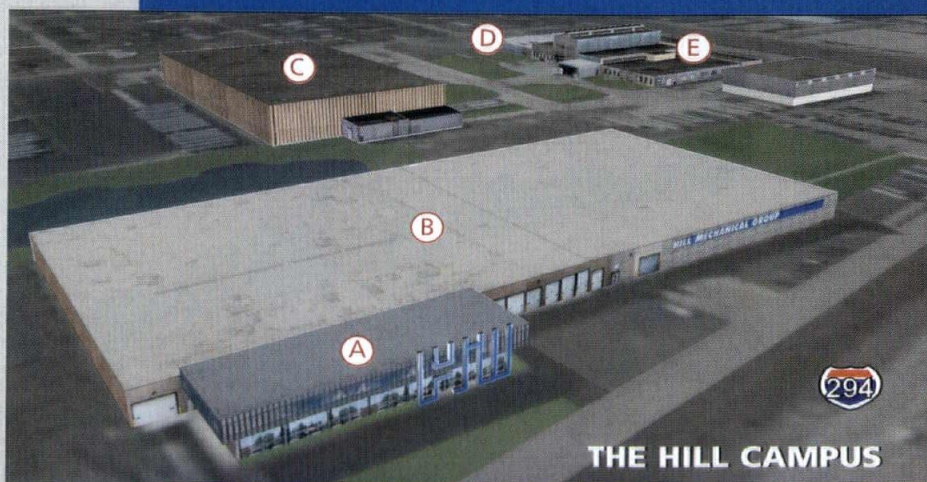
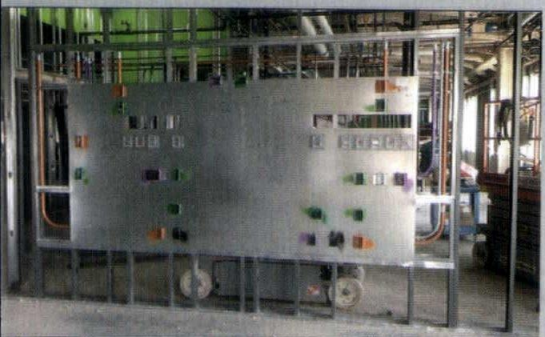
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Image courtesy of STL Architects

For its new bilingual school, Lycée Français de Chicago had both specific constraints and a broader vision: From technology-enabled classrooms to a soaring four-story atrium meant to promote community. Translating STL Architects' design, general contractor Bulley & Andrews responded with a build meticulous enough to address the school's particular needs and ambitious enough to provide the perfect environment to express its educational philosophy. *Bonjour, futur.*

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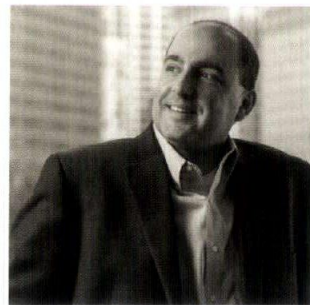
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PHOTO BY JOHN STURDY

PRESIDENT'S LETTER

In just a few short months, I will complete my year of service as the AIA Chicago Board president. As with the end of any year, it is good to be reminded of growth and accomplishments, to reflect on what we've done well and recognize those who have made those accomplishments possible.

This has been an eventful and rewarding year. We came into 2015 with the most successful Designight on record and great ambitions ahead.



We find ourselves at a similar junction, looking toward 2016 after Designight 2015 is poised to set new records for attendance. We are in a

strong position that will allow us to provide programs and resources to our 3,000+ members in the coming year.

Our chapter has also built and shared an amazing resource. The ARE online course, built in concert with Black Spectacles, has been adopted by AIA National and is helping thousands of emerging professionals across the country. The program was not developed in a single year; it is a project that took many years to complete. Thank you to those before me who worked to make the program such a success.

This year, AIA Chicago took the opportunity to meet with the commissioner of the Department of Buildings to suggest a new collaboration: a working group focused on city modifications and improvements. With her blessing, we amassed a group of architectural representatives from a variety of firms to assist the city with these projects.

Our hope is that this collaboration leads to process improvements and efficiency.

I would also like to thank the amazing support network provided by Zurich Esposito and the professional team at AIA Chicago. They have not only supported the board's initiatives, but have also helped develop programs and initiatives such as Positioning Pullman and Chicago Architecture Biennial panels. We've grown the staff, rolled out a new Design Excellence Award category, added a Knowledge Community and so much more.

Finally, I want to express my gratitude to the past board presidents who have provided council and guidance. And, to my friend, colleague, classmate, fellow IIT alumna and incoming AIA Chicago board president, Dawn Schuette—thank you, and good luck.

"Watch your thoughts. They become words. Watch your words. They become deeds. Watch your deeds. They become habits. Watch your habits. They become character. Character is everything." — Frank Outlaw

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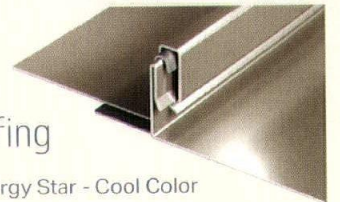
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Divine Detail Awards

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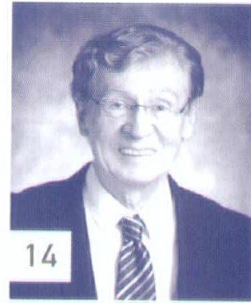


PHOTO COURTESY OF THE RICHARD H. DRIEHAUS FOUNDATION

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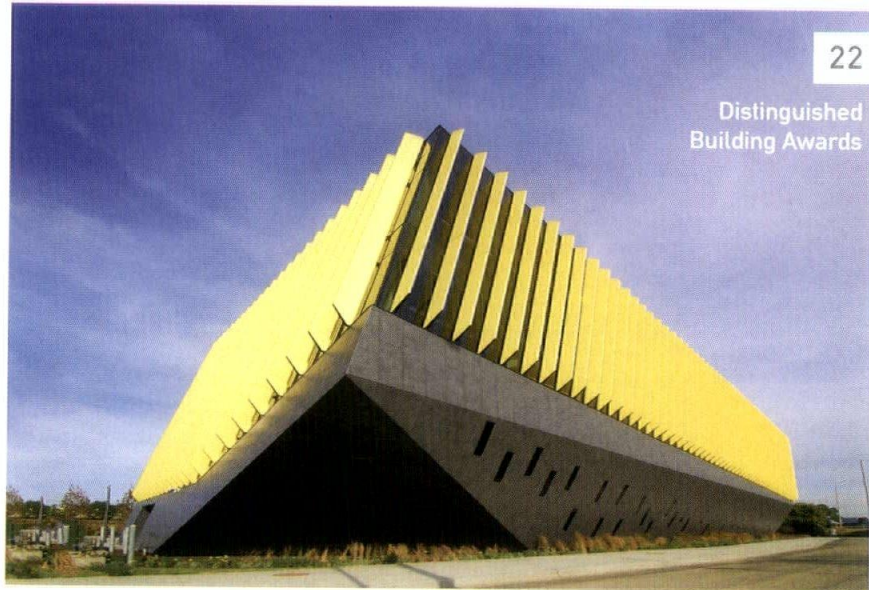
Richard H. Driehaus,
Lifetime Achievement Award



PHOTO BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY

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Interior Architecture Awards



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Distinguished
Building Awards

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Northeastern Illinois University El Centro, JGMA

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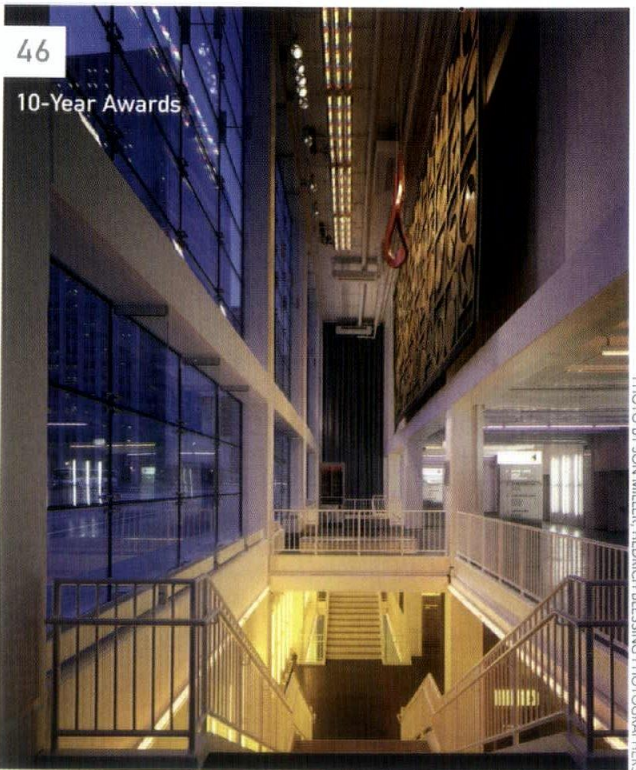


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10-Year Awards

VIEW 2015 DESIGN
EXCELLENCE
AWARDS WINNERS
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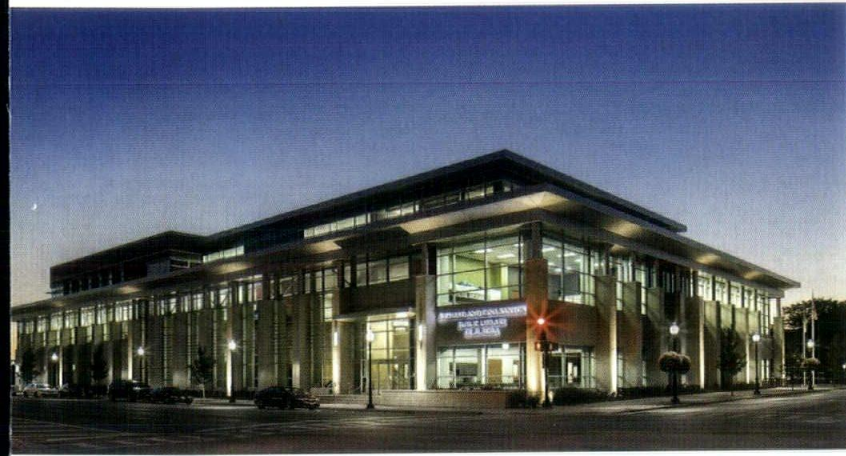
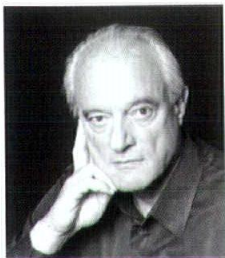


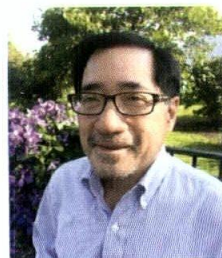
PHOTO BY MARK BALOGG

Cordogan, Clark & Associates completed the 98,000-square-foot Richard and Gina Santori Public Library in Aurora, Ill. The new main library features state-of-the-art materials handling technology, expanded gathering spaces for community services and meetings, historical exhibits, and flexible performance areas for the public. The facility also serves as the hub of a larger digital library network, whose integrated technology systems enhance the capabilities of current branches, school libraries and two proposed satellite facilities.

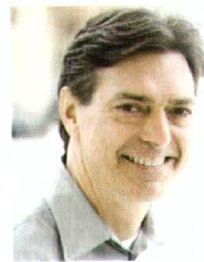


Lohan Anderson's Dirk Lohan, FAIA, is the recipient of the 2015 Vision Into Reality Award, presented by the Streeterville Organization of Active Residents in September. Lohan is a resident of the neighborhood and completed such projects as the University of Chicago Gleacher Center, Nicholas J. Melas Centennial Fountain and the conversion of the former American Furniture Mart building into a mixed-use community at 680 N. Lake Shore Drive.

Jim Law, AIA, was recently appointed president of the Garfield Park Conservatory Alliance. He previously served as project manager for View Chicago and was vice president of planning and external affairs for the Chicago Children's Museum.



T. Gunny Harboe, FAIA, will receive the Heritage Conservation Award from the Society of Architectural Historians at the 6th annual Awards for Architectural Excellence Gala on Nov. 6. He is honored for his work in making historic buildings relevant for contemporary culture while maintaining the elegance and beauty of their original designs.



Atul Karkhanis Architects Ltd. recently celebrated its 25th anniversary. The firm was founded in Chicago by **Atul Karkhanis, AIA, LEED AP BD+C**, in Chicago's Roscoe Village neighborhood. Over the years, the firm has established a specialty in commercial, higher education and healthcare facilities, working on projects nationwide.



Walker Johnson, AIA, and Larry Lasky, FAIA, announced the promotion of **Meg Kindelin, AIA**, to principal at Johnson Lasky Architects, as well as the addition of her name and initial to the firm name. The firm will now be called **Johnson Lasky Kindelin Architects**.



Aram Garbooshian, AIA, LEED AP, was promoted to firm principal at **RADA Architects**. Garbooshian has been with the firm for nearly a decade and is currently the project manager for Chicago State University's new education/child care building.



Eckenhoff Saunders Architects announced the following (pictured from top to bottom):

▶ **Jeff Conner, AIA, LEED AP**, was promoted from associate principal to principal. He is the current project principal for the large-scale, multiphase redevelopment at NorthShore University HealthSystem's Skokie Hospital campus.

▶ **Jacqueline Wilcox, AIA, IIDA, LEED AP**, and **Jacob Wahler, AIA, CDT**, were named associates at the firm.



Landon Bone Baker Architects' (LBBA)

Dorchester Art + Housing Collaborative is the recipient of the 2015 Landmarks Illinois Richard H. Driehaus Foundation Preservation Award for Project of the Year. Located in the Greater Grand Crossing neighborhood on the South Side, the project is the redevelopment of the former Dante Harper housing project and resulted from a partnership between LBBA, Brinshore Development and the nonprofit Rebuild Foundation.

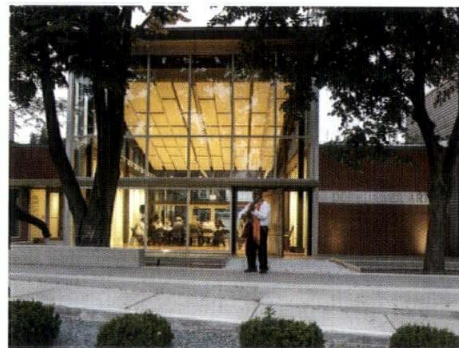


PHOTO BY SARA POOLEY



OKW Architects announced several new hires (pictured from left to right):

- ▶ **Mark Klumper, AIA**, as managing associate
- ▶ **Walter R.A. Hobocienski and Eric M. Olson** as associates
- ▶ **Caroline Ferguson** as senior marketing coordinator

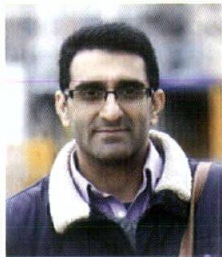
For the second year in a row, **Foster Dale Architects** had a house project featured in the GreenBuilt Home Tour, an annual event by the U.S. Green Building Council Illinois Chapter that features sustainably designed and award-winning homes that incorporate affordable green building practices. The featured Chicago residence was designed for a retiree who wished both to move closer to his family in the city and to maintain the cottage's historic, vintage character.



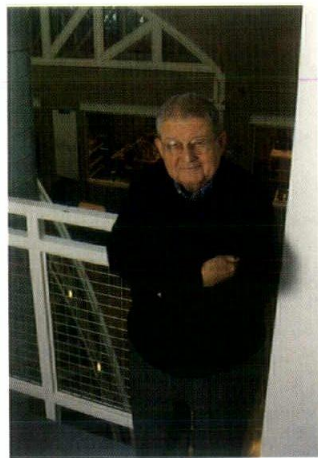
Nikki O'Donnell joined **RTKL** as associate vice president for the firm's healthcare practice. She previously served as director of marketing for Goettsch Partners.



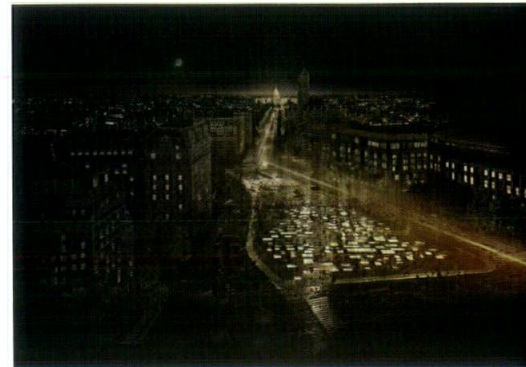
The new 1,206-room **Marriott Marquis Chicago Hotel** is part of the emerging development of a McCormick Place Entertainment District in the Near South Side. The **Gensler**-designed 40-story structure will be the only Marriott Marquis hotel in the Chicago area and feature specialty suites and 90,000 square feet of meeting space, which also includes two 25,000-square-foot ballrooms.



