

NOVEMBER // DECEMBER // 2016

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Ronald Krueck Earns the AIA
Chicago Lifetime Achievement Award // 18

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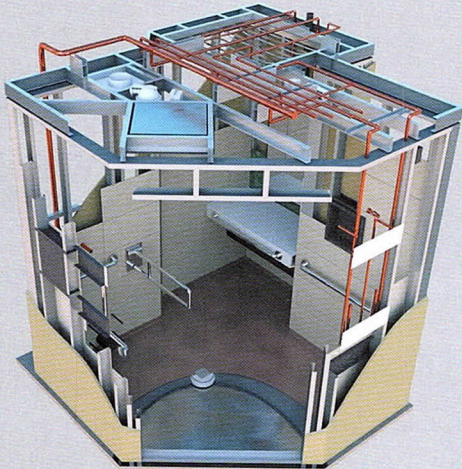
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"We are what we repeatedly do. Excellence, then, is not an act, but a habit." — Aristotle

Walking through the Loop one morning, I was struck by the diverse activity surrounding me. Construction workers staging for the day's efforts. Delivery trucks could be seen along every block. Queues of tourists were forming at some of our iconic sites.

The city was teeming with the beginning of the daily routine. Beautiful weather encouraged many to be out walking and jogging. People were bustling to get their morning coffee on their way to work. Valets darted in and out of hotels.

Common to all of this are the buildings forming the backdrop of the activity, which set the scene for each passing moment. The structures around us often recede as a set piece, but perhaps we architects and designers stop more often than most to watch and learn about how we interact with the built environment.

In this issue, we celebrate the impact our members have on our city, our region and our world through the environments — large and small — they help to create. May you be fortunate enough to experience in-person some of the work displayed in these pages, whether as a new addition to the background of daily life or as inspiration for your own future.

In particular, we honor Ron Krueck, the recipient of the 2016 AIA Chicago Lifetime Achievement Award, for his lifelong passion in bringing out the best of materials, creating engaging spaces, harnessing reflection and light, and integrating art and culture into everything he touches. May Ron's example encourage us to do the same.

As the cityscape too often passes by without notice until we have reason to pause, we stop for a moment at the waning of this year to recognize the work of those who have contributed so much to our Chapter and our profession. We are fortunate to be in a place with great diversity and passion for architecture: volunteers who participate in planning our programs through the Knowledge Communities help set the strategic vision through leadership roles at our chapter, regional and national boards dedicate countless hours and help us all connect in ways that would be impossible without their efforts.

I also extend a deeply heartfelt thanks to the AIA Chicago staff who do so much to facilitate all that we do and experience as a chapter. They advocate for us, engage and support us to do more together than we could ever do on our own.

Finally, a lasting observation I have in this past year as president is the unique character of our chapter that comes from the members themselves. There is a comradery among the individuals of AIA Chicago that transcends firm size and area of practice. We are a collective of designers who have not strayed too far from the grit and vision of those who came before us as we strive to move ever forward. I can't wait to see what next year brings!

Dawn Schuette, FAIA

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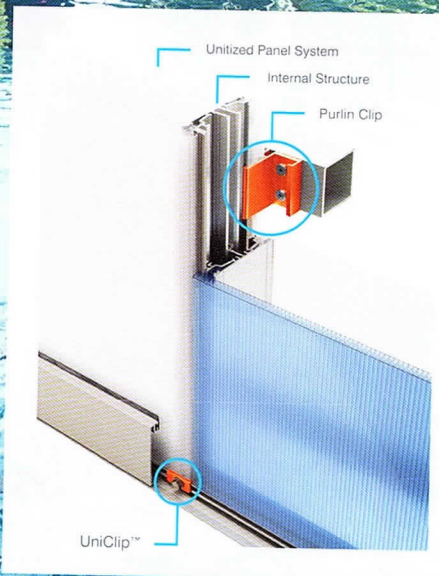
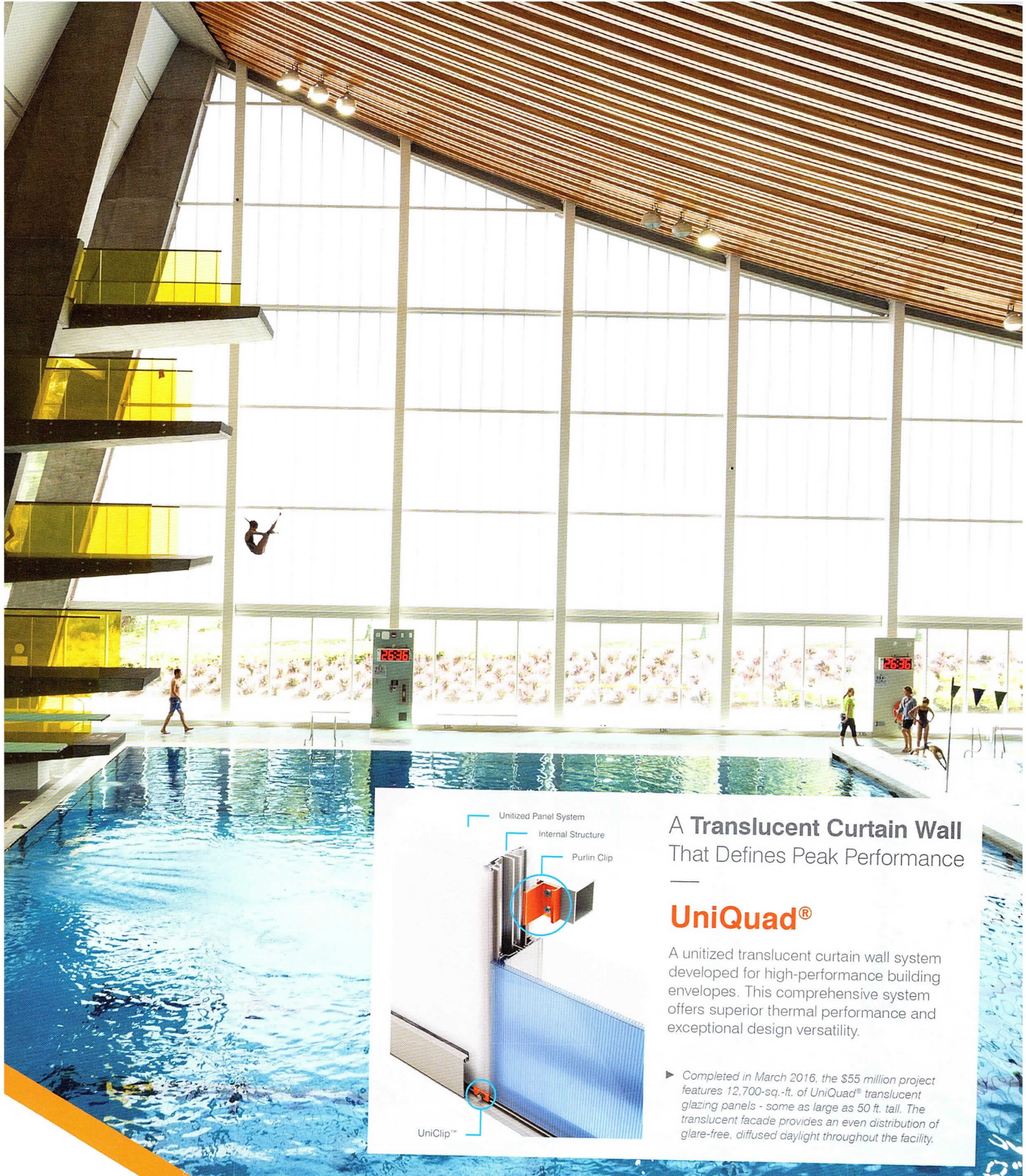


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Mundelein Village Hall, Mundelein, IL
Architect: Wight & Company
General Contractor: Weston Solutions
Installing contractor: Sullivan Roofing
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Color: Zinc

Zinc-colored PAC-CLAD is an energy-efficient metal roofing that contributes to Mundelein Village Hall's LEED Gold certification.

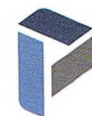
SNAP-CLAD

Zinc - Energy Star - Cool Color

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THEATER CLIENTS AND THEATER LOVERS DRAMATICALLY REWARDED AT WRITERS THEATRE

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RONALD KRUECK EARNS THE AIA CHICAGO LIFETIME ACHIEVEMENT AWARD

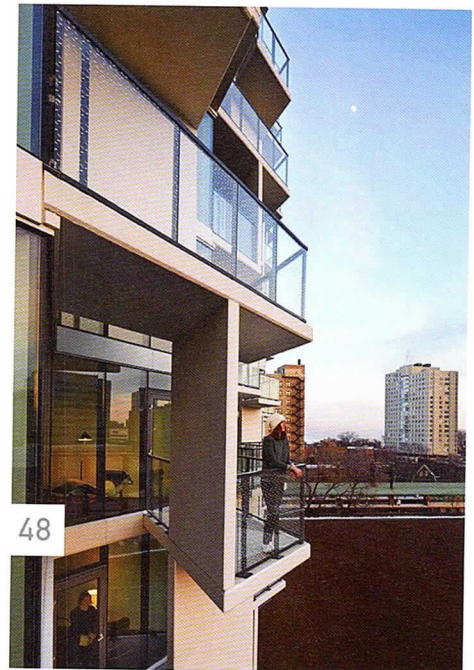
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DISTINGUISHED BUILDING AWARDS

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IN THE COVER

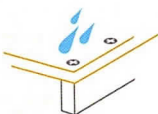
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Writers Theatre Canopy Walk. Designed by Studio Gang Architects

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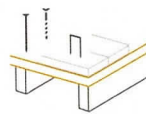
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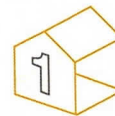
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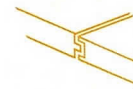
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This summer, seven architecture students at the **College of DuPage** designed and built a temporary pavilion on campus. The COD Arch Design + Build Summer Studio is a hands-on, experiential learning opportunity for students to explore space and the built environment through the design and construction of a creative structure.

The gathering pavilion, located on the main campus adjacent to the McAninch Arts Center, is space designed to be enjoyed by the entire campus community. The design is an exploration of light, shade and shadow, defined by a mosaic of shadow and pattern, which moves throughout the day to enrich the space. Eighty-two undulating light boxes create a rhythmic roof and wall pattern that give the space a dynamic presence.



Tyler Brown, LEED AP; Dominik Soltys, LEED AP; and Allison Sorenson have been named senior associates at **Landon Bone Baker Architects**; and Terran Wilson, Assoc. AIA, who has been promoted to associate.



Kristy Cubas, AIA, and Fernando Araujo, AIA, LEED AP, CSI, have been promoted within **Solomon Cordwell Buenz (SCB)** to architecture studio leaders.



Wheeler Kearns Architects recently completed the Lakeview Food Party, providing food and social services to the Lakeview neighborhood. The project dramatically increased the organization's square footage and thus its ability to provide food staples and nutrition and cooking classes.

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Threshold Acoustics has promoted **Constance Walker, AIA**, **Robin Glosemeyer Petrone** and **Gregory Miller** to principals of the company. All three of them continue to manage projects; all of them look far beyond their consulting roles to contribute to the quality and vibrancy of our practice; and all of them embody the combination of expertise, dedication, and wit, which leadership of a company demands and makes them a pleasure to be around.



Landon Bone Baker Architects has broken ground on La Casa Norte Pierce House, a comprehensive community center and supportive housing project, located in Humboldt Park.



Architectural Resource Corporation (ARC) has designed façade renovations for Darwin Furniture in Orland Park, Illinois. The project includes a new entry node to improve visibility from LaGrange Road and daylight and define the entry; and stainless-steel metal-mesh screens, new signage, lighting and site improvements.

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Martha Strong and **Keller Shulman** have joined **Worn Jerabek Wiltse Architects P.C.** as interior designers specializing in senior housing and health care.



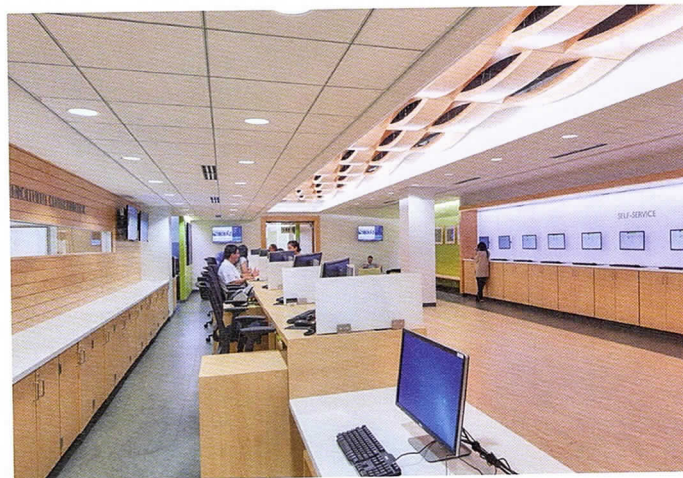
David A. Haymes, AIA; **Steven Rezabek, AIA, LEED AP BD+C**; **Timothy Kent, AIA**; **Kenneth DeMuth, AIA**; **Jeff Renterghem, AIA**; and **Brian Kidd, AIA, LEED AP BD+C**, have been promoted at **Pappageorge Haymes Partners**.



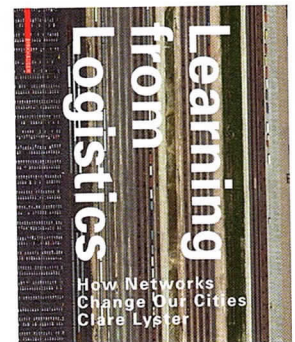
Leonard R. Debickero, AIA, has rejoined **Architectural Resource Corporation (ARC)** in Frankfort, Illinois, as principal. Debickero previously worked at ARC from 2004 to 2008.



Roberta Feldman has been selected by *Architectural Record's* Women in Architecture Design Leadership Awards in the Activist category; **Donna Robertson, FAIA**, received the Educator/Mentor award.



Legat Architects designed renovations that transformed four classrooms into a new Enrollment Center at Oakton Community College (Des Plaines, Illinois). Color and light panels give students the impression that they're outdoors, while an undulating ceiling feature guides users through the space.



Clare Lyster, associate professor at the University of Illinois at Chicago's School of Architecture, has published a new book called *Learning from Logistics: How Networks Change Our Cities*. The book focuses on city-making from the perspective of networks and urban systems.

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exp is the lead on architecture design and engineering design and the architects/engineers of record for the 95th Street Station, one of the largest station reconstructions and expansions in the Chicago Transit Authority history. The design creates a new signature identity for the station and southern gateway to the city. Currently under construction, the South Terminal is scheduled to be completed in 2017 and the North Terminal in 2018.