Cyrus Rivetna, AIA, principal of **Rivetna Architects**, accepted the invitation of Goldman Sachs' 10,000 Small Businesses Program to join its Chicago 2015 Fall Cohort. The program, which is offered in the United States and the United Kingdom and is in its fourth year in Chicago, helps local entrepreneurs create jobs and economic opportunity by providing them with greater access to supporting services.



The City of Chicago's Fifth Star Awards recognized **Stanley Tigerman, FAIA**, in September. The annual awards program recognizes individuals and organizations that are making significant contributions to Chicago's arts and culture, and celebrates their accomplishments with a reception in Millennium Park's Pritzker Pavilion.



STL Architects have been shortlisted to design the World War I monument in Washington, D.C., as a part of an international competition held by the U.S. World War One Centennial Commission. Sited at Pershing Park on Pennsylvania Avenue, STL's design both celebrates the men and women who served while also repositioning the park as a memorial—a space for reflection, contemplation and shared experience.

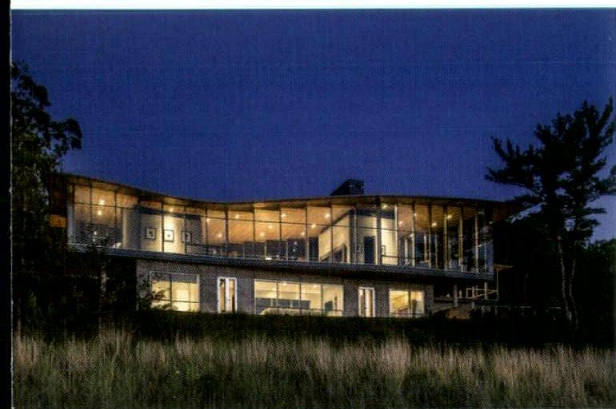
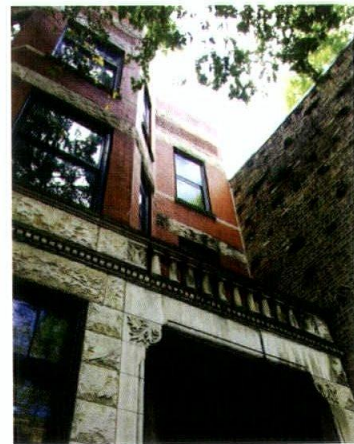
Architect magazine announced its 2015 Top 50 rankings. **Adrian Smith + Gordon Gill Architecture** was named first overall and first in the business category, after 2014 saw the firm complete two large-scale projects, the FKI Tower in Seoul and the Waldorf Astoria Beijing.

Larry Booth, FAIA, collaborated with Jay Pridmore, author of several books on Chicago's architecture, to produce "Total Performance Architecture," a new book that surveys the work of Booth Hansen since the 1980s. The book showcases his methodologies and processes that lead to high-performance structures, and features stunning images of the final projects. It was published in spring 2015.



Wight & Company completed a new, state-of-the-art facility for Land O' Frost—a food production company known for its sausages—at its recently-relocated site in Munster, Ind. The space encourages collaboration and research through USDA-approved labs spaces and restaurant-quality test kitchens. **Michael Lubbers, AIA**, served as the project's design director.

One of Chicago's most contentious preservation issues of 2015 has been that of 159 West Burton Place, a historic home and neighbor to renowned Carl Street Studios at 155 West Burton Place. The home, which dates back to 1874, was purchased by a developer in April 2015 to be razed and redeveloped. **Trish VanderBeke, AIA**—whose firm, P.K. VanderBeke, is located in Carl Street Studios—purchased the building in August, saving it from an unfortunate end.





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BEYOND TRADITION

Richard H. Driehaus cements his legacy on the built environment

BY LAURIE PETERSON

What do the following projects have in common: a women's shelter in Englewood by Wheeler Kearns Architects; a West Side Jesuit high school by John Ronan; a student center at IIT by Rem Koolhaas; and a museum of decorative arts converted by Antunovich Associates from a Gilded Age mansion? All have been touched in some way by the philanthropy of Richard H. Driehaus, this year's winner of the AIA Chicago Lifetime Achievement Award.

The Driehaus name is famously linked with preservation and traditional architecture, so the breadth of his support of the built environment can come as a surprise. It all stems from his deep belief in the power of architecture and good design to transform people's lives.

The Richard H. Driehaus Foundation Award for Architectural Excellence in Community Design is given each year to three Chicago-area projects that make "a significant contribution to the social, visual and cultural life of their neighborhoods through quality of design." The projects generally serve a disadvantaged population and are most often located in economically challenged neighborhoods. The jury, chaired by Thomas Beeby, FAIA, spends a day touring all finalists, speaking to the architects and clients. Dan Wheeler, FAIA, served on one of the juries and said this first-hand experience "ensures that what we're seeing in the documents is actually happening."

PHOTO COURTESY OF THE RICHARD H. DRIEHAUS FOUNDATION

RIGHT La Casa Housing and Resource Center by UrbanWorks, 2013 recipient of the Richard H. Driehaus Foundation Award for Architectural Excellence in Community Design



PHOTO BY ANTHONY MAY

Jeff Bone, AIA, of Landon Bone Baker Architects says the awards “put a spotlight on projects, clients and communities that are usually under the radar.” Other firms that have won multiple Community Design Awards include Ross Barney Architects, Studio Gang and John Ronan Architects.

There are multiple benefits to receiving one of these awards. The architecture firm receives a cash prize of \$15,000, \$3,000 or \$2,000. Bone’s firm has used the money to subsidize its office’s summer program that engages high school students in interacting with a nonprofit organization. Each winning project is also profiled in a short video that is posted on the awards’ website. The videos create a “holistic narrative,” says Bone, showcasing the team effort and including interviews with architects, clients and often end users as well.

If it seems unusual to commission videos of small, neighborhood-scale projects, that is in keeping with the unique quality of the awards themselves: there are no

comparable awards given in any other city. And that itself is characteristic of Driehaus’s approach to philanthropy. Kim Coventry, executive director of the Richard H. Driehaus Foundation, emphasizes his love of innovation and says, “No two days at work are the same. He keeps us in uncharted territory all the time.”

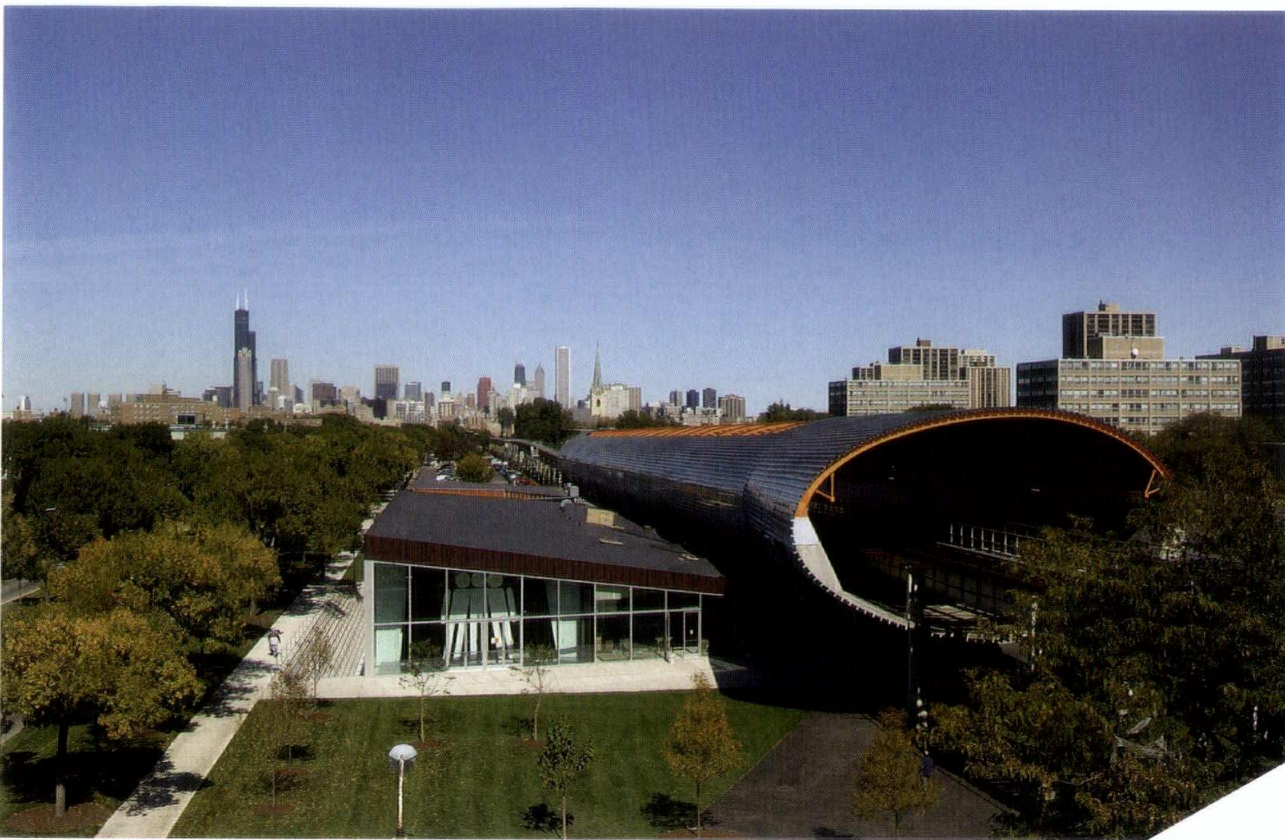
“Placemaking” is the word most often used to describe Driehaus’s wide interests and his philanthropies. He is a passionate advocate for the built environment in its largest sense: for the art of architecture first and foremost, but also interests that range from big-picture city planning to the details of landscaping and lighting. He is a staunch supporter of the Congress for New Urbanism and a firm proponent of replacing typical zoning regulations with form-based building codes. He believes in raising the public’s expectations and convincing people that “good design doesn’t cost, it pays.”

Driehaus’s interest in promoting quality design for those who don’t always have access to it is reflected in

He is a passionate advocate for the built environment in its largest sense: for the art of architecture first and foremost, but also interests that range from big-picture city planning to the details of landscaping and lighting.



PHOTO BY WAYNE CABLE



OPPOSITE Harvest Commons by Landon Bone Baker Architects, 2014 first place winner of the Richard Driehaus Foundation Award for Architectural Excellence in Community Design

ABOVE McCormick Tribune Campus Center by Rem Koolhaas

years of operating support for organizations such as ARCHEWORKS, *archi-treasures* and *Designs for Dignity*. And his belief in the importance of public parks and open spaces led him to support organizations promoting Chicago parks, the Chicago River, the Canal Corridor and The 606.

As part of his efforts to promote design excellence, Driehaus sponsors competitions for high-profile projects. The first of these was for IIT's student center, and although he had no role in the jury's decision, he was extremely enthusiastic about Rem Koolhaas's winning design. Other competitions include the Burnham Memorial, Children's Memorial Hospital and the Lurie Garden at Millennium Park (among other ways in which he supported the park's development). The most recent competition was for artists' live/work spaces in Pullman.

While supporting competitions and awards that often recognize cutting-edge architecture, Driehaus ensures that traditional and classical principles remain part of the design world dialogue. The most prominent example of this is the Richard H. Driehaus Prize at the University of Notre Dame. Unlike the many Chicago-based awards associated with Driehaus, this prize is international in scope.

In addition to awards, Driehaus's philanthropies increase awareness of important Chicago architecture through sponsorship of exhibitions and publications. Examples include the Bertrand Goldberg retrospective at the Art Institute of Chicago and the book "The

Complete Architecture of Adler & Sullivan."

One of the Foundation's most high-profile activities was last October's symposium, "The Chicago Tradition in Architecture: Inspiration or Artifact?" The goal of this event was to bring Chicago's heritage into the conversations of the inaugural Chicago Architecture Biennial.

Preservation of historic buildings has always been the cause closest to Driehaus's heart. Landmarks Illinois has administered the Richard H. Driehaus Foundation Preservation Awards for 22 years. That organization has also benefited from faithful ongoing operating support, as have many others, including Preservation Chicago and the National Trust for Historic Preservation. "Advocacy is a long-term proposition," notes Coventry. The Historic Chicago Bungalow Association is another organization that benefits from his largesse. And county courthouses in small towns throughout Illinois have been renewed as community anchors thanks to Landmarks Illinois' Richard H. Driehaus Courthouse Initiative.

Preservation is a cause that he practices as well as preaches. His first large-scale restoration project was of his house in Lake Geneva, Wis., a McKim, Mead and White design from 1906. This challenging commission went to Environ Inc.'s John Nelson, FAIA, whose success marked the beginning of a long collaboration and friendship. "He is always curious, and he has a rare enthusiasm," says Nelson, who marvels at how much Driehaus enjoys every phase of a project.

Richard Driehaus has an unusual ability to zero in on the finest detail while never losing sight of the big picture.



PHOTO BY NATHAN KIRKMAN, COURTESY OF JOHN RONAN ARCHITECTS



PHOTO BY ALEXANDER VERTIKOFF, AUGUST 2014, COURTESY OF THE RICHARD H. DRIEHAUS MUSEUM

decorative arts that include furniture, lighting and Tiffany stained glass.

By far the most challenging and costly undertaking was the restoration of the Samuel M. Nickerson Mansion and its conversion to the Driehaus Museum. This labor of love would achieve a trio of important goals: preserving an important example of Gilded Age architecture and interior design; evoking a sense of historic Chicago at the corner of Erie and Wabash; and creating a museum that would be the perfect repository for Driehaus's significant collection of decorative arts from that era.

Joseph Antunovich, AIA, led an enormous team of consultants and experts. The porous beige sandstone exterior had turned black within a decade of completion. To remove a century's accumulation of coal dust and grime while preserving architectural details required an unprecedented step: for the first time in the United States, an entire building was cleaned with laser technology. The interior was in a similar state: the original character was remarkably intact, but it required a wealth of expertise and craftsmanship to restore. The final touches are the period lamp posts, garden wall and landscaping. The museum's popularity has surpassed expectations, which gives great joy to its founder.

Richard Driehaus has an unusual ability to zero in on the finest detail while never losing sight of the big picture. At any given moment he might be discussing the outlines of an innovative new program, or reviewing the placement of a Tiffany lamp in the Driehaus Museum. It's all in a day's work for a philanthropist whose passion for Chicago and the built environment knows no bounds. **CA**

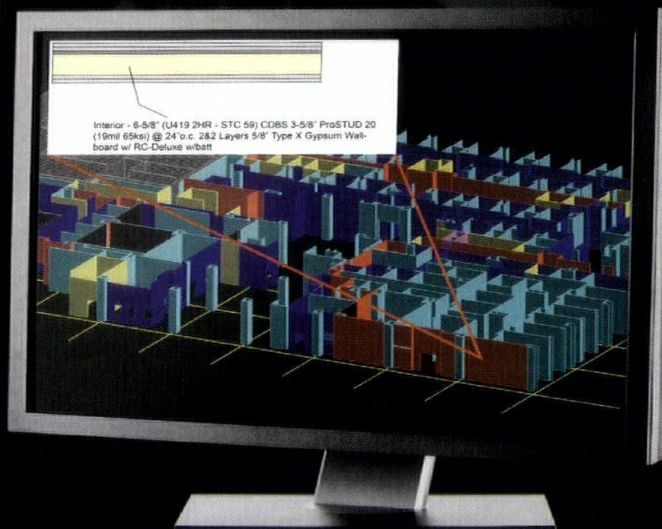
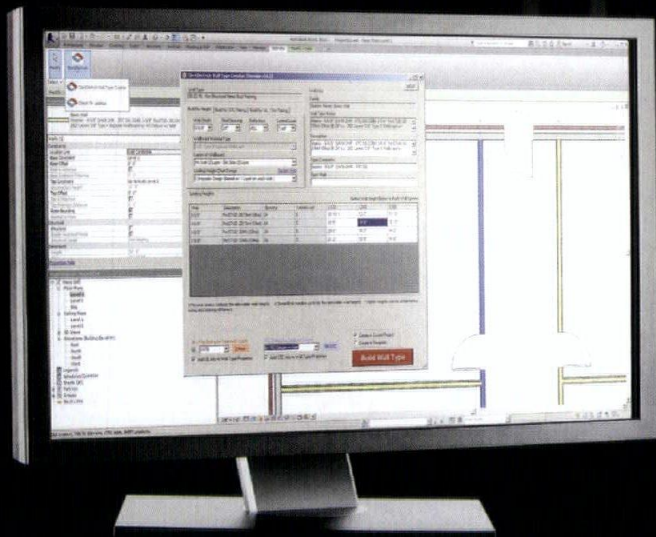
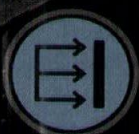
ABOVE The Richard H. Driehaus Museum in River North

TOP RIGHT Christ the King Jesuit College Preparatory School by John Ronan Architects, 2011 winner of the Richard H. Driehaus Foundation Award for Architectural Excellence in Community Design

Driehaus was not content to simply live in historic buildings; he wanted to work in one, too. Driehaus Capital Management gave up the amenities of a Loop office tower ("we felt anonymous in that building," he says) for the Romanesque splendor of the Ransom Cable House at 25 E. Erie St. The 1886 building by Henry Ives Cobb has a striking exterior of pink Kasota stone but had lost its interior features. Antunovich Associates restored the outside and united the residence with its coach house and neighboring townhouse, creating a courtyard in which one of Driehaus's many antique cars is often on display. Reception spaces and meeting rooms on the first floor showcase Driehaus's important collection of

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22

DISTINGUISHED BUILDING AWARDS

AIA Chicago established the Distinguished Building Awards in 1955 to recognize significant achievements in the planning, design and execution of recent building projects.