The University of Chicago has recently started construction on a two-story expansion and complete renovation to its existing Laboratory for Astrophysics and Space Research (LASR) building. Designed by **Perkins Eastman**, the 63,500-square-foot project will extend the life of the original building designed by SOM in 1964. The building is expected to be complete in summer 2017.



Joettsch Partners recently completed the R&F **Yinghai Square** mixed-use tower, featuring the **Park Hyatt Guangzhou** hotel, in Guangzhou, China.



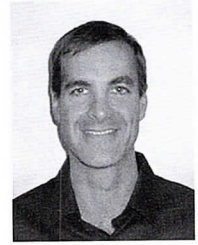
Thomas Schafer Architects' Canyon House (Salt Lake City, Utah) was recently selected as "One of 100 iconic buildings in Utah" by the Society of Architectural Historians.



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Wight & Company announced its latest project, the Will County Justice Center in Joliet, which will break ground in the spring of 2018. This new center will replace the aging adjacent structure with a modern justice facility featuring modernized security screening, courtroom technologies, energy management and sustainable design strategies.



Terry Sullivan, AIA, LEED AP, has joined Johnson Lasky Kindelin Architects as principal. JLK is also now a fully certified Female Owned Small Business firm (WBE/DBE/FBE/WOSB).



Scot Parker, AIA, LEED AP BD+C, was named a principal at Legat Architects. Parker, who joined the firm in 1991, has led some of the firm's largest and most complex projects. He is also director of Legat's new Gurnee studio.

PHOTO CREDIT: JUDITH BROMLEY



Chicago's Magnificent Mile streetscape by **Hoerr Schaudt Landscape Architects** received the Landmark Award from the American Society of Landscape Architects (ASLA). The Landmark Award recognizes a distinguished landscape architecture project completed between 15 and 50 years ago that retains its original design integrity and contributes significantly to the public realm of the community in which it is located.



The national American Institute of Architects (AIA) and the Academy of Architecture for Health awarded **Skidmore, Owings, & Merrill's** Christ Hospital Joint & Spine Center with a 2016 National Healthcare Design Award.

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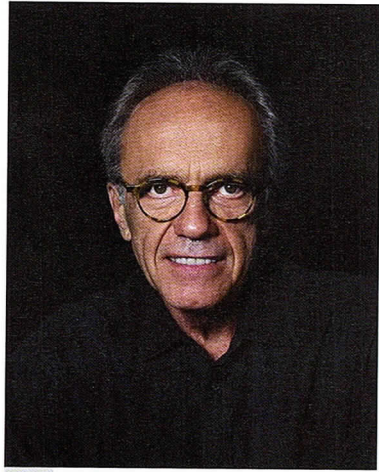


Four Decades of



Achievement

BY ROBERT SHAROFF



Ronald Krueck Earns the AIA Chicago Lifetime Achievement Award

When asked recently how he survived the Post Modern era, Ronald Krueck, FAIA, the co-founder of Krueck & Sexton Architects and the recipient of this year's AIA Chicago Lifetime Achievement Award, responded by saying "By not working."

He wasn't kidding. In 1976, frustrated by the eclecticism and historicism that was starting to filter into design, Krueck took a

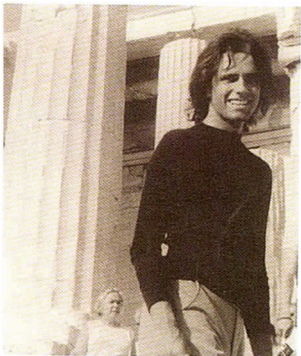
multi-year sabbatical during which he returned to graduate school and studied painting at the School of the Art Institute of Chicago.

"I didn't feel like I had anything to add to the architectural conversation at that point," he said.

When he returned to architecture, it was on his own terms with a project — the 1981 Steel and Glass House in Chicago — which boldly challenged the prevailing ethos that Miesian Modernism had reached a stylistic impasse.

Helmut Jahn, FAIA, who met Krueck in the early 1970s when both were working for what is today JAHN but was then C.F. Murphy Associates, said the Steel and Glass House "Radiates an ambiance that you just don't find in many buildings. It is a work of art."

He added that Krueck's work "bridges the gap between art and technology, which is what architecture is all about."



ON KRUECK, 1972

PHOTO CREDIT: HEDRICH BLESSING



STEEL AND GLASS HOUSE



CROWN FOUNTAIN

At the heart of Krueck's work is an adherence to certain principles that he first encountered during his undergraduate years at the Illinois Institute of Technology (IIT) in the late 1960s.

"Mies's glass concepts were probably the most important things to me," Krueck said. "Experiencing Crown Hall for the first time and seeing how Mies transformed the glass into this ephemeral curtain was a very freeing experience."

John Ronan, FAIA, who worked for Krueck & Sexton in the early

1990s before starting his own practice, commented, "A lot of people who came out of IIT were Miesian in an orthodox way but Ron very much approached architecture as an artist and took it in a new direction."

Krueck's experiences both as a painter and as an art collector have played undeniably important roles in his thinking and his projects over the years.

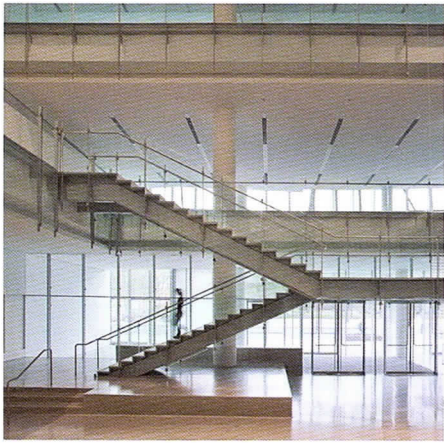
David Hovey, FAIA, who first met Krueck during their student years at IIT, commented, "The great paint-

A LOT OF PEOPLE WHO CAME OUT OF IIT WERE MIESIAN IN AN ORTHODOX WAY BUT RON VERY MUCH APPROACHED ARCHITECTURE AS AN ARTIST AND TOOK IT IN A NEW DIRECTION.

ers and sculptors of the last 75 years — artists like Robert Rauschenberg, Roy Lichtenstein, Donald Judd and Dan Flavin — were all trying to develop new expressions and new visual

relationships and that is what Ron does in his architecture."

Over the last four decades, Krueck has created some of the city's most enduring structures. While not the most prolific



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architect in the city, he may well be one of the most original. “Large or small, all of Ron’s projects are meaningful and display a consistently high level of quality,” Ronan said.

“Understanding Ron’s work is sort of like understanding a complex symphony,” Hovey said. “His projects are so sophisticated and visually stunning.”

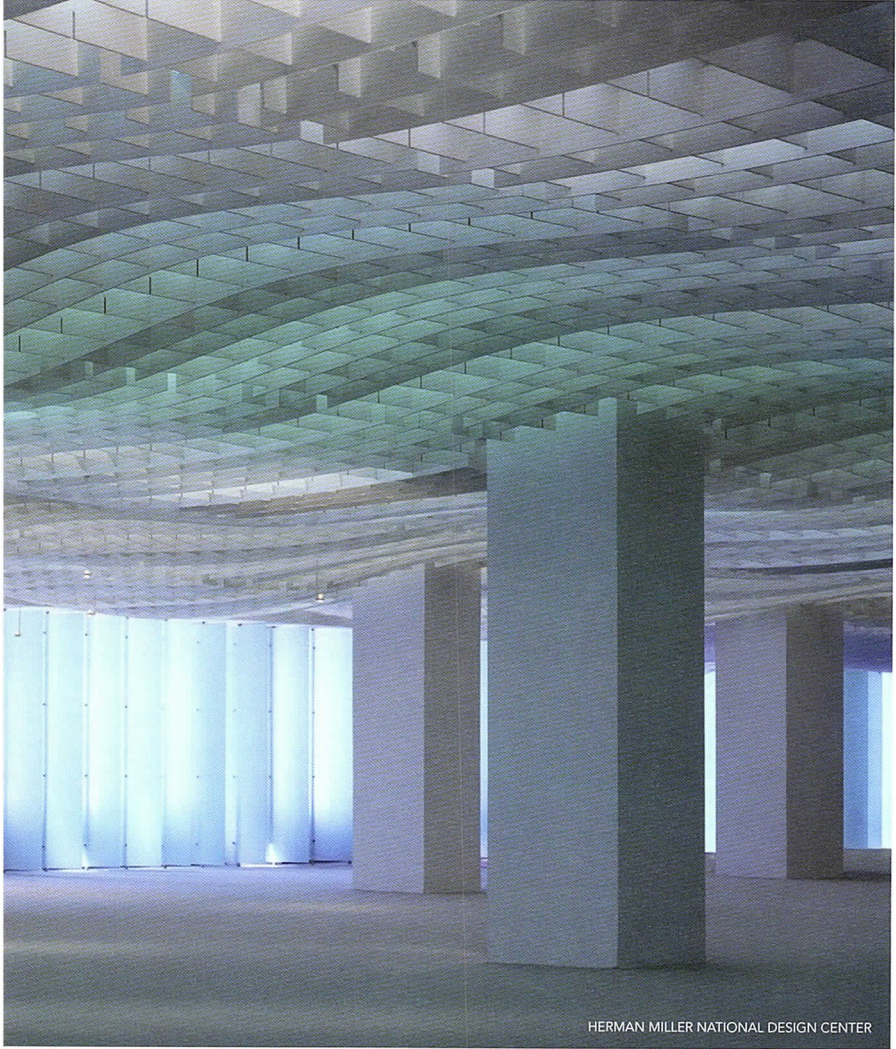
In addition to the Steel and Glass House, Krueck’s notable projects include two works that have redefined their respective neighborhoods — the Spertus Institute of Jewish Studies and Crown Fountain.

Spertus — a 10-story, 145,000-square-foot structure with an elaborately folded and faceted glass façade — was a stunning example of how to sensitively insert a contemporary glass building into what is arguably the city’s premier historic district — the Historic Michigan Avenue Streetwall. Spertus, said Krueck, “fits in well and shows that stainless steel and glass are not necessarily hard, unfriendly materials.”

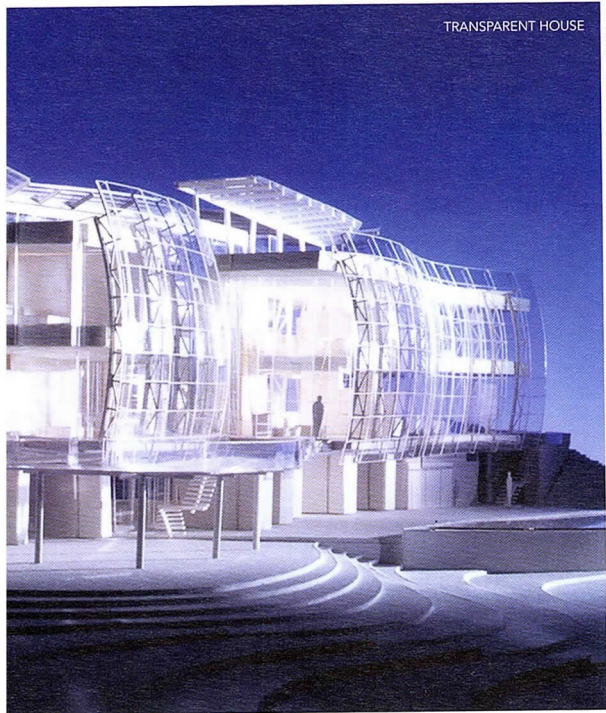
Crown Fountain, meanwhile, an inspired collaboration with the artist Jaume Plensa, expanded traditional notions of what a fountain should be while creating a joyous family friendly attraction at the heart of Millennium Park.

Other memorable Krueck projects include the Herman Miller National Design Center and the Hubbard Street Dance Center in Chicago; the Transparent House in Pensacola, Florida; the FBI South Florida Headquarters in Miramar, Florida; and Cloud II, a spectacular residential penthouse in downtown Milwaukee.

Aside from brief stints at C.F. Murphy and Hammond Beeby in the 1970s, Krueck — who turned 70 this year — has always worked for himself. His first partnership with architect Keith Olsen, AIA,

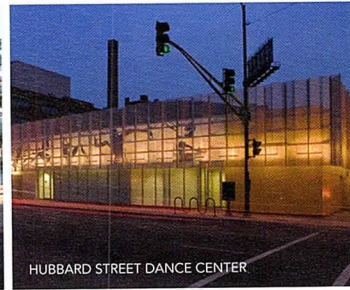


HERMAN MILLER NATIONAL DESIGN CENTER



TRANSPARENT HOUSE

PHOTO CREDIT: KRUECK + SEXTON



HUBBARD STREET DANCE CENTER

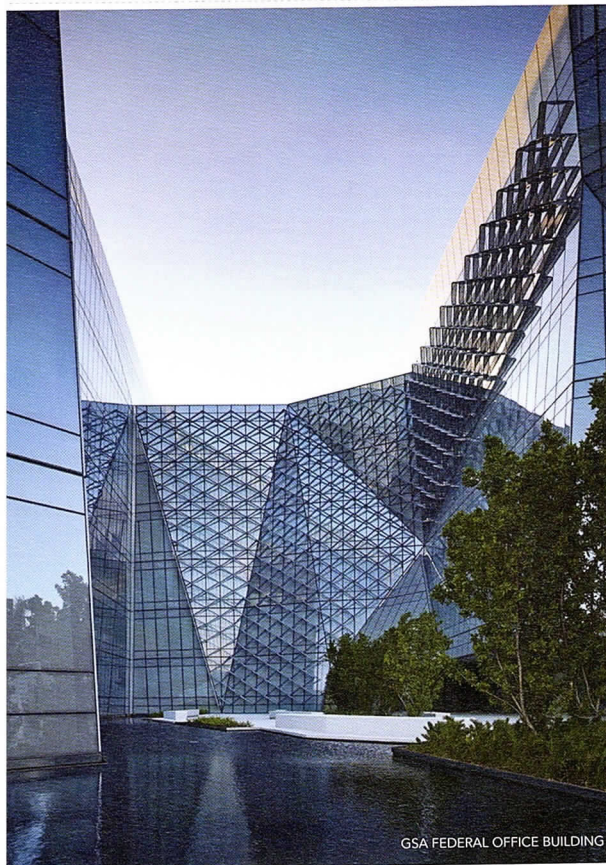


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GSA FEDERAL OFFICE BUILDING

LEED AP, lasted from 1978 to 1991. Afterward, he teamed up with Mark Sexton, FAIA, LEED AP, who joined Krueck & Olsen as a junior associate in 1981. Both Olsen and Sexton were IIT graduates.

Today, Krueck & Sexton works out of a small, two-story loft building on Erie Street in Chicago's River North neighborhood that has been renovated to Krueck's exacting standards.