JURORS

JILL LERNER, FAIA
KOHNS PEDERSEN FOX ASSOCIATES
NEW YORK, N.Y.

DAN WILSON, AIA
OLSON KUNDIG
SEATTLE

MATHEW CHANEY, AIA
EHRlich ARCHITECTS
CULVER CITY, CALIF.

36

INTERIOR ARCHITECTURE AWARDS

The Interior Architecture Awards began in 1984 to promote interior architecture as a unique profession by recognizing outstanding interior design projects. When considering projects for this award, we define "interior architecture" as the space within a building envelope, including lighting design, furnishings and finishes.

JURORS

GREGG PASQUARELLI, AIA
SHoP ARCHITECTS
NEW YORK, N.Y.

SILVIA KUHLE, AIA
STANDARD
LOS ANGELES

JOSH SHELTON, AIA
el dorado inc
KANSAS CITY, MO.

42

DIVINE DETAIL AWARDS

The Divine Detail Awards, established in 1991, recognize an instance in which the expression of architectural theory becomes an artistic medium, defining the relationship between architecture and craft. The detail should illustrate or illuminate the governing design concept of the building in which the detail is found, through material, design components or technology.

JURORS

ROULA ALAKIOTOU, FAIA
ROULA ASSOCIATES ARCHITECTS
CHICAGO

RONALD KREUCK, FAIA
KRUECK + SEXTON
CHICAGO

CHRIS LEE, FAIA
JOHNSON & LEE LTD.
CHICAGO

46

10-YEAR AWARDS

This award, newly established in 2015, recognizes architectural design of enduring significance and is conferred on a project that has stood the test of time for 10 to 15 years.

JURORS

DONNA ROBERTSON, FAIA
IIT COLLEGE OF ARCHITECTURE
CHICAGO

ZOË RYAN
THE ART INSTITUTE OF CHICAGO
CHICAGO

ROBERT WISLOW
U.S. EQUITIES REALTY
CHICAGO

Projects are eligible if they were completed between May 1, 2010, and May 1, 2015. Projects must be designed by Chicago-area architects or be located in the Chicago area.

DISTINGUISHED BUILDING

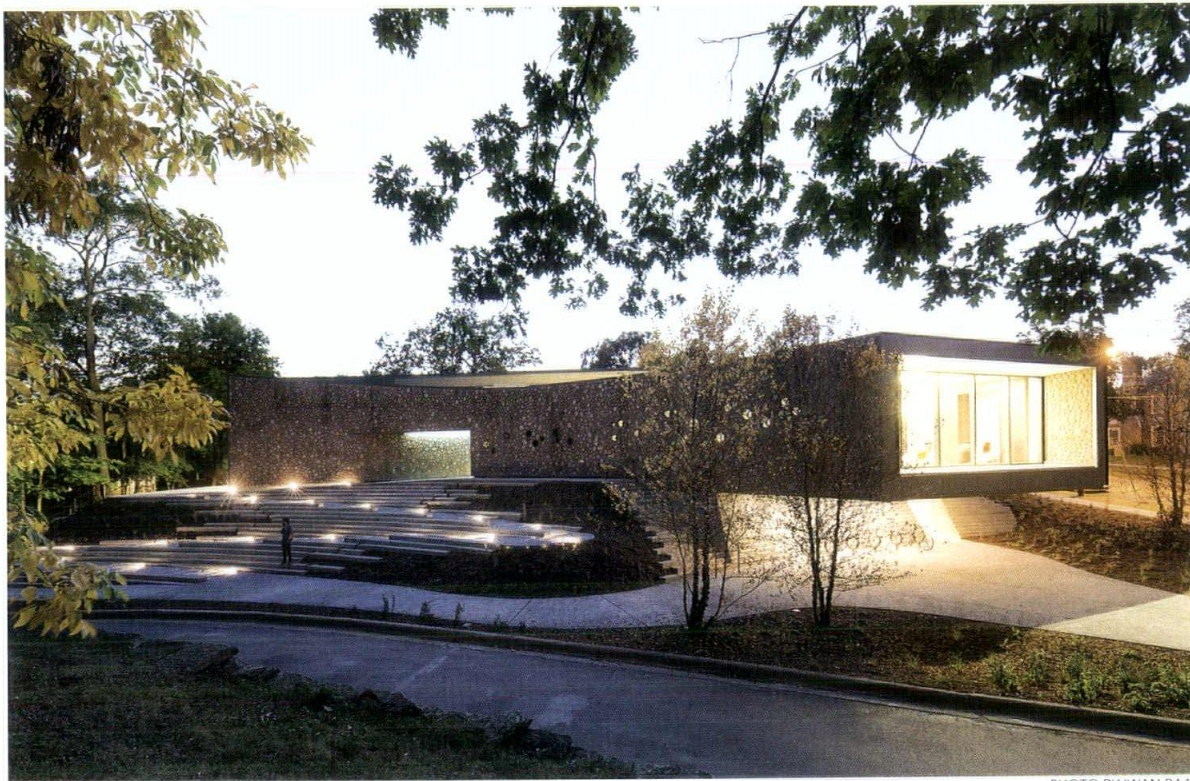


PHOTO BY IWAN BAAN

HONOR AWARD

ARCUS CENTER FOR SOCIAL JUSTICE LEADERSHIP

Location // Kalamazoo, Mich.

Architect // Studio Gang

Client // Kalamazoo College

Contractor // Miller-Davis Company

Consultants // Thornton Tomasetti; VIRIDIS Design Group; Diekema Hamann; dbHMS; Earthwood Building School; Davis Langdon; Filament 33 Inc.

The goal for the center is an ambitious undertaking to bring conversations about injustice to a visible forefront, encouraging discussion and collaboration on issues ranging from racism, sexism, poverty, access and civil rights. The architect was challenged to respond to this call for visibility, and at the same time respect the diverse context of residential-scaled buildings nearby, including the traditional red-brick architecture of the college, the surrounding residential community and a grove of hardwood trees. The design addresses each vista with large transparent planes, allowing the work of the center to become visible. Visually open and activated by daylight, the center's flexible spaces create a home for seminars, gatherings and conferences. The building's three distinct wings intersect at an informal meeting space at the central hearth. Smaller meeting areas and individual workspaces surround the main assembly spaces. Areas for the center's staff foster both solo and collaborative work. The wood masonry exterior is a sustainable application of a heritage technique revived for the 21st century. "The residential scale and character appear to be a perfect fit for the program and community," a juror said. "It is simple, beautiful, and contextual," another added.



PHOTO BY STEVE HALL, HEDRICH BLESSING PHOTOGRAPHERS

Location | Chicago, IL
Vinci | Hamp Architects, Inc.
Eric Hausman Photography
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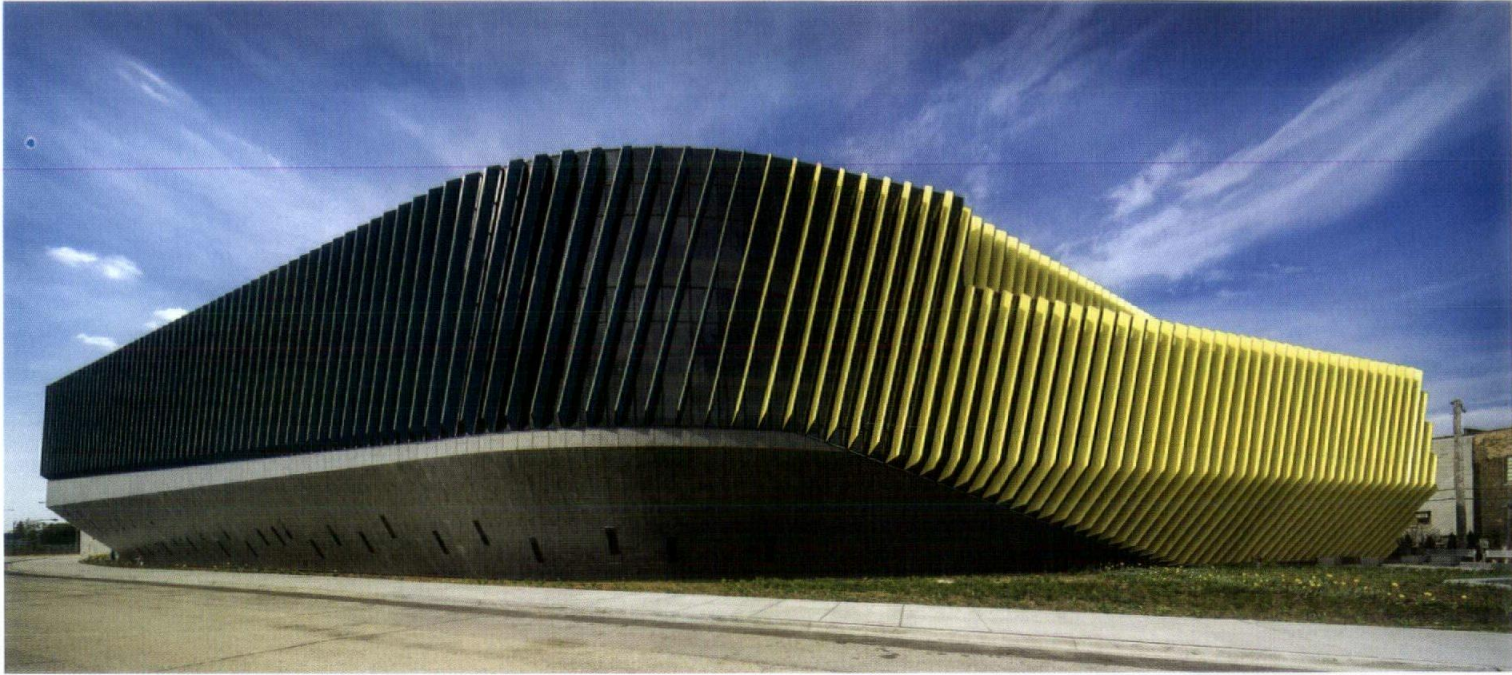
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HONOR AWARD

**NORTHEASTERN ILLINOIS UNIVERSITY
EL CENTRO**

Location // Chicago

Architect // JGMA

Client // Northeastern Illinois University

Contractor // The George Sollitt

Construction Company

Consultants // Primera Engineers; Site

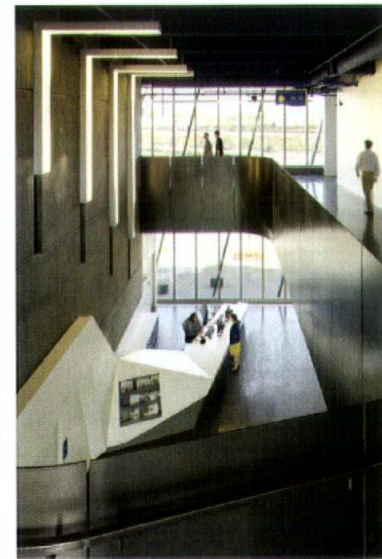
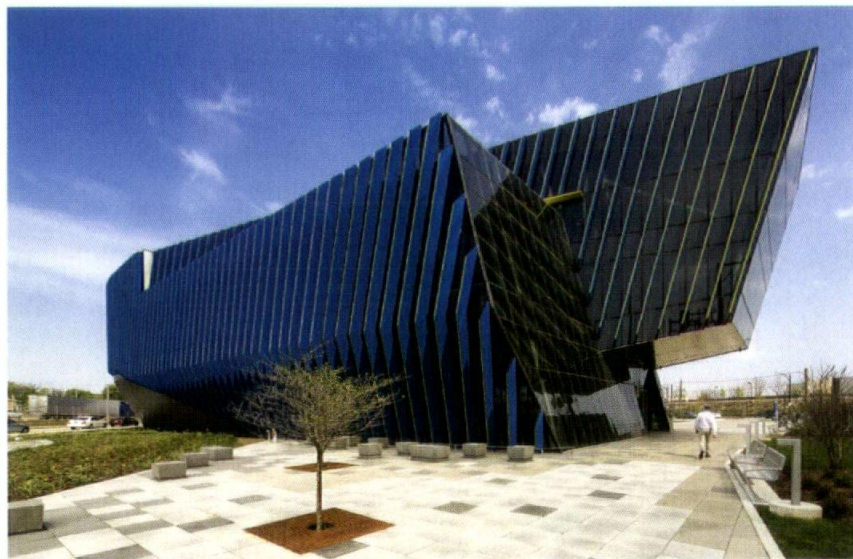
Design Group; Forefront Structural

Engineers; Prism Engineering; Broadway

Electric; F.E. Moran; USAFP; C.F. Bruckner &

Son; Wolf Mechanical Industries

The Northeastern Illinois University El Centro campus seeks to revitalize this large swath of industrial land bordered by Kimball Avenue, the Union Pacific/Northwest Metra line and the 90/94 expressway, while serving as a catalyst for further development. The building's sculptural form and vibrant façade are at once a striking and iconic presence, but also infused with an intent to program beyond their iconographic capability. An illustration of such moves are the exterior vertical louvers, which when coupled with the fully-glazed, single-loaded corridors, create an incredibly efficient sun-shading and acoustic-buffering barrier, protecting students from the intensity of the setting western sun and the roar of rush hour traffic. "It responds to the site and program with dynamic forms, bold colors and honest material choices that are layered with purpose," a juror said. Another juror called the building "sculptural, functional, environmentally responsible and iconic."



PHOTOS BY TOM ROSSITER

HONOR AWARD

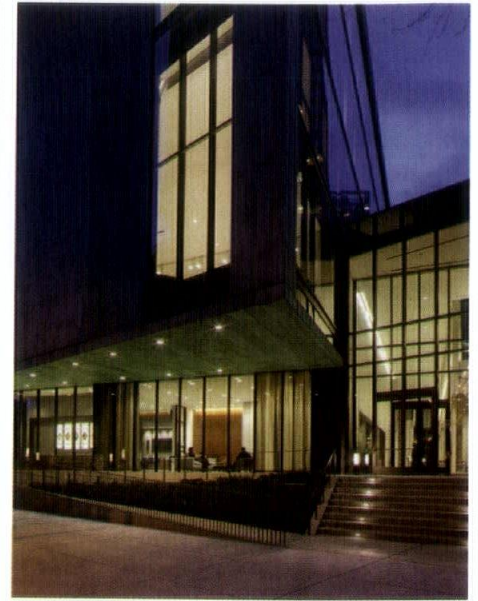
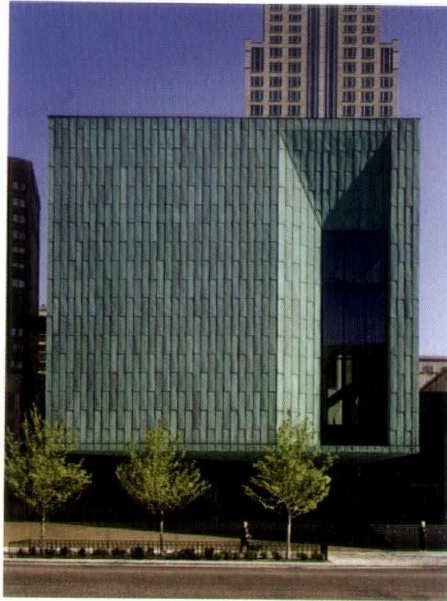
THE GENEVIEVE AND
WAYNE GRATZ CENTER

Location // Chicago

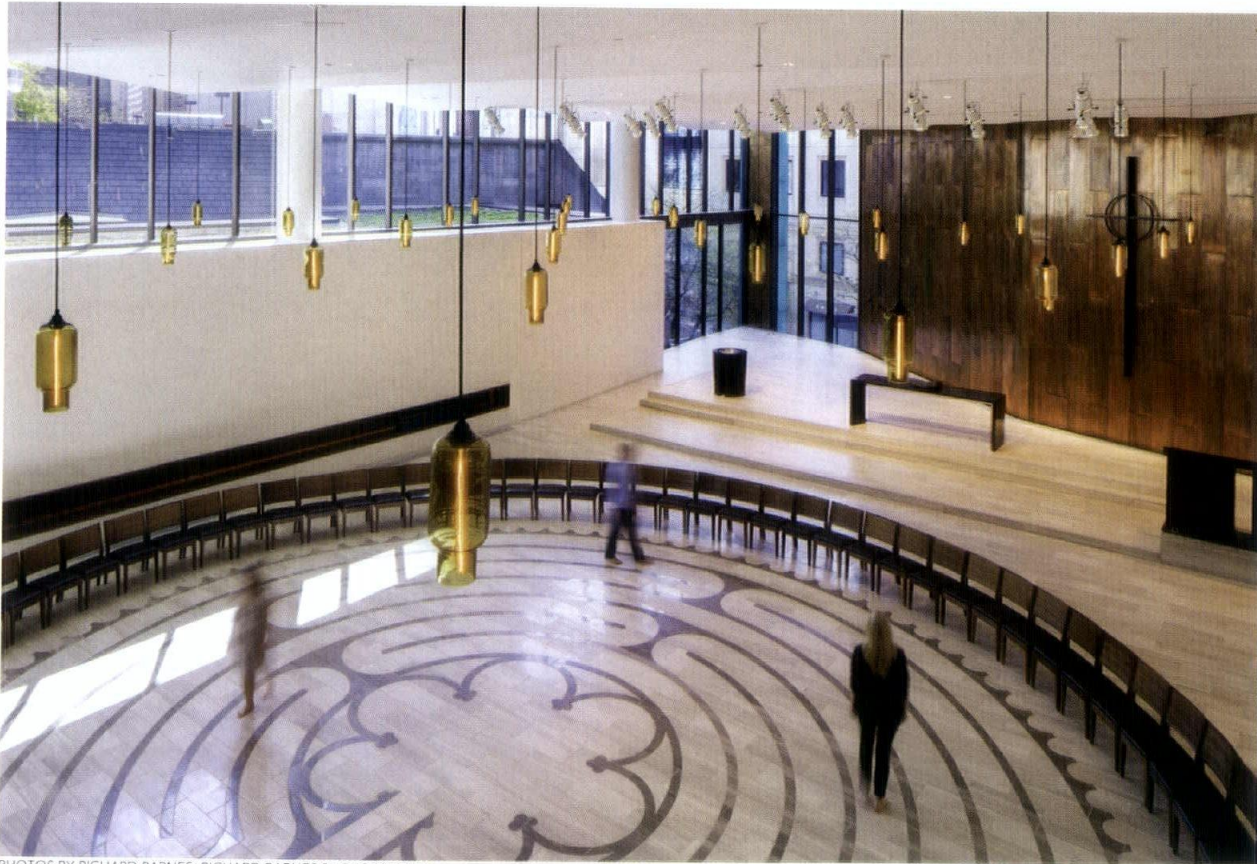
Architect // Gensler

Client // Fourth Presbyterian Church of Chicago

Contractor // Turner Construction



Located in the shadow of Michigan Avenue bustle, the project team was tasked with creating an addition to the Fourth Presbyterian Church of Chicago that would accommodate current and future growth, as well as honor the church's history. The 76,200-square-foot building features glass-dominated east and west façades, and exterior copper cladding that visually connects to the original church's copper downspouts, lanterns and dormers. "There's a really strong contrast between the two sides that was extremely well-handled," said one juror of the Gratz Center's materials. "The massing is really interesting—how it frames and engages the existing church building. It is really elegant."



PHOTOS BY RICHARD BARNES, RICHARD BARNES PHOTOGRAPHY



HONOR AWARD

THE THEATRE SCHOOL AT DEPAUL UNIVERSITY

Location // Chicago
Architect // CannonDesign
Associate Architect // Pelli Clarke Pelli Architects
Client // DePaul University
Contractor // W.E. O'Neil
Consultants // Kirkegaard; WMA Consulting Engineers; Hitchcock Design Group

Jurors were impressed by this new western gateway to the DePaul University campus in Lincoln Park. "This project gives off a vibrant energy and sense of collaboration and community with a thoughtful plan at its core," a juror said. Comprised of five stories of rectangular forms clad in limestone and translucent and transparent glass, the building houses two theaters, fabrication shops, rehearsal and movement rooms, laboratories, lecture halls and more. A sky-lit lounge on the top floor illuminates the core of the building, where wide corridors and open lounges encourage collaboration. The double-skin glass wall facing Fullerton Avenue also features color-changing LED lighting, offering energy and vibrancy to the area. "A lovely contrast between solid and void, transparent and opaque, vibrant and subdued," a juror said.



PHOTOS BY JEFF GOLDBERG, ESTO PHOTOGRAPHICS

**HONOR AWARD****UNITED STATES COAST GUARD HEADQUARTERS**

Location // Washington, D.C.

Architect // Perkins+Will

Associate Architect // WDG Architecture

Client // General Services Administration

Contractor // Clark Construction

Consultants // Environmental Systems

Design; Thornton Tomasetti; William H.

Gordon Associates; Cerami & Associates;

Andropogon Associates; Horton Lees

Brogden Lighting Design; John J.

Urbikas & Associates; Applied Research

Associates; U.S. COST Inc.; Culinary

Advisors

This 1.2 million-square-foot project is located on the St. Elizabeths' National Historic Landmark Campus, situated along a steep embankment. Red brick and schist stone compose the building's materiality, and landscaped roofs and courtyards relate, in scale and texture, to the historic campus to subtly blend in with its natural surroundings. Utilizing the site's natural slope of more than 115 feet, the building forms a network of interconnected cascading quadrangles that are woven into the surrounding fabric. The variation and progression of the site provided the inspiration for the landscape concept, where the use of vegetation and hardscape features reflect the character of each eco-region of the larger Washington, D.C., area. Flourishes include a zinc-clad entry portal, which frames an interior/exterior ceremonial space, interior-facing curtainwall façades and shaded brick-and-glass perimeter that maximize natural light and provide visual connections to the courtyards. The LEED-Gold project also incorporates extensive use of green roofs and rain gardens to control storm-water runoff.



PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY

DISTINGUISHED BUILDING

CITATION OF MERIT

ACE HOTEL DOWNTOWN L.A.

Location // Los Angeles
Architect // GREC Architects
Associate Architect // Killefer
Flammang Architects
Client // Ace Hotels
Contractor // Benchmark
Contractors
Consultants // Commune
Design; Nabih Youssef
Associates; Donald F. Dickerson
Associates



PHOTO BY SPENCER LOWELL



PHOTO BY ELIZABETH DANIELS

Built in 1927, the United Artists building in downtown Los Angeles was recently revitalized into a performance hall and boutique hotel, restoring an "Old Hollywood" destination to its historic splendor. The 13-story Spanish Gothic structure underwent a 146,000-square-foot renovation, including 182 guest suites, rooftop lounge and pool, specialty restaurant, event and meeting space and a 1,600-seat theater. A concrete seismic frame was also installed for the full height of the tower, bringing the structure up to modern codes.



PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY

CITATION OF MERIT

ADJUSTABLE FORMS INC.

Location // Lombard, Ill.
Architect // DLR Group
Client // Adjustable Forms Inc.
Contractor // Adjustable Forms Inc.
Consultant // Whitney Architects

This expanded warehouse and office building for a cast-in-place concrete contractor has a perforated zinc sunshade, allowing for a daylit space with a western exposure. The primary street façade is an abstract representation of the steel formwork being lifted from the cast concrete, something the jurors thought was executed with precision. "This is sort of a tour de force on all different styles, types and applications," remarked a juror. "It's well-handled and integrated with the shaded façades." Coloration, textures, grinding and polishing were all casting methods explored and utilized throughout the construction of the warehouse.



PHOTOS BY TOM HARRIS, HEDRICH BLESSING PHOTOGRAPHERS

CITATION OF MERIT

BY THE HAND CLUB FOR KIDS

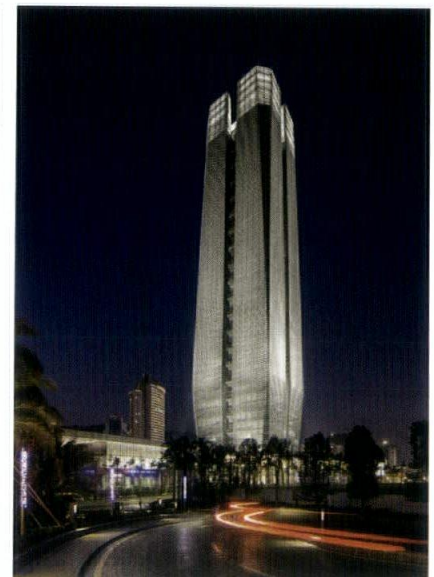
Location // Chicago
Architect // Team A
Client // By the Hand Club for Kids
Contractor // Novak Construction

A 26,300-square-foot facility in the Austin neighborhood is home to eight spacious classrooms, a reading room, a sun-filled multipurpose social space for high school students, a bright gymnasium that doubles as a cafeteria, an auditorium and office area. Fulfilling the needs for a nurturing environment for neighborhood youth, the site serves 264 students annually and is open seven days a week. The building's design aimed to incorporate two primary objectives within the larger social mission: 1) to be cost-effective to build and 2) to fulfill the organization's goal of brand integration. The after-school center was largely constructed of prefabricated systems that decreased costs and improved project delivery. This savings provided opportunity to incorporate images of children into the exterior skin and interior space. "This project demonstrates that it's not all about expensive materials and form," a juror said. The jury also felt that the integration of graphics and branding was well-done, and that the project proves that, "innovative buildings that can be done inexpensively, providing great community benefit."

CITATION OF MERIT

CHINA MERCHANTS TOWER & WOODS PARK MASTER PLAN

Location // Shenzhen, China
Architect of Record // Architectural Design & Research Institute of Guangdong Province
Associate Architect // SOM
Client // China Merchants Real Estate Shenzhen Co. Ltd.
Contractor // The Second Construction Engineering Co. Ltd. (CSCEC)



PHOTOS BY TIM GRIFFITH

Located in Shenzhen's Nanshan District, China Merchants Tower anchors the Woods Park master plan and provides 103,000 square meters of new office and retail space. The tower's tapered and chamfered form increases the building's aspect ratio and allows lower floors to slope away from the sun, decreasing solar radiation that strikes the exterior wall. The shape also allows for the distribution of exterior notches that support balconies, giving tenants access to the outdoors on each level. Inside, the notches double the quantity of corner offices per floor, making the floor plates more appealing to potential tenants. The tower features a low-E,

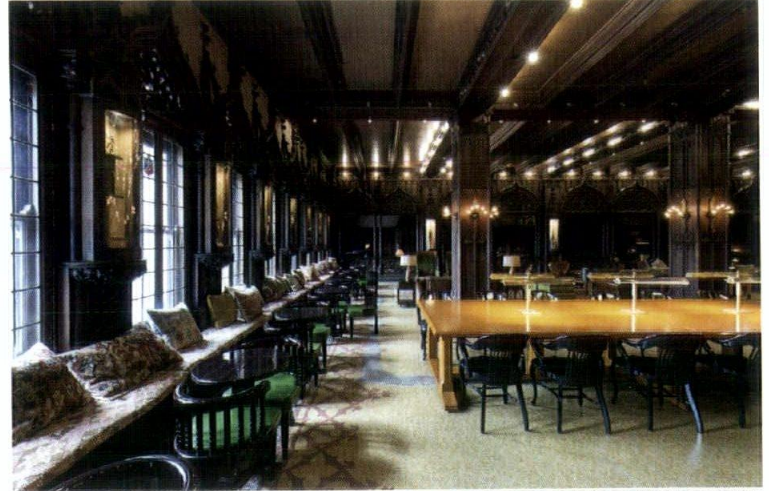
unitized glass curtainwall that is clad in a system of horizontal glass fins. The fins give the façade a fine-grain texture and balance the slenderness generated by the tower's verticality, and they work functionally to bounce daylight deep into the space and refract light at night. In this manner, the fins work in conjunction with the top of the tower—the building's signature element—to illuminate the form, making the building read as a beacon across Shenzhen. "An elegant tapering of form at top and exquisite use of sunshading façade," a juror said.

DISTINGUISHED BUILDING

CITATION OF MERIT

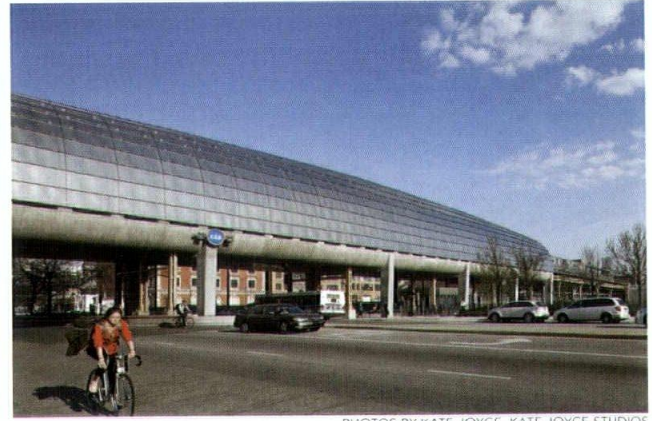
CHICAGO ATHLETIC ASSOCIATION HOTEL

Location // Chicago
Architect // Hartshorne Plunkard Architecture
Client // AJ Capital Partners
Contractor // Bulley & Andrews
Consultants // Roman and Williams Buildings and Interiors; Forefront Structural Engineers; MacRostie Historic Advisors



PHOTOS BY BRAD POGATETZ, BRAD POGATETZ PHOTOGRAPHY

A landmark structure on Michigan Avenue next to Millennium Park, the Venetian Gothic Chicago Athletic Association building was originally designed by Henry Ives Cobb around 1893 as a private club. It stood vacant since 2007 before a building team took over to transform it into a 241-room boutique hotel, taking extreme care to preserve the building's legacy while implementing a contemporary hotel environment. Efforts were made to connect floors that were not previously connected or were offset by as much as five feet, and a new glass-enclosed rooftop deck was built with support by cantilevered trusses and reinforced columns at the building's core.



PHOTOS BY KATE JOYCE, KATE JOYCE STUDIOS

CITATION OF MERIT

CTA CERMAK-MCCORMICK PLACE STATION

Location // Chicago
Architect // Ross Barney Architects
Associate Architect // UrbanWorks
Client // Chicago Department of Transportation
Contractor // F.H. Paschen, S.N. Nielsen
Consultants // TY Lin International; Singh and Associates; LTK Engineering

This infill station on the CTA's Green Line welcomes visitors to McCormick Place. The original station (1892-1977) featured side platforms, but subsequent rail realignments left space for only a 14-foot-wide center platform, as opposed to typical center platforms of 22 feet. This unusual design creates an independent structure supporting new loads, threaded through and around the historic tracks. All canopy and windbreak structures were combined into a tube, constructed of bent pipe and supported outboard of the tracks. Aluminum shingles and a polycarbonate skylight form the tube enclosure, as perforated shingles allow ventilation while providing rain and wind protection. LED lighting, dynamic signage and audio communication devices are carried in a suspended stainless steel framework to free the platform from obstructions. The jury was impressed with the elegant solution achieved with exacting technical requirements. "The importance of recognizing well-designed new infrastructure cannot be overstated," a juror said, "as our cities attempt to rebuild aging infrastructure and expand for greater connectivity and urban growth."