The first floor includes a frosted-glass entry vestibule, a futuristic conference room and a twisting steel staircase leading to the second-floor workroom, which houses about 30 principals and associates.

In addition to Sexton, there are two principals — Thomas Jacobs, AIA, LEED AP BD+C, and Scott Pratt, AIA, LEED AP — and four associate principals.

"What we have," Krueck said, "is not really an office or business of architecture but a studio of architecture."

This distinction is key to understanding how the firm operates. "A studio," Sexton said, "is a collaborative of creative people trying to come up with solutions for very complex and very undefined problems or opportunities. It's not led by a single person but by a single vision."

He added that Krueck "always has the last word" when it comes to

design but that official titles are not that important at the firm.

"Some firms have very defined roles — designer, tech person, project manager — but we've never bought into that philosophy," he said. "We think there's a lot of value in being a generalist."

Sara Lundgren, AIA, LEED AP, an associate principal who joined the firm in 2003 and today heads up the firm's residential practice, described Krueck as a "quiet motivator" who values dialogue and feedback.

"At the end of the day," she said, "it's the best idea that wins and that idea might come from an associate who started two weeks ago. I've seen that happen."

Jacobs — who grew up in Switzerland and formerly worked for the Swiss firm Herzog & de Meuron — commented that Krueck is involved at every stage of a project.

"There are construction people who sort of tremble at the sight of Ron because they know he never stops," he said.

He added that Krueck "takes it pretty far in terms of being obsessed by the process of architecture. But if you decide to go along on this journey, you will learn a lot about yourself and the value of taking risks in order to discover new ways of creating architecture."

Krueck does not disagree. "We're slow, meaningful architects and that makes a difference." **CA**

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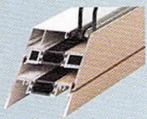
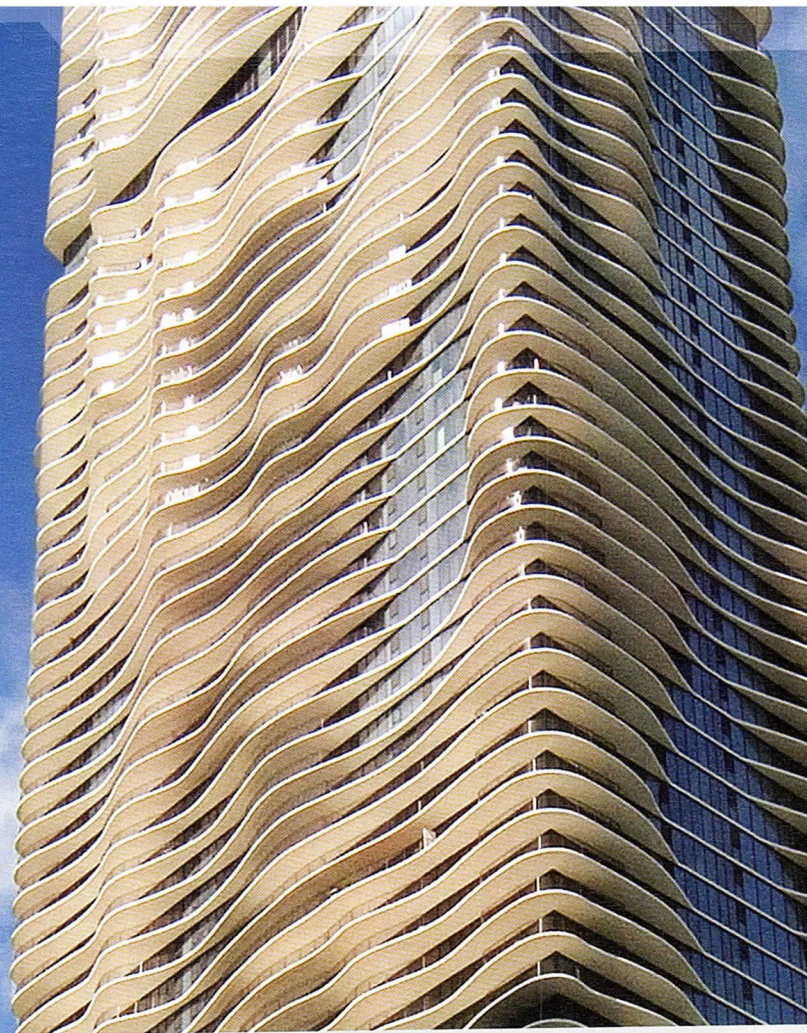
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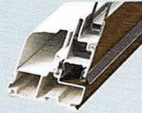
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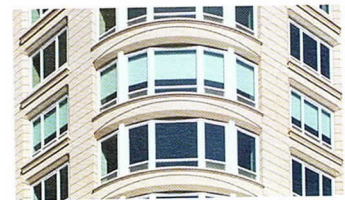
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2016 AWARDS JURORS

DIVINE DETAIL AWARDS

Peter Exley, FAIA

Architecture Is Fun, Inc.
Chicago, Illinois

Dirk Denison, FAIA

Dirk Denison Architects
Chicago, Illinois

David Woodhouse, FAIA

Woodhouse Tinucci Architects
Chicago, Illinois

REGIONAL AND URBAN DESIGN AWARDS

Katherine Darnstadt, AIA

Latent Design
Chicago, Illinois

Judith De Jong, AIA

University of Illinois Chicago
School of Architecture
Chicago, Illinois

John Syvertsen, FAIA

Chicago, Illinois

DISTINGUISHED BUILDING AWARDS

Stephen Kieran, FAIA

KieranTimberlake
Philadelphia, Pennsylvania

Susan Rodriguez, FAIA

Ennead Architects LLP
New York, New York

Jane Weinzapfel, FAIA

Leers Weinzapfel Associates
Boston, Massachusetts

INTERIOR ARCHITECTURE AWARDS

Kelly Bauer, FIIDA

richärd+bauer architecture
Phoenix, Arizona

Graham Davidson, FAIA

Hartman-Cox Architects
Washington, DC

Janell Rock

BNIM
Kansas City, Missouri

DISTINGUISHED BUILDING AWARDS

Honor Award

PHOTO CREDIT: JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY



Case Western Reserve University/Tinkham Veale University Center Perkins+Will

Location: Cleveland, Ohio

AOR: CBLH Architects

Client: Case Western Reserve University

Contractor: KS Associates, Donley's

Consultants: Affiliated Engineers, Schuler Shook, Shen Milsom Wilke, Birchfield Jacobs Food Systems

Located in the center of three separately defined campus zones at Case Western Reserve University, the new university center by Perkins+Will serves to tie the three zones together with shared dining and gathering spaces.

The structure of the facility was designed as a folded plate of green roofs that "grow" out of the site. Glazed walls open views to the outdoors. At the intersection of the three wings is a double-height gathering space, uniting the two floors of the facility. Jurors were impressed with the green roofs, as well as the use of solar panels and the glazed walls that increased the sites' sustainability.

The site also possessed one interesting caveat: the structure sits next to a large, open field, under which is a two-story parking structure. Architects



weren't able to build on the field due to the garage's instability. Instead, the architects cantilevered the building's two sides adjacent to the field over the garage to avoid these structural complications and to maximize floor plate sizes. "They took a very difficult part of the campus and did something very interesting with it," one juror said.

DISTINGUISHED BUILDING AWARDS

Honor Award

Doha Convention Center

JAHN

AOR: Diwan Architects, Engineers, Planners

Location: Doha, Qatar

Contractor: Six Construct Midmac Joint Venture,

Consultants: Magnusson Klemencic Associates, Messe München International, Werner Sobek Ingenieure GmbH, Schmidt Landschaftsarchitekten, Turner Construction International, Hyder Consulting Middle East Limited, Ove Arup



Located in the heart of the West Bay, the new downtown of Doha, Qatar, the Doha Exhibition Center consists of a large exhibit hall, conference suites and a VIP lounge. With an area of over 29,000 square meters, the main hall of the Doha Exhibition Center is one of the largest single exhibit spaces in the world. Operable partitions, which are some of the tallest moveable walls made, are able to divide the main hall into five individual halls that function independently of one another, with each having dedicated entrances, loading, food services and guest facilities. Exhibit halls have fully finished ceilings and walls so that special events can be held without installing a temporary interior.

The jury was in awe of the floating roof plane of the exhibit halls. "It's tremendous and so thin!" one juror exclaimed. "I love that edge." The roof extends over the center's main circulation spine — the South Foyer — and then it cantilevers over the main drop-off to provide weather protection and shading of the south façade. "This is a true example of structural expression," another juror commented. "It is impressive because of its technology and beauty, and the firm took into account how one looks at it from other buildings."

PHOTO CREDIT: RAINER VIERTLBÖCK, RAINER VIERTLBÖCK PHOTOGRAPHY



DISTINGUISHED BUILDING AWARDS

Honor Award

PHOTO CREDIT: KATE JOYCE, KATE JOYCE STUDIOS



Chicago Riverwalk, Phase II

Ross Barney Architects

Location: Chicago, Illinois

Contractor: Walsh Construction

Client: Chicago Department of Transportation

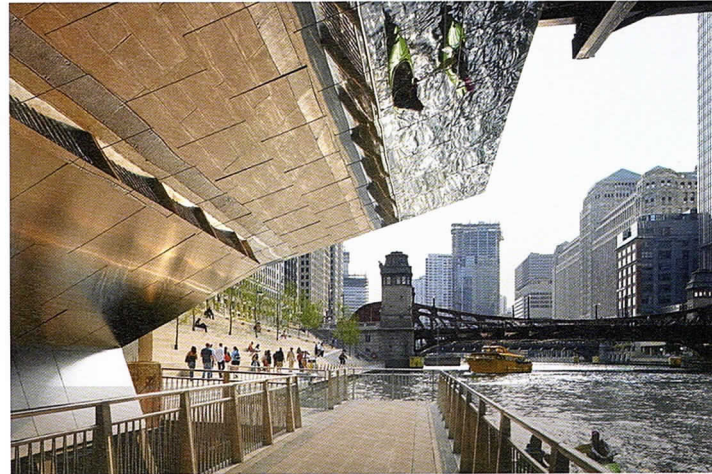
Prime Consultant: Sasaki

Landscape Architect: Jacobs/Ryan Associates

Consultants: Alfred Benesch & Company, Schuler Shook, Infrastructure Engineering Inc., Rubinos & Mesia Engineers, Inc., Delta Engineering Group, Fluidity Design Consultants, ArchiTech Consulting, Inc., Moffatt + Nichol, Conservation Design Forum, Dynasty Group, GeoServices, David Solzman

The Chicago Riverwalk is a one-and-a-half-mile-long public park that runs alongside the Chicago River, through the city's vibrant downtown. Since its opening in 2015, Phase II of the Chicago Riverwalk has become the city's backyard patio. With a wine bar, kayak tours, boat docking services, water taxi stop and more, the city's newest civic space was mobilized.

The design of each block is reflected in its programming: At Marina Plaza, restaurants and outdoor seating offer river views; the Cove, where visitors can rent kayaks and experience the river through recreation; and the River Theater, a sculptural staircase linking Upper Wacker and the Riverwalk,



offers pedestrian connectivity to the water's edge and seating. Jurors enjoyed the block-to-block variety.

In the midst of the riverwalk's majesty lies a deeper investigation into the relationship that Chicagoans and visitors have with Chicago's rivers and public spaces. However, jurors found the project to be, as one called it, "a very special space; one of the nicest civic spaces. It is a great model."

DISTINGUISHED BUILDING AWARDS

Honor Award

Optima Sonoran Village

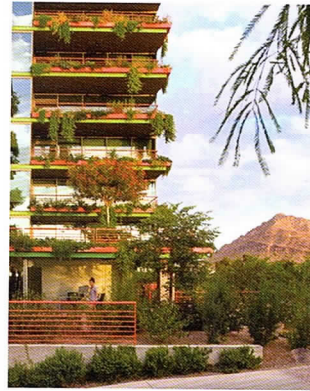
David Hovey & Associates Architect, Inc.

Location: Scottsdale, Arizona

Contractor: Optima Construction, Inc.

Client: Optima Sonoran Village Phase I LLC, Optima Sonoran Village Phase II LLC

Consultants: Peterson Associates Consulting Engineers Inc., PK Associates

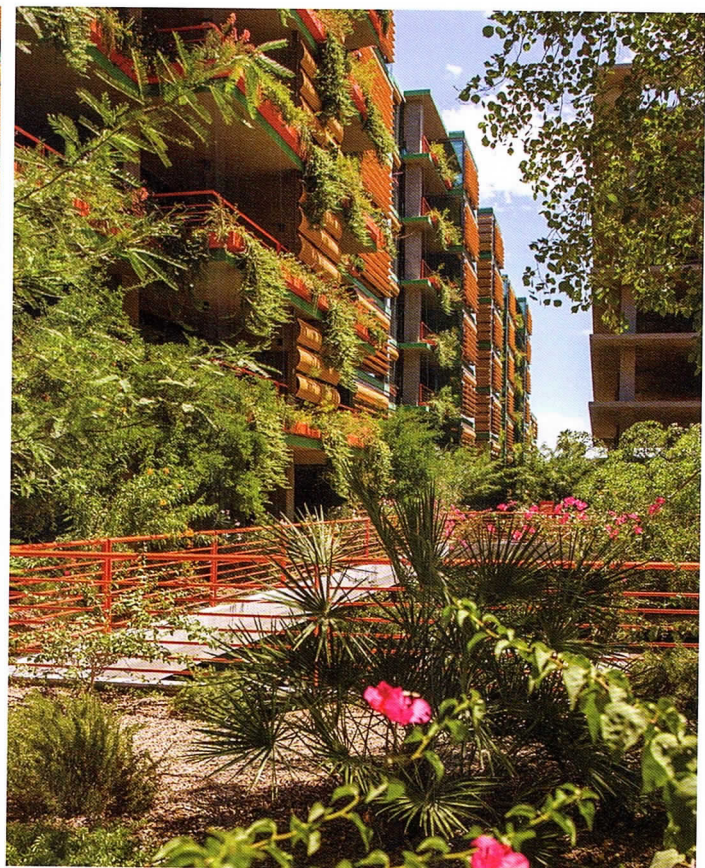


Sonoran Village is a mixed-use residential community in downtown Scottsdale, Arizona, on 10 acres and comprised of three seven-story buildings, one three-story building, and one 11-story building. The project features a highly articulated façade with an innovative vertical landscape system, which enables plants and vines to grow on the edge of the building creating shading and privacy for units below. The jury was especially impressed with the relationship between foliage, landscape and façade. Said one juror, "It doesn't feel at all like the desert."