CITATION OF MERIT

HOTEL KAPOK SHENZHEN BAY

Location // Shenzhen, China
 Architect // Goettsch Partners
 Associate Architect // Beijing Institute of Architectural Design
 Client // China Resources Land Limited
 Consultants // Celia Chu Design;
 Guangdong Kehao Curtain Wall
 Engineering; Beijing Lighting Design



PHOTOS BY SHEN ZHONGHAI, 1ST IMAGE



This 19-story boutique hotel in China's Shenzhen metropolis, situated immediately north of Hong Kong, features a unique and bold exterior. The hotel is clad with high-performance glazing, and a perforated metal scrim visually references the adjacent diamond-shaped sports complex neighboring the hotel. "This building has a very dynamic master plan, and the use of the diagonal as a unifying element both horizontally and vertically was very effective," noted one juror. Four multi-story atriums feature on the façade as voids in the exterior scrim, ascending up and around the hotel and allowing light to penetrate deeper into the floor plans.



CITATION OF MERIT

IGNITE GLASS STUDIOS

Location // Chicago
 Architect // Epstein
 Client // Ignite Glass Studios
 Contractor // Graycor

Located in the West Loop neighborhood, this artist co-op facility houses studio space for eight glass artists and a creative director, as well as public spaces for exhibition, events and education. A glassblowing shop and a sculpture garden promote awareness of glassmaking as an art, cementing the co-op as an urban industrial destination. "There's a contrast between the mass and void and the heaviness of the stone, and a contrast with the glazing," commented one juror. "I think it sort of celebrates this notion of glass and transparency. There's also a contrast with the thinness of the mullions, an elegance with the weight of simple structure geometry."



PHOTOS BY MARK BALLOGG, BALLOGG PHOTOGRAPHY

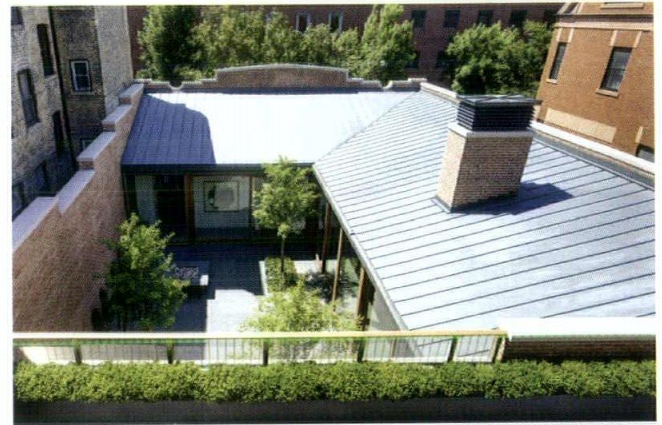
DISTINGUISHED BUILDING

CITATION OF MERIT

MID-NORTH RESIDENCE

Location // Chicago
Architect // Vinci | Hamp Architects Inc.
Client // Withheld
Contractor // Goldberg General Contracting
Consultants // Enspect Inc.; Lux Populi; Advanced Consulting Group International

This single-family residence is located within a historic district in Chicago's Lincoln Park neighborhood. The property consists of a three-story common brick stable (c. 1873) and a one-story tapestry brick commercial building (c. 1913). Focused around a new interior courtyard, the repurposed buildings create a light-filled contemporary residence, unnoticed from the street and spaciouly elegant within. The living, dining and kitchen spaces open directly to the courtyard, while bedrooms on the upper levels share three terraces. The exterior envelope was carefully restored in accordance with local landmark guidelines, utilizing three types of brick and new double-hung windows along the street façade. A limited palette of materials, including limestone and brick masonry, zinc sheet metal, Sapele windows and doors and terrazzo flooring, was deployed to create an elegant and livable home. "This is truly an elegant solution that lives up its description and goals," a juror said. "The simple palette works well, unifying the interior and exterior."



PHOTOS BY ERIC HAUSMAN, ERIC HAUSMAN PHOTOGRAPHY



PHOTOS BY GEORGE LAMBROS, LAMBROS PHOTOGRAPHY

CITATION OF MERIT

MIDWEST POOL HOUSE

Location // Libertyville, Ill.
Architect // Dirk Denison Architects
Client // N/A
Contractor // Norcon Inc.
Consultants // Enspect Engineering Services; Building Engineering Systems; I.G. Consulting Inc.

A douglas fir trellis structure ties together a set of wood and glass pavilions in this Midwest pool house, an addition to a summer home designed as a gathering place for a family's farm estate. Bringing the outside in, stone paving was pulled from the exterior pool deck and flows into the interior spaces. A glass clerestory exterior is integrated with the trellis structure and comprises the main living space. The structure modulates direct sunlight and provides ample shade for the outdoor terraces.

CITATION OF MERIT

ONEELEVEN

Location // Chicago
 Architect // Epstein
 Associate Architect // Handel Architects
 Client // Related Midwest
 Contractor // Lend Lease
 Consultants // KMD Architects; Halvorson and Partners; Cosentini Associates

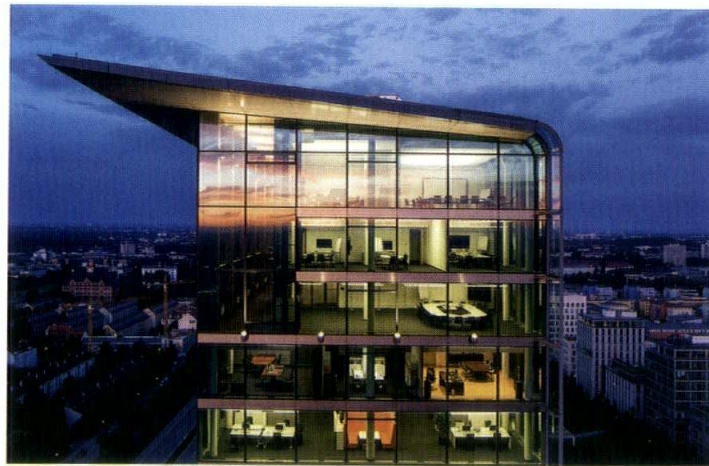


PHOTO BY LESTER ALI



PHOTO BY SCOTT FRANCES

Located on the Chicago River along Wacker Drive, OneEleven began as a hotel by another firm but was halted mid-construction during the recent recession. The architects reprogrammed the 60-story project to house 504 luxury residences, an undertaking that impressed the jurors. A recessed glass ribbon wraps the building, running from the base to the penthouses, offering opportunities for green space and balconies for occupants. The project was certified LEED Gold by the U.S. Green Building Council.



PHOTOS BY RAINER VIERTLBOECK, RAINER VIERTLBOECK ARCHITEKTURFOTOGRAFIE

CITATION OF MERIT

SKYLINE TOWER

Location // Munich, Germany
 Architect // JAHN
 Client // BI Skyline Tower
 Contractors // Hubert Schmid Bauunternehmen; Baresel, FKN | Gruppe; Neuenstein/Haskamp; Metallbau Fassadentechnik; Fink Gebäudetechnik
 Consultants // Werner Sobek; a + f Architektur u. Fassadenplanung; BBS Planungsgesellschaft

Skyline Tower is an urban ensemble of five buildings that “masterfully integrates high- and low-rise buildings into a comprehensive place,” a juror stated. A complex of four low-rise structures and a 23-story tower at the site’s northeast corner, the buildings are conceived as extrusions of varying heights that create open and covered spaces with gardens and courtyards in between. “The porosity of the materials and elements helps massing the whole,” another juror noted. Through the continuity of paving patterns and landscape features, a long park is woven throughout that acts as the main public gathering space of the entire district. The organization of the building ensemble strives to create a highly urban and pedestrian-friendly atmosphere with plazas and greenspaces. Beneath the roof of the tower, a three-story sky garden creates a dramatic and highly-visible gathering space with views across the city and to the Alps beyond. The transparent façades employ a wide, 2.7-meter module that are fully glazed with horizontal bands of stainless steel at the slab edges.

DISTINGUISHED BUILDING

CITATION OF MERIT

UI LABS' DIGITAL MANUFACTURING AND DESIGN INNOVATION INSTITUTE

Location // Chicago
Architect // SOM
Client // UI Labs
Contractor // Clune
Construction



PHOTOS BY CHRISTOPHER BARRETT, CHRISTOPHER BARRETT PHOTOGRAPHY

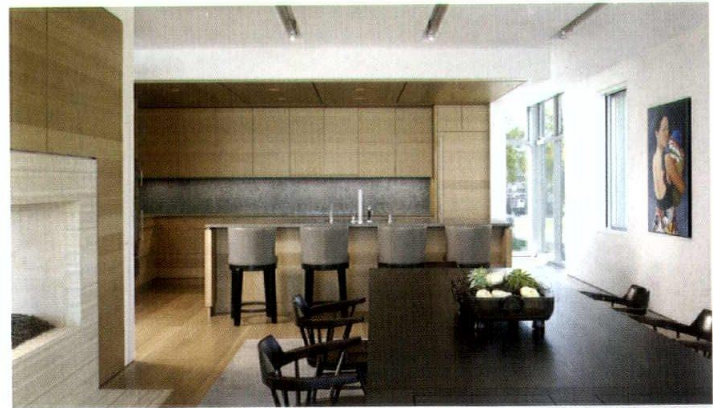
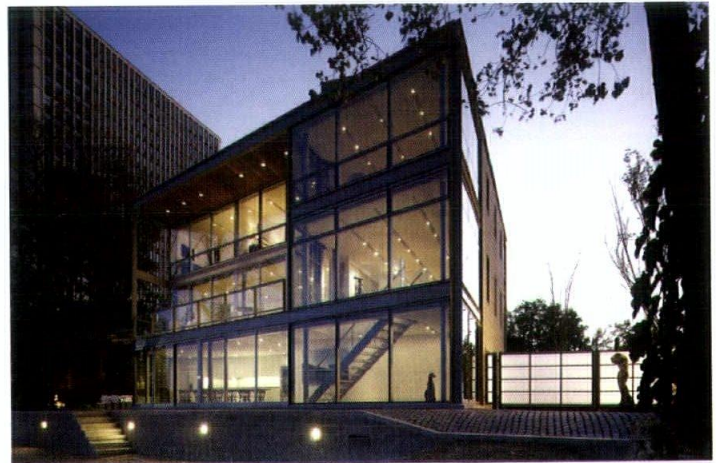
The first lab of its kind in the U.S., this facility aims to do no less than reinvent 21st century manufacturing. Flexibility and visual connectivity underpin the design of the 64,000-square-foot building, complete with a double-height "town hall" open atrium, a state-of-the-art classroom and a multi-purpose room, a 22,400-square-foot digital manufacturing floor, collaborative engineering space, two open workspaces, a café, staff offices and meeting rooms. A wall of ultra-transparent glass separates the manufacturing floor from the open workspaces, making activity visible and helping to diffuse daylight from the existing skylights deep into the facility. An environmental graphics suite brings further cohesion to the interior spaces. Prominent elements include a large-scale magnetic storyboard wall; two sculptural pieces that display the names of UI Labs' partner institutions; and wayfinding white stripes, painted on the concrete floor, that lead to different rooms within the facility. "This project is a textbook example of the trend for a flexible, technology-rich work environment," a juror said.

CITATION OF MERIT

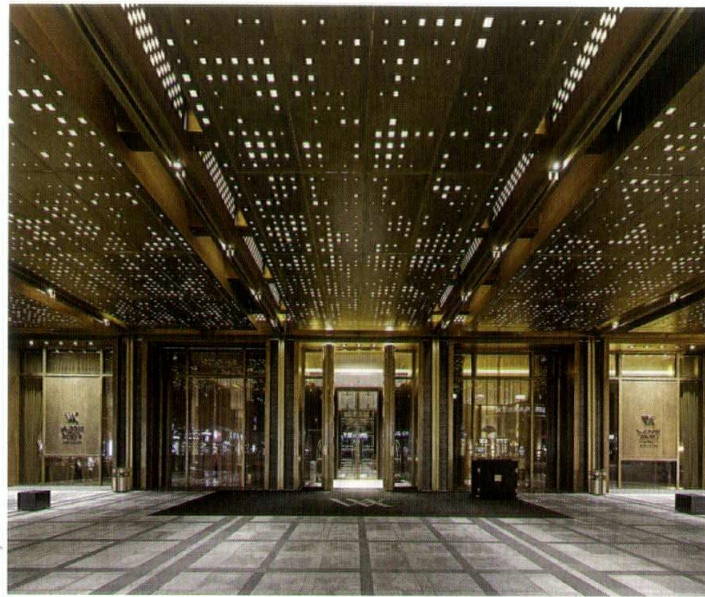
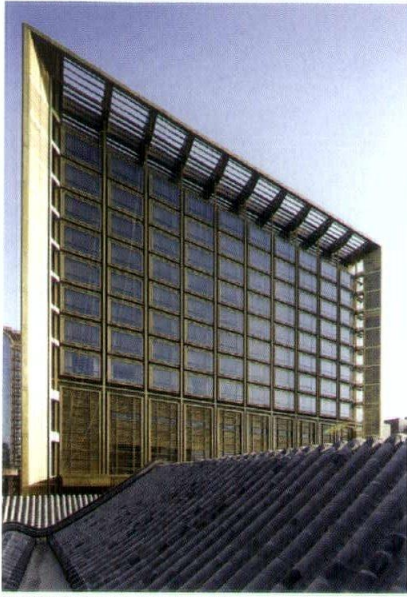
URBAN BEACH HOUSE

Location // Chicago
Architect // Booth Hansen
Client // N/A
Contractor // Centaur Construction
Consultants // Louis Shell Structures; Building Engineering
Systems

This urban, private beach house was constructed with a neutral palette inspired by weathered driftwood. The interior walls are coated with natural plaster in lieu of paint, providing a healthy indoor environment alternative. Glass and steel comprise the easterly wall, which stretches parallel to the shore, maximizing lakefront vistas and connecting the living spaces with the horizon. Heavy masonry walls and smaller punched-window openings complete the portion of the house away from the lake, giving it a more protective character in this part of the city. "Elegantly detailed, balanced and refined," a juror said. Another noted the house is "a great example of architecture that celebrates the concept of prospect and refuge—at a juncture where an urban context meets a serene shoreline."



PHOTOS BY STEVE HALL, HEDRICH BLESSING PHOTOGRAPHERS

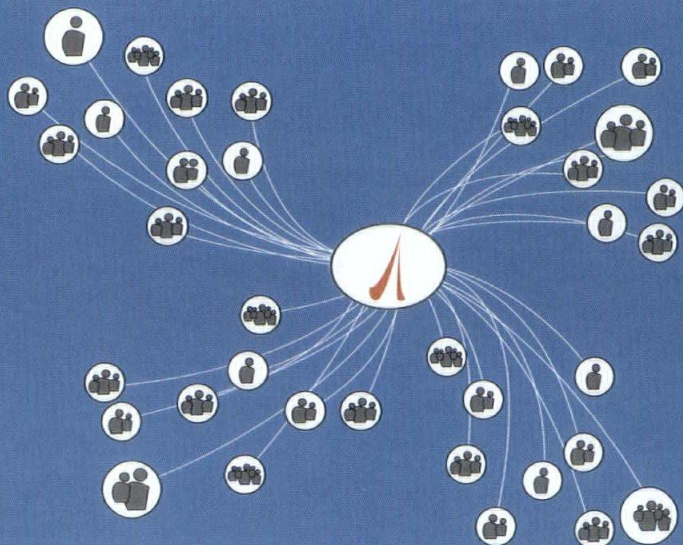


PHOTOS BY SHU HE, SHUHE ARCHITECTURAL PHOTOGRAPHY STUDIO

CITATION OF MERIT**WALDORF ASTORIA BUILDING**

Location // Beijing, China
Architect // Adrian Smith + Gordon Gill Architecture
Associate Architect // Beijing Institute of Architectural Design
Client // COFCO Limited
Contractor // China State Construction Engineering Corp.
Consultants // Lerch Bates; Yabu Pushelberg

The Waldorf Astoria's symmetry, prominent eaves and lavish use of bronze contextually fit with traditional Chinese architecture, blending the hotel with its surroundings. Bronze makes up large areas of the walls, window mullions, small cladded sunshades and perforated screens, something instantly noticed by the jury. "The use of the bronze in the façade makes this both a figurative and literal jewel box," commented a juror. "The depth of the façade is remarkable." Gray granite on the walls recalls the charcoal bricks of Beijing's traditional residential streets, while the vertical frame and roof eave frame mimic the profile of a traditional Chinese roof-soffit silhouette.



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HONOR AWARD

CASE WESTERN RESERVE UNIVERSITY TINKHAM VEALE UNIVERSITY CENTER

Location // Chicago

Architect // Perkins+Will

Associate Architect // CBLH Design Inc.