Part of this excitement came from the collaborative nature of the project: color palettes were chosen from native, low-water desert plants in bloom resulting from a research project with Arizona State University. Jurors called the color scheme "rigorous." The firm took several years to painstakingly research and experiment alongside ASU to determine the palettes.

Not only does the project transcend the stereotypical image of the desert landscape, but it also employs design elements to naturally mitigate climate. The project integrates high performance glass and perforated sunscreens that protect the interior from the desert sun while also allowing for natural light. The terraces integrate with interiors, allowing residents to easily access the outdoors.

PHOTO CREDIT: BILL TIMMERMAN, BILL TIMMERMAN PHOTOGRAPHY



DISTINGUISHED BUILDING AWARDS

Citation of Merit

House to the Beach

Gluck+ Architecture

Location: Chicago Northshore

Consultants: Silman, Insight Environmental Design, IBC Engineering Services, Inc., Brunzell Associates, Ltd., ECS Illinois, LLC, Forst Consulting Co, Inc., Hoerr Schaudt Landscape Architects, Lux Populi, Shabica & Associates PC, Tech Tonic LLC

This elegant home in Wilmette by Gluck+ sits as a foil to a nearby monument: the Baha'I Temple. While one proceeds upward to the temple, this house negotiates a 40-foot decline from the street to the beach via a long processional. Though no windows expose the home at street level, the home is revealed as one moves from the top of the home downward toward the beach.

Jurors marveled at the relationship between home and landscape that was created through the central processional. "The edges allow the house to weave its way into the landscape," one juror commented.

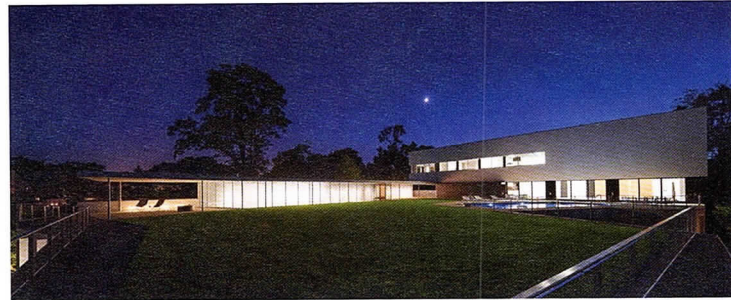


PHOTO CREDIT: PAUL WARCHOL PHOTOGRAPHY



PHOTO CREDIT: DAVID SCHALLIOL

Parkside of Old Town

Landon Bone Baker Architects

Location: Chicago, Illinois

Contractors: Linn-Mathes Inc.

Client: Holsten Real Estate Development Corporation

Consultants: Prism Engineering, McKay Landscape Architects, CEA&A, Unity Design, Inc., Lehman Design Consultants, Inc., Cynthia Winter Architects LLC, Smith & Smith Associates, Inc.

As a part of the Chicago Housing Authority's Plan for Transformation, Parkside of Old Town shifts the old public housing model to a mixed-income strategy. Built using pre-fabricated concrete panels in a "checkerboard" pattern, the structure doesn't appear heavy and respects the existing street façade. "I'm sure this was very cost effective, and it looks really good," one juror said. "Though it respects existing façades, it breaks up the ordinariness." The structure also includes community spaces and a heavily landscaped courtyard.

"The program is smart, yes, but the building itself looks like something that can be replicated easily," said a juror.

DISTINGUISHED BUILDING AWARDS

Citation of Merit



PHOTO CREDIT: LESTER ALI

Al Hilal Bank Office Tower

Goettsch Partner

Location: Abu Dhabi, United Arab Emirates

Client: Holsten Real Estate Development Corporation

Contractor: Al Fara'a General Contracting Co. LLC

Consultants: DeSimone Consulting Engineers, Environmental Systems Design, Serex International, John Buck International, MLC International, One Lux Studio, Shiner + Associates, Wolff Landscape Architecture, Viskotech Facade Access Consulting, Dan Euser Waterarchitectuur

Located on Al Maryah Island in Abu Dhabi, this office building's dramatic massing and formal character are derived from the creation of a series of sculpted voids at the corners that migrate around the building. The result is a design that emphasizes bold clarity, simple elegance and sophistication.

That elegance is what truly excited the jury. "The building is well-detailed," one juror said. "There is so much pattern-making going on; the fins unify it, but the architects showed subtle restraint."

Beijing Greenland Center

Skidmore, Owings & Merrill LLP (SOM)

Location: Beijing, China

Client: Greenland Group

Project Manager: Michael Pfeffer

Contractors: Beijing Liujian Construction Group Co., Ltd.

Consultants: Edgett Williams Consulting Group, Inc., Aon, Arch Bates, SWA, KGM, RWDI, Shen Milsom Wilke

Anchoring Beijing's burgeoning new Dawangjing business district, the recently completed Beijing Greenland Center is situated on the city's northeast side. The tower is clad in an intricate, trapezoidal glass curtain that jurors called, "ambitious and beautiful." It creates a woven texture. The repeating glass modules undulate, providing self-shading that improves the building's environmental performance.

"I love the three-dimensionality to it," one juror said. "The fragmentation and reflections also make the interiors interesting."

PHOTO CREDIT: LV HENGZHONG



DISTINGUISHED BUILDING AWARDS

Citation of Merit

Shanghai Tower

Gensler

Location: Shanghai, China

AOR: Tongji Architectural Design (Group) Co., Ltd. (TJAD)

Client: Shanghai Tower Construction & Development Co., Ltd.

Contractor: Shanghai Construction Group

Consultants: Thornton Tomasetti, Cosentini Associates, SWA

“This is the runway model of today’s skyscraper,” commented one juror about Gensler’s Shanghai Tower. The tallest building in China, the Shanghai Tower features a double curtain wall made from 20,000 individual panels made with combinations of 7,000 unique shapes. The juror continued, “Like a model, the secondary curtain wall looks like a delicate dress.”

The building’s shape helps it to withstand Shanghai’s high winds, and that exterior “dress” insulates the building as a primary sustainability feature. “It’s a tour-de-force,” one juror said.

PHOTO CREDIT: CONNIE ZHOU



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Japan Post

JAHN

AOR: Mitsubishi Jisho Sekkei Inc.

Location: Tokyo, Japan

Client: Japan Post Co., Ltd.; East Japan Railway Company; Mitsubishi Estate Co.

Contractor: Taisei Corporation

Consultants: Werner Sobek Stuttgart GmbH, Arup, Mitsubishi Jisho Sekkei Inc.

The rigorous façade designed by the modernist architect Tetsuro Yoshida for the Central Post Office in Tokyo, Japan, is echoed in the addition by JAHN. The new high-rise corporate headquarters is built on, and adjacent to the existing structure, integrating the lines of the existing building within its facade creating continuity between the two parts. “I like how it creates civic space with a corporate headquarters,” one juror commented.

“It is a perfect balance of old and new and completely filled with dignity,” one juror said.