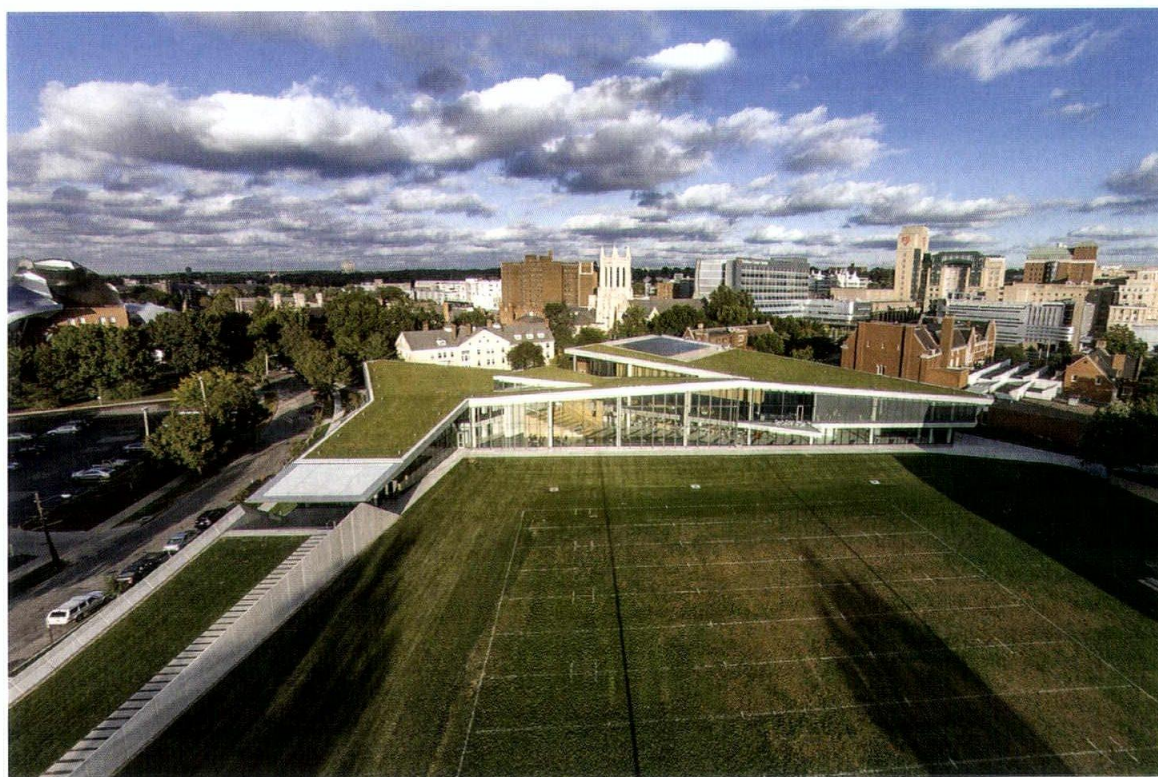
Client // Case Western Reserve University

Contractor // Donley's

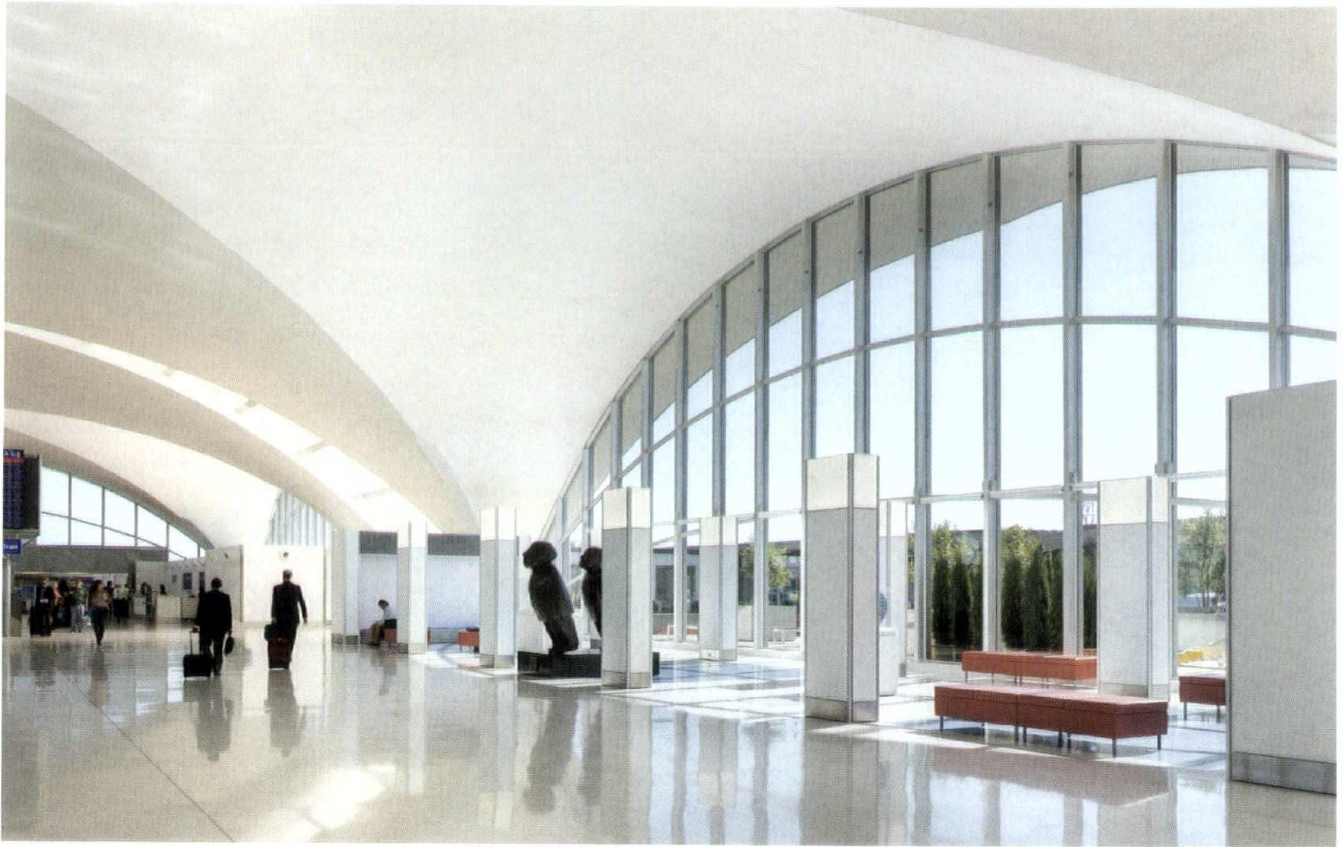
Consultants // KS Associates; Thornton Tomesetti; Affiliated Engineers; Schuler Shook; Shen Milsom & Wilke; Birchfield Jacobs Foodsystems; Construction Cost Systems

The program called for a design to cater to the 24-hour-a-day needs of undergraduates, graduates, faculty, staff and the community at large. Intended to provide a series of gathering spaces, the interiors reflect the organization of the three distinct organizing principles: social and cultural, meeting and event, and food and beverage. The social and cultural component contains a large commons space, multiple lounges, an entertainment zone and a media/technology component. The lounges are sprinkled throughout the first and second levels of the facility, providing informal gathering and collaboration spaces for the students. The commons and event space occupies two stories and is interconnected with the food and beverage program, seamlessly dissolving into a further connection with the outdoors.

"A realization that you don't have to fill out every little space," a juror said. "A strong piece of architecture that brings the open space inside," another added. "It shows how empty space can be used as a strategy for interior design."



PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY



HONOR AWARD

LAMBERT-ST. LOUIS INTERNATIONAL AIRPORT TERMINAL 1 RENOVATION

Location // St. Louis

Lead/Design Architect // exp

Architect of Record // KAI Design & Build

Client // City of St. Louis Airport Authority

Contractor // K&S Associates

Consultants // Kiku Obata & Company; Randy Burkett Lighting Design



Designed by Minoru Yamasaki in the 1950s, this international terminal in St. Louis was beginning to suffer from years of uncoordinated repairs and clutter. The goal of this project was to remove the unnecessary obstacles that were impeding travel for passengers, and to restore the space to its original elegance. Renovations included opening up the central vault—previously filled-in with offices—to the public; installing freestanding piers, a water wall and a green wall; and adding new acoustical plaster to return the “tautness” of the original finish. New LED lighting fixtures enhance the triangulated skylights scattered throughout, which previously were concealed by acrylic lay-in ceilings. “There were over a thousand ways this project could have been messed up,” a juror said, “and the architects here didn’t at all.” Another added that the renovation “looks like a period piece of architecture—not reworked to look like something new.”

PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY



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CITATION OF MERIT

BUCKTOWN HOUSE

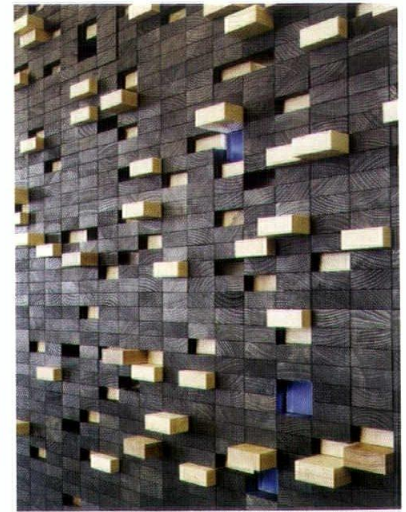
Location // Chicago
 Architect // Min | Day
 Client // Tyler Lenczuk
 Contractor // Rock & Wall Construction
 Consultants // James C. Differding; Landscape Architecture;
 Shaffer & Stevens PC; Derek Porter Studio

This extensive reworking of a recently completed spec house combines a quiet urbanity with intimate spaces, unexpected moments and highly-refined detail. Through an emphasis on custom millwork, custom-designed furniture by the architects (augmented by commercial selections), nuanced lighting and an extensive art program, the project enlivened the home with a new aesthetic and orientation without moving a single structural wall. White oak paneling and cabinetry walls dominate the public areas and create cohesiveness throughout. Cleverly hidden storage and infrastructure sit behind the wood walls, while hot-rolled steel animates fireplaces, niches and shelving. White walls and white furniture with red accents fill the oak-defined rooms, while other rooms express themselves in stark contrasts from the standard palette. "There are a variety of strategies within the house," a juror said. "There are nice connections to the outdoors and the spaces provide a level of intimacy."

CITATION OF MERIT

NEWELL RUBBERMAID DESIGN CENTER

Location // Kalamazoo, Mich.
 Architect // Perkins+Will
 Architect of Record // Byce & Associates
 Client // Newell Rubbermaid
 Contractor // AVB Construction
 Consultants // Byce & Associates; Xibitz



PHOTOS BY STEVE HALL, HEDRICH BLESSING

The Newell Rubbermaid Design Center, located on a research campus of Western Michigan University in Kalamazoo, fosters collaboration between teams of designers to develop new products for the company known for its home consumer brands. The building team was tasked with creating an inspiring work environment, which includes the large open collaborative area for all designers, and spaces called the Innovation Lab, Huddle Rooms and

Immersion Rooms. Wood was a key element used in a variety of ways, such as the use of 3-D blocks that form the reception area wall, to a large rough-hewn plank tabletop retaining the natural shape and texture on one edge. "For a large, universal office space, it's incredibly well-organized," a juror said. "It relates well to the floor plan with well-detailed focal points," added another.



PHOTOS BY MIKE SCHWARTZ, MIKE SCHWARTZ PHOTO

CITATION OF MERIT

RANQUIST DEVELOPMENT GROUP OFFICES

Location // Chicago
 Architect // Vladimir Radutny Architects
 Client // Ranquist Development Group
 Contractor // Ranquist Development Group

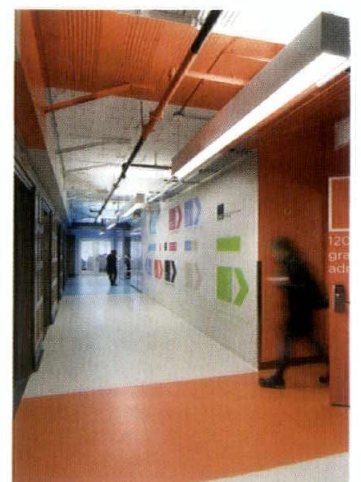
The architect was tasked to create a new office atmosphere within an existing single-story masonry shell. The strategy was to emphasize the intrinsic character of materials used to build the simple box through rehabilitation—finding the beauty hidden behind layers of old gypsum skin—and the integration of simple elements to size the space for everyday use. An oversized communal desk, structurally supported by two thin perforated metal screens with integrated storage, was placed in the center of the room. The desks appear to be cut into smaller segments, defining multiple work areas needed

within the single shared space. Further separation in the office was achieved through the introduction of a continuous black “binding wall,” snaking through various programmatic needs. The lack of natural daylight in the space was solved through the placement of large panes of glass as separating walls, borrowing light and adding views throughout. “A great adaptive reuse project that shows you don’t have to overdesign,” a juror said. “The surfaces play off each other well. They are both light and cool, working with as few elements as possible,” another juror said.

CITATION OF MERIT

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

Location // Chicago
 Architect // JGMA
 Client // The School of the Art Institute of Chicago
 Contractor // Mortenson Construction
 Consultants // McGuire Engineers



PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY

Prior to the renovation, the Sullivan Center, located at 36 S. Wabash, had several corridors that abruptly closed off, disrupting the flow of the interior space. The architect’s solution? Start knocking down the corridor walls to open up the space and allow light in to create a sense of openness. New translucent polycarbonate walls fulfill that goal while maintaining privacy for the offices. Color-coded walls, reflective of the school’s brand, now direct students from one stage of the registration process to the next, simplifying the wayfinding process and prompting a juror to note how the colors were “performative, not just decorative.” At 116 S. Michigan, the student affairs department was expanded by demolishing a wall to connect the floors of two adjacent SAIC-owned buildings, creating an enhanced and enlarged space. To accommodate the fusion, a gradual incline was created to adjust for the elevation difference between the two buildings’ floor plates. The updated space boasts spectacular views of Grant Park, Millennium Park and Lake Michigan.



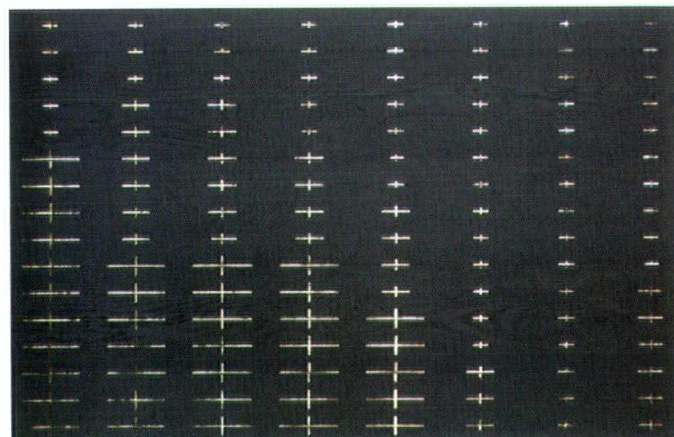
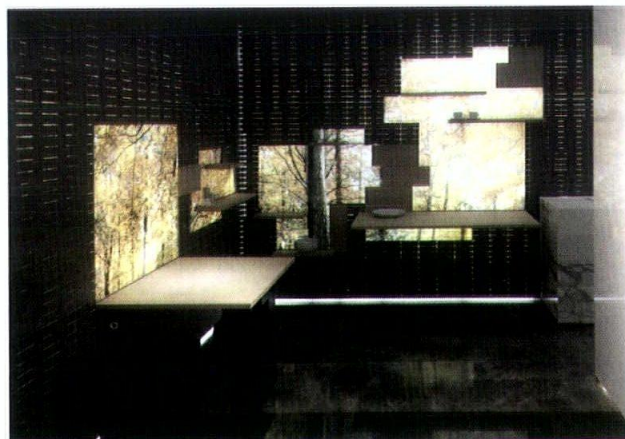
PHOTOS BY CHRISTOPHER BARRETT, CHRISTOPHER BARRETT PHOTOGRAPHY

CITATION OF MERIT

WOOD HOUSE

Location // Chicago
 Architect // Brininstool + Lynch
 Client // N/A
 Contractor // Goldberg General Contracting
 Consultants // Coen + Partners; Goodfriend Magruder Structure; Moshe Calamaro & Associates

The owner of this urban residence in Chicago wanted to connect the interior of the home to the outdoors. Many design details also flowed from the need for privacy, seen in the dominance of brick throughout the upper portion of the street façade and the copper panels that serve as a perforated screen across windows on the second and third floors. A desire for sustainability was fulfilled in the green roofs that extend from the third-floor study and guest suite, where a garden of vegetables and prairie grass form an intimate landscape against a backdrop of the surrounding urban environment. "A rigorous piece of architecture that pushes the boundaries between residential and commercial," a juror said. "This could be an art museum it's so well-done."



PHOTOS BY JAHN

SPECIAL RECOGNITION

SPACECRAFT

Location // Castellón, Spain
 Architect // JAHN
 Client // L'Antic Colonial – Porcelanosa Grupo

This pavilion exhibition space for the offices of L'Antic Colonial in Castellón in Spain was founded on the idea of "elastic space"—a focus on the adaptability of space and its impact on our daily lives. Consisting of "active," "passive" and "mobile" components, the Spacecraft pavilion features multifunctional wood screens that reveal views and storage space as they become physically activated. A two-toned clad floor serves as the "passive" component, and a quartz-clad box comprises the "mobile" component.

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HONOR AWARD

IGNITE GLASS STUDIOS

Location // Chicago
Architect // Epstein | Metter Studio
Client // Ignite Glass Studios
Contractor // Graycor

Jurors were intrigued by the illuminated glass planks recessed in the entryway path of this artist co-op in Chicago's West Loop. Cast on-site, the embedded planks welcome visitors to the location, lighting up the path to a sculpture garden and giving insight into the activities occurring in the glass studios. "It just prepares you for what's happening on the inside. There's sort of a direct relationship with the arts and crafts," commented a juror. The glass planks were also arranged by the architect according to the Fibonacci sequence, acknowledging the link between artistic endeavors and surrounding nature. Said another juror, "There's a duality in terms of how the path is presented to you. During the day, it's reflective, and at night, it's backlit. So the path that you take is really dependent on the time you walk through that space."

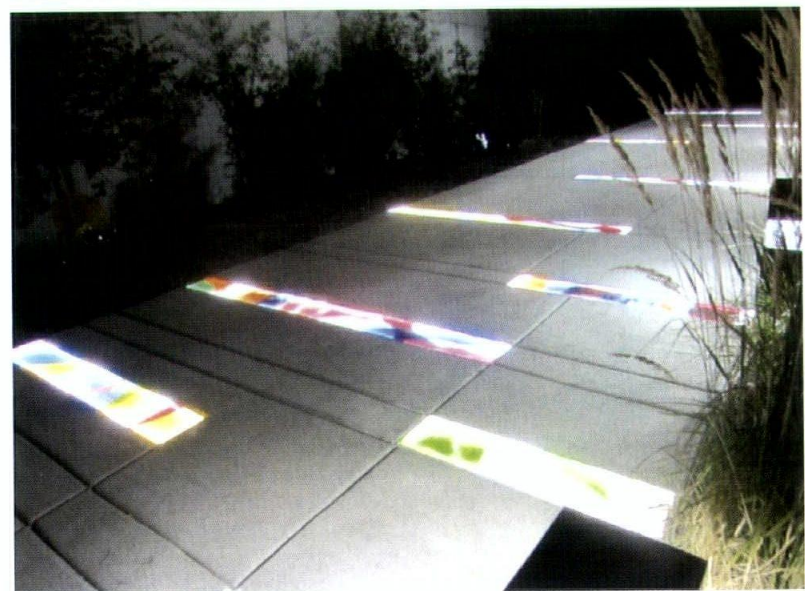
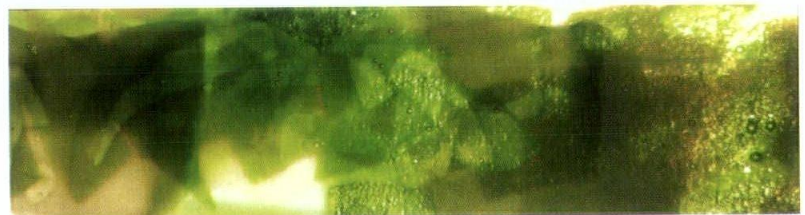


PHOTO BY MARK BALLOGG, BALLOGG PHOTOGRAPHY (ABOVE); PHOTOS BY ANDREW METTER, FAIA (BELOW)

HONOR AWARD

SHANGHAI NATURAL HISTORY MUSEUM CELL WALL

Location // Shanghai

Architect // Perkins+Will

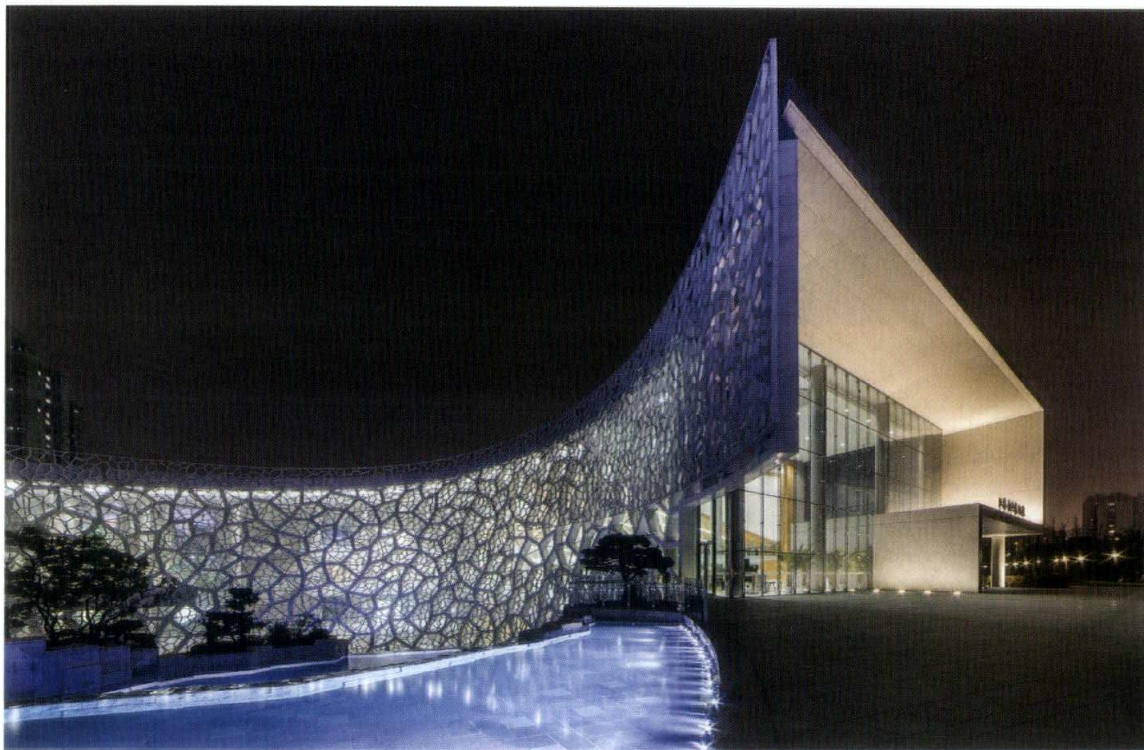
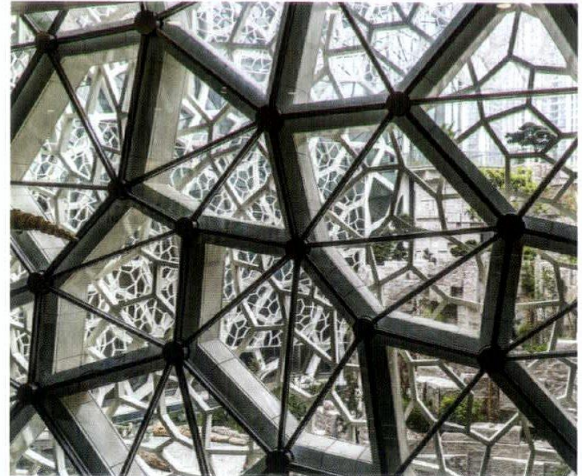
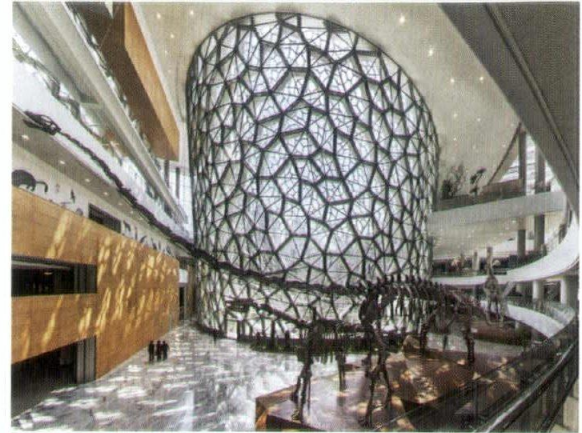
Associate Architect // Architectural Design &
Research Institute of Tongji University

Client // Shanghai Science & Technology Museum

Contractor // Shanghai Construction Group

The Cell Wall is the iconic feature of the Shanghai Natural History Museum. The detail is composed of three layers, each with its own unique geometrical pattern and organic form, organized in an elliptical cone-shaped envelope. "It's not just an envelope," a juror said. "It's an exoskeletal expression."

The structural cell layer acts as the core, emphasizing organic cells as structural building blocks of nature. An inner layer—the waterproof envelope of the building—is formed by a glass and aluminum mullion curtain wall, and an outer layer provides a solar screen, emulating the cellular building block of all life forms. The wall is one of the few built works that successfully illustrates how complex organic geometries such as a cell can be built as fully functional structural building elements. The wall works to push the boundaries of readily-available rectilinear building materials and structural realities, offering what one juror remarked is a "simultaneous depth and richness." Another noted, "It's almost as if we are looking through a microscope. It combines structural mastery and craftsmanship to enlarge cellular nature."



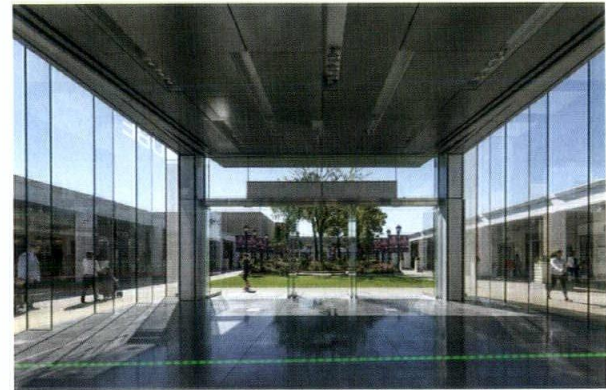
PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY

CITATION OF MERIT

WESTFIELD OLD ORCHARD GLASS CUBE

Location // Skokie, Ill.
 Architect // JGMA
 Client // Westfield LLC
 Contractor // Graycor
 Consultants // Thornton Tomasetti; Syska Hennessy Group

This minimalist structure at Westfield Old Orchard in suburban Skokie employed an innovative use of structural glass to create a striking destination at the shopping center. While an opaque ceiling tops off the 18-foot-tall glass façades, four steel columns inset at each corner support the Cube. “Everything here is kept clean and continuous,” said one juror who admired the minimalistic approach and noted that it made the structure easily adaptable to any type of displays or exhibitions throughout the year. The façade panels are laminated with an interlayer for extra strength, and glass fins composed of three layers of tempered glass support them with structural silicone. “It pushes the technology of glass to its limits,” noted a juror.



PHOTOS BY JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY



PHOTOS BY KATE JOYCE, KATE JOYCE STUDIOS

CITATION OF MERIT

TRAIN TUBE

Location // Chicago
 Architect // Ross Barney Architects
 Associate Architect // UrbanWorks
 Client // Chicago Department of Transportation
 Contractor // FH Paschen/SN Nielsen
 Consultants // T.Y. Lin International Group; Singh & Associates; LTK Engineering Services

This design is a functional—and expressionistic—tube covering an El station platform and tracks for the CTA Cermak-McCormick Place stop on the Green Line. Just as the station serves the country’s largest convention center, the tube also acts as a welcoming “gateway” for visitors to Chicago. The design is an articulate response to the numerous constraints of the site: a narrow right-of-way, minimal platform and need for low-maintenance materials. To maximize the limited platform, canopy and windbreaks were combined into a single element, supported on a new structure independent of the tracks. A polycarbonate and stainless steel enclosure maximizes rain and wind protection while providing light and views, and translucent panels are provided directly over the platform. “This goes beyond Koolhaas,” a juror said, referencing the nearby IIT campus station. “Transparency is established with different densities, which allows the user to be taken in and experience the station.”



PHOTO BY STEVE HALL, HEDRICH BLESSING PHOTOGRAPHERS (TOP);
PHOTO BY IWAN BAAN (BOTTOM)

CITATION OF MERIT

ARCUS CENTER FOR SOCIAL JUSTICE LEADERSHIP

Location // Kalamazoo, Mich.
 Architect // Studio Gang
 Client // Kalamazoo College
 Contractor // Miller-Davis Company
 Consultants // Thornton Tomasetti; VIRIDIS Design Group;
 Diekema Hamann; dbHMS; Earthwood Building School;
 Davis Langdon; Filament 33 Inc.

Cordwood masonry was selected for the exterior of this facility dedicated to social justice, signaling one of the first institutional applications of this traditional building technique. The individuality of each log—with its unique shape, size, color and growth pattern—reflects the diverse population the center serves. Locally sourced Northern White Cedar was incorporated into the materiality of the façade, and the wood masonry sequesters more carbon dioxide than is emitted in its production. “This is a nice approach that relates directly to the mission of the building’s inhabitants,” a juror said. “It reflects a concept of diversity,” another added.

ROOM TO SHINE



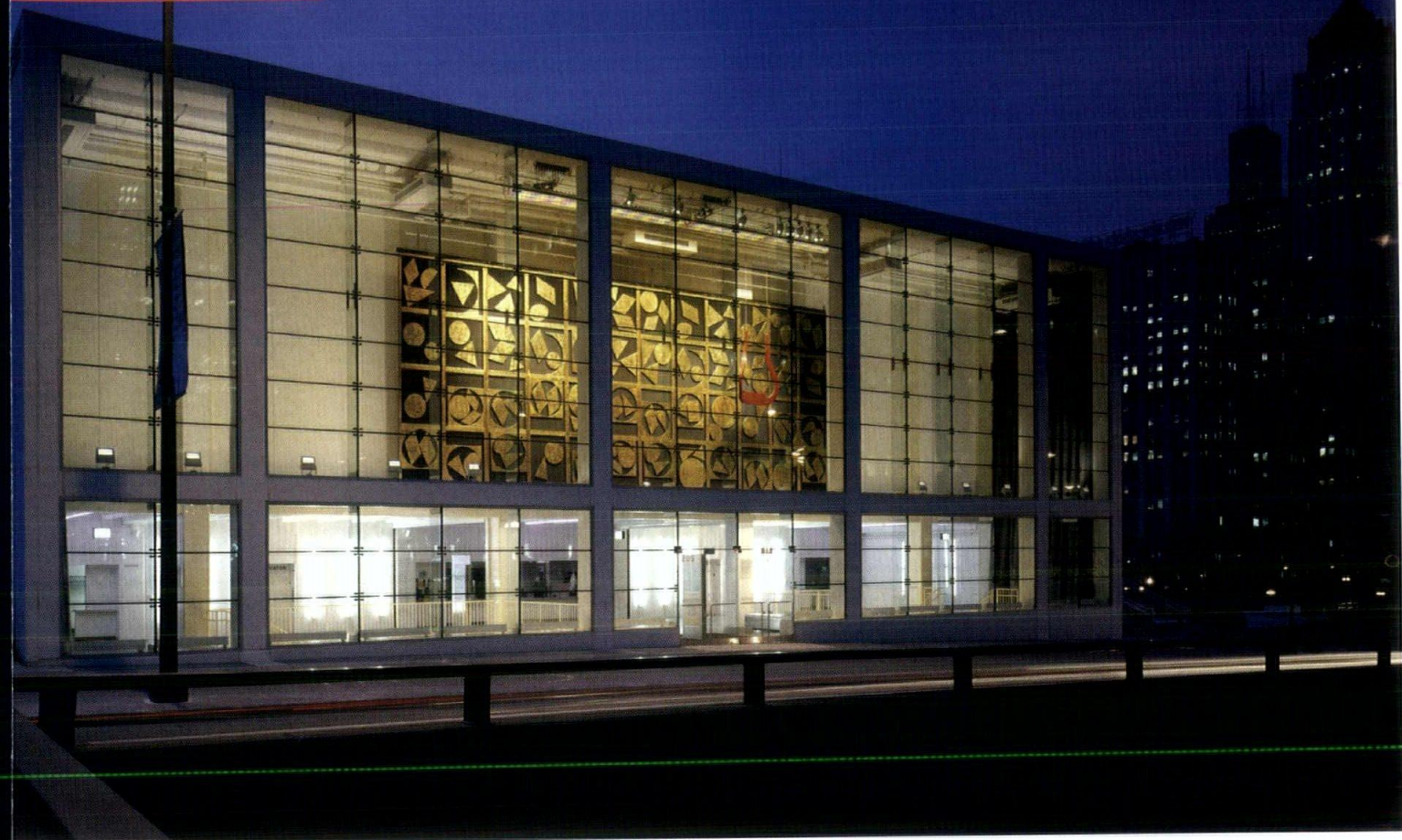
DePaul University, The Theatre School

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HONOR AWARD

JOAN W. AND IRVING B. HARRIS THEATER FOR MUSIC AND DANCE

Location // Chicago

Architect // HBRA Architects

Client // The Harris Foundation

Contractor // Clark Construction Group

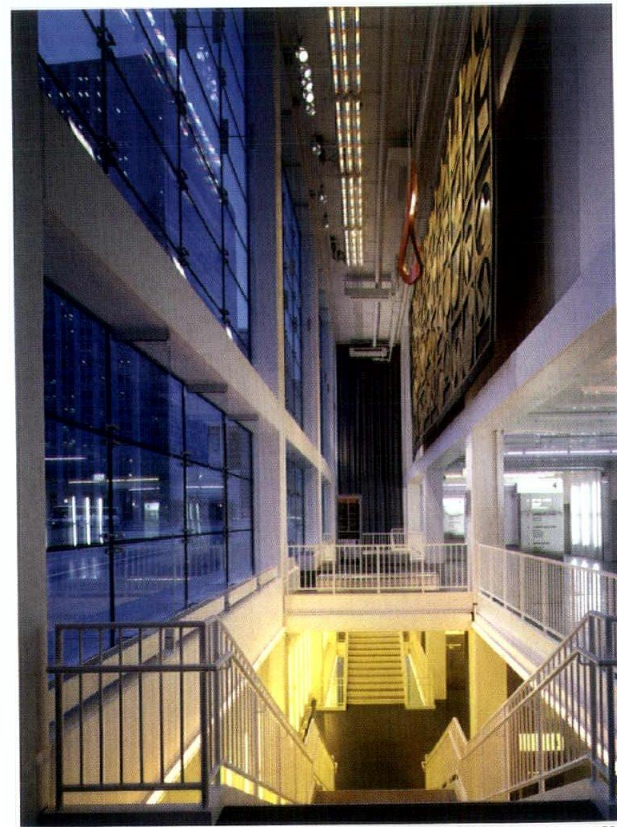
Consultants // Jaffe Holden; Environmental
Systems Design; Thornton Tomasetti

Putting a performing arts building mostly underground "could have been dreadful, but became an act of civic versatility," one juror said of the Joan W. and Irving B. Harris Theater for Music and Dance, which receives AIA Chicago's inaugural 10-Year Award.

"This is a project that contributes to the life of the city in an important way," said another juror.

Designed by Thomas Beeby, FAIA, of HBRA Architects and opened in 2003, the building appears aboveground as a slender glass pavilion on Randolph Street. The simplicity belies what's below: a capacious theater that steps down five levels from the street, much of it tucked below the Pritzker Pavilion, its outdoor performance counterpart in Millennium Park. The auditorium itself is a cube, 100 feet on a side, which keeps all seats close to the stage.

The design and location "have a huge civic impact," stated another juror. The flexibility of the stage and other internal spaces allow the theater to comfortably host dance companies, musical groups and individual speakers, many of which previously had no downtown Chicago venue that suited them so well.



HARRIS THEATER PHOTOS BY JON MILLER, HEDRICH BLESSING PHOTOGRAPHERS



"What it's done for the life of the performing arts in the city can't be understated," a juror said. As one of only a few structures on the Randolph Street rim of Millennium Park, the Harris "energizes the corridor there," added another. The opposite side of the street has several tall office and residential towers that threaten to overpower the park's edge, but "here's this structure providing a handsome streetface in what might have been a windswept emptiness."

It's truly a 21st century theater. "The openness and readability are the opposite of the big opera houses of an earlier time," one juror said. The relatively casual finishes of the interior—white walls in daylit lobbies on each level, and in the auditorium, maplewood seats and a palette of blacks and grays, including the sound-baffling wall coverings—make attending performances less intimidating for younger, contemporary patrons, the jurors said.

"The informality is risky and very welcome by a millennial audience," commented one juror.

A similar welcome is signaled by the Randolph Street pavilion, with its almost completely transparent façade framing a Louise Nevelson sculpture, her stage curtain for a 1984 St. Louis Opera production of "Orfeo and Euridice." From there, daylight spills down through several levels of lobby, reception and access spaces.

"You never feel when you're in the circulation spaces that you're burrowed underground," a juror stated. "Anything subterranean can be an immediate failure, but here it's not a threat."

Jurors emphasized that the Harris Theater's highly visible public presence is part of its enduring appeal. "If you want to influence people's thoughts on design, a pedestal like this, in a major new park, is where you can do that," one said.

The jurors awarded honorable mentions to two other projects: 111 S. Wacker, a 51-story tower designed by Goettsch Partners and completed in 2005; and the Contemporaine, an 11-story condominium building at 516 N. Wells, designed by Perkins+Will and completed in 2004.

At 111 S. Wacker, the placement of an up-curving parking ramp above the lobby "is a deft move," a juror said, and caps a glass-enclosed space that is only thinly separated from the surrounding sidewalks. "The lobby's strength comes from the contextuality, with a veil of glass around you and traffic suggested overhead," a juror said.

Contemporaine's strong profile rendered in concrete and glass "is something you would tell anyone who comes to Chicago they must see," a juror said. Jurors said they wished more people than the owners and guests of Contemporaine's 28 condominiums could see and enjoy the interiors, "where you have exposed concrete used in a way that is not trivial. It's very dynamic."

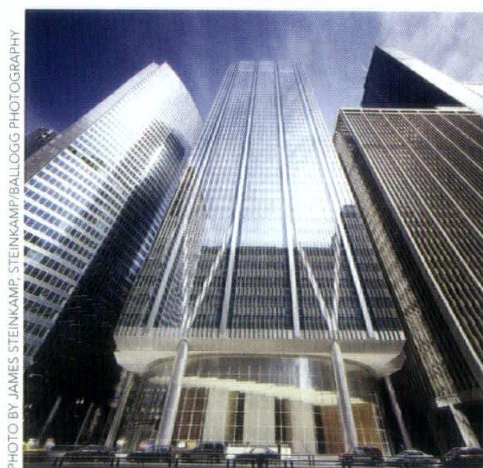


PHOTO BY JAMES STEINKAMP/STEINKAMP/BALLOGG PHOTOGRAPHY

HONORABLE MENTION 111 S. WACKER

Location // Chicago
Architect // Goettsch Partners
Client // The John Buck Company
Contractor // Bovis Lend Lease
Consultants // Gibson Electric; Hill Mechanical; Magnusson Klemencic Associates

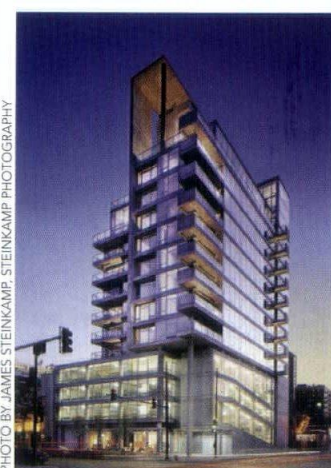


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HONORABLE MENTION CONTEMPORAINE

Location // Chicago
Architect // Perkins+Will
Client // CMK Development
Contractor // McShane Construction
Consultants // CE Anderson & Associates; McGuire Engineers; Terra Engineering

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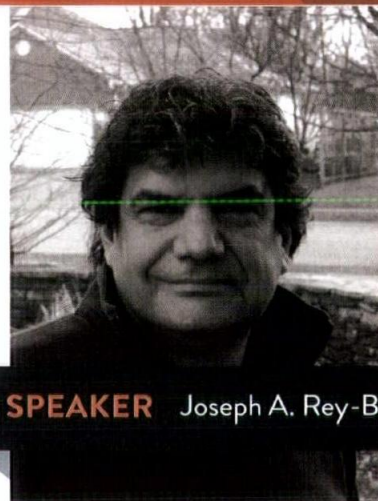
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LED AND SOLID-STATE LIGHTING OPPORTUNITIES FOR AGING EYES, HEALTH AND BEHAVIOR

WEDNESDAY, DECEMBER 2 • 2 P.M. ET

The lighting marketplace is changing more rapidly today than any time in the last 100 years. Much of this change revolves around the innovations that are occurring with LED and solid-state lighting technologies. And the unique characteristics of these technologies are opening up opportunities for designing lighting systems that are more comfortable and more effective for aging eyes. LED and solid-state lighting also enable lighting systems that are healthier and more conducive to positive effects on human behavior. In this free one-hour session, we will discuss these technological changes and analyze applications where LED and solid-state lighting can provide more effective and more comfortable human environments.



SPEAKER Joseph A. Rey-Barreau, AIA, IES

Joseph A. Rey Barreau, AIA, IES, has worked as the principal lighting designer and/or architect on more than 1,000 residential or commercial projects. He is an Associate Professor with tenure at the University of Kentucky College of Design. He has developed hundreds of lighting education courses and has presented more than 500 continuing education programs.

ACCREDITATION:

AIA/CES LU (HSW)

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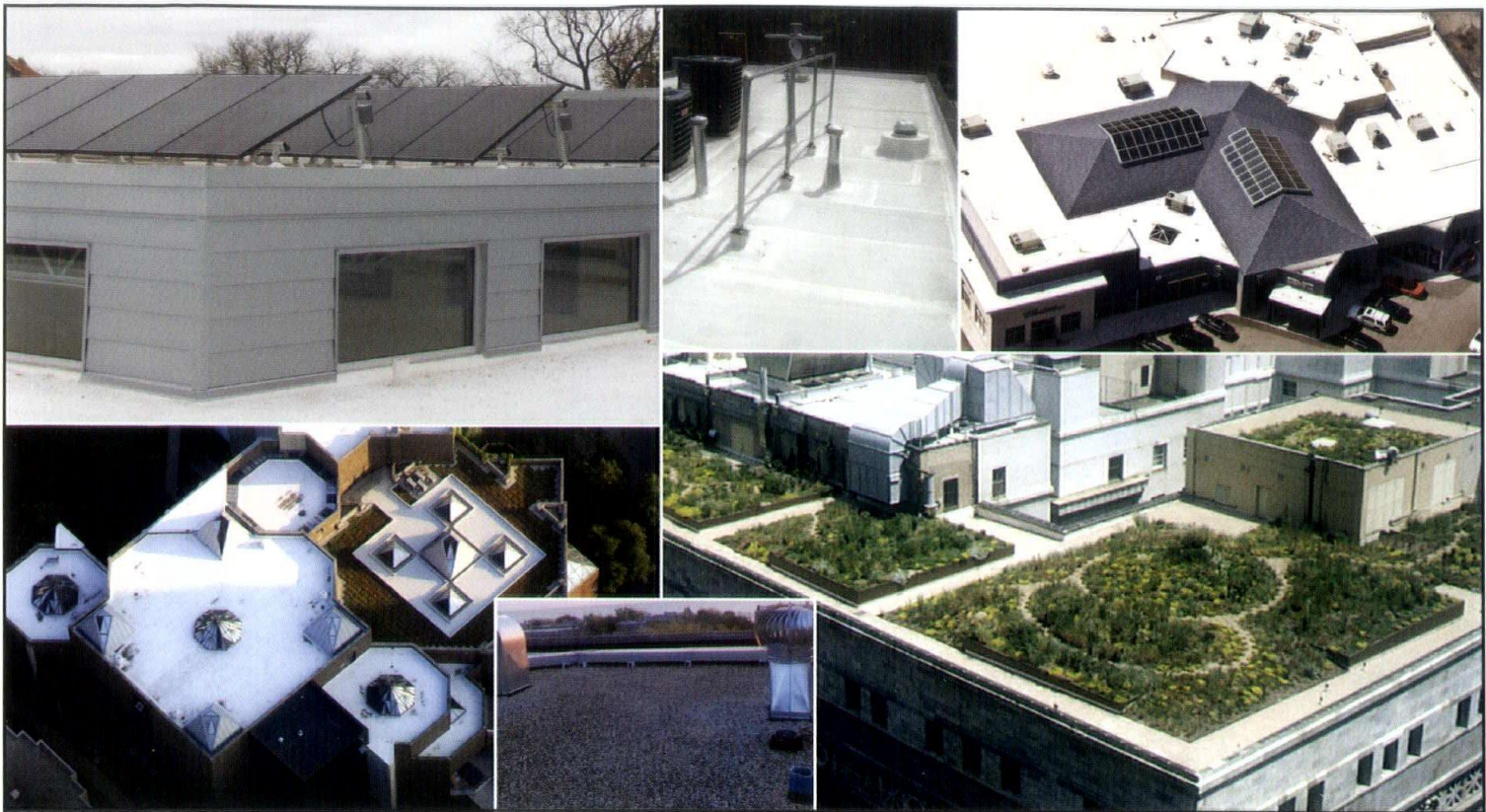
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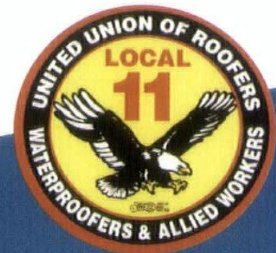
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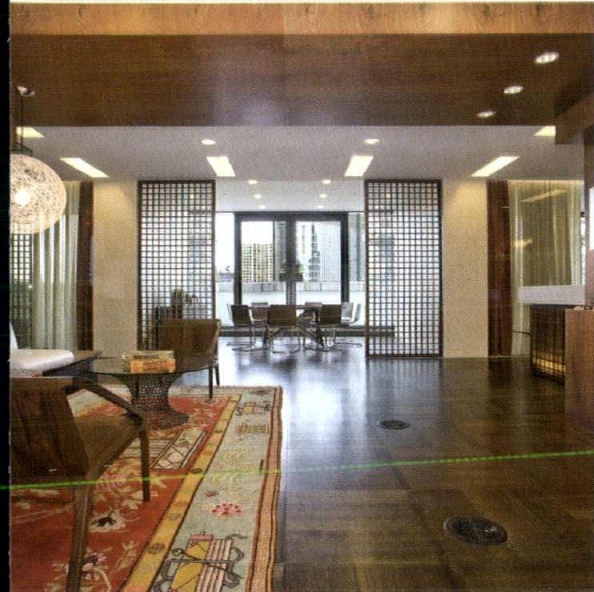
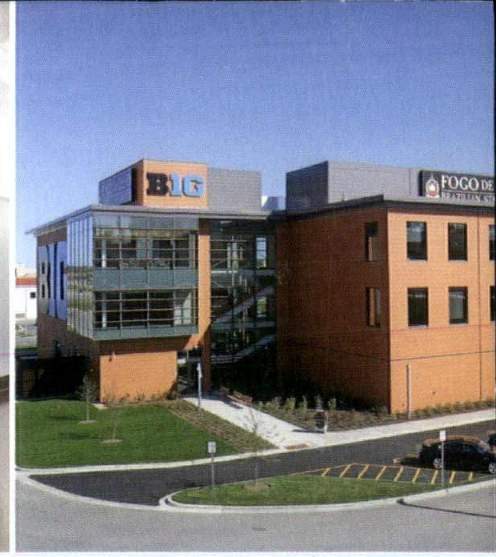
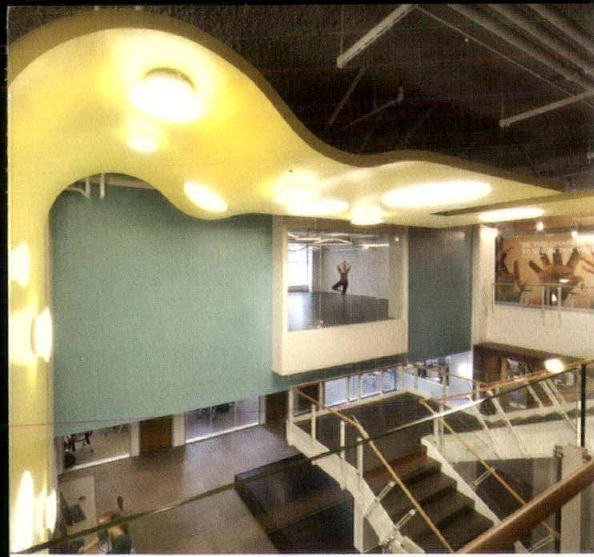
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