Citation of Merit

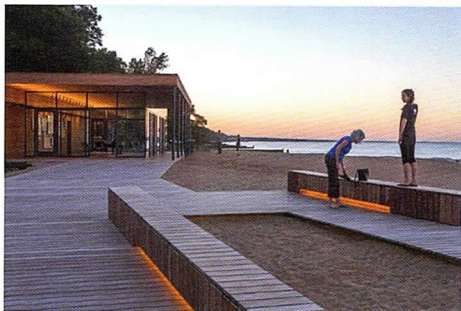
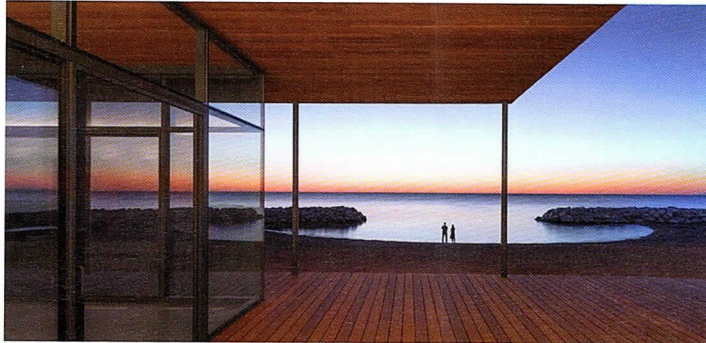


PHOTO CREDIT: BILL TIMMERMAN, TIMMERMAN PHOTOGRAPHY

Rosewood Beach

Woodhouse Tinucci Architects

Location: Highland Park, Illinois

Client: Park District of Highland Park

Contractor: W B Olson

Consultants: WMA Consulting Engineers, Enspect Engineers, Terra Engineering, Lux Populi, U.S. Army Corps of Engineers

Rosewood Beach is beloved to Highland Park; it is the only public beach in the area. It needed an environmental education center (also used for parties and summer camps), snack bar, lifeguard station, restrooms and improved access from the neighborhood park atop the bluff. As a result, Woodhouse Tinucci produced a quintessential beach experience, including a 1,500-foot boardwalk that meanders and connects access points across the beach. Pavilions are long, low, thin and topped with boardwalk planking so that views down the beach and from the park above are preserved. Jurors noted how well the boardwalk design and material integration served the site. "The concept of one band across the beach ... it becomes a part of the landscape," one juror said. "It's a boardwalk about the environment — not retail!"

Park Plaza Senior Living

Epstein Global

Location: Chicago, Illinois

Client: Park Plaza, RMC International

Contractor: Helios Construction Services, G.A. Johnson

The Park Plaza Senior Living facility by Epstein Global is a connector between two distinct spaces: An existing senior-living facility and new social and spiritual space for the facility's predominantly Jewish population. The space is composed of one glass box that is enclosed by a secondary bronzed aluminum screen, which fluctuates in color as the daylight changes.

"This space is simple, elegant and comforting," one juror said.

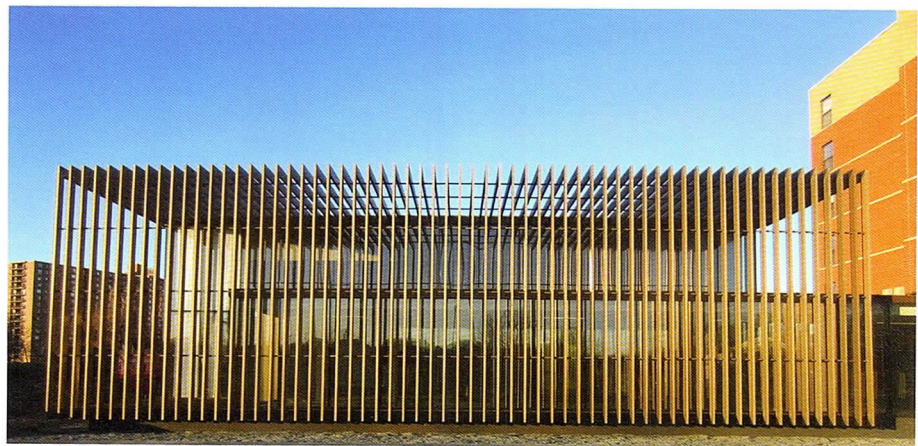


PHOTO CREDIT: ANDREW METTER, FAIA

DISTINGUISHED BUILDING AWARDS

Citation of Merit

Writers Theatre

Studio Gang

Location: Glencoe, Illinois

Client: Writers Theatre

Contractor: W.E. O'Neil Construction

Consultants: AMS Planning and Research; Auerbach Pollock Friedlander; Coen + Partners, dbHMS; Halvorson and Partners; Lightswitch Architectural Chicago; Peter Heppel Associates; SPACECO, Inc.; Threshold Acoustics; Trillium Dell Timberworks; Venue; WMA Consulting Engineers

Located in Glencoe, Illinois, Studio Gang's Writers Theatre project is a sterling addition to both the village of Glencoe as well as Chicagoland's expansive theater scene. Organized as a village-like cluster of distinct volumes that surround a central hub, the building's form resonates with the character of Glencoe's downtown. The theater's two performance spaces employ staging and seating configurations to maximize the sense of intimacy between actors and audience — a signature experience of the Writers Theatre group.

"I appreciate the contrast between materials on this project," one juror remarked. "The more modern components alongside knotted wood are very intentional."

PHOTO CREDIT: BY STEVE HALL, HEDRICH BLESSING

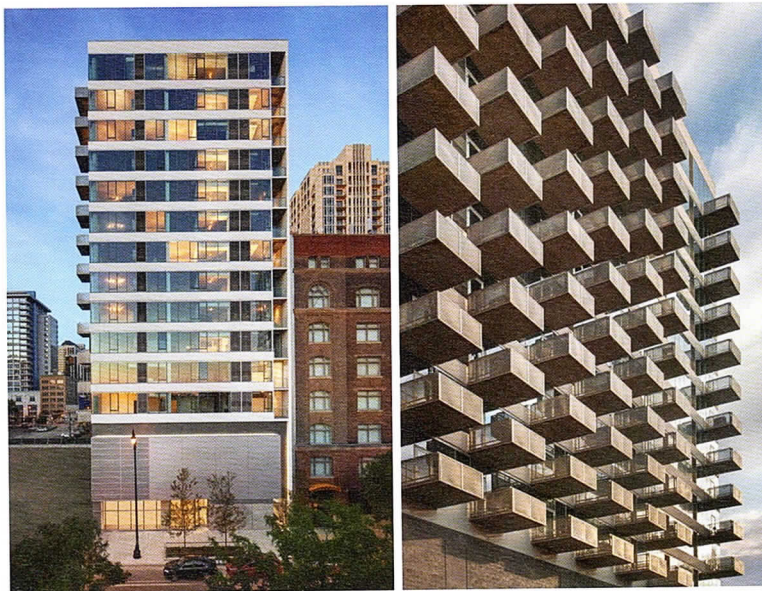
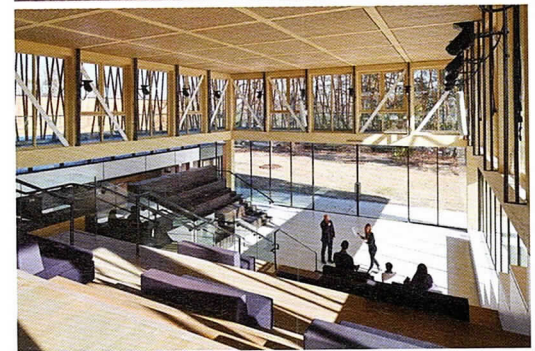


PHOTO CREDIT: DARRIS LEE HARRIS, DARRIS LEE HARRIS PHOTOGRAPHY

1345

Brininstool + Lynch, Ltd.

Location: Chicago, Illinois

Client: CMK Companies

Contractor: Lend Lease

Consultants: Eriksson Engineering, C.E. Anderson & Associates, Cosentini Associates

Located in Chicago's fast-growing South Loop neighborhood, Brininstool + Lynch's 1345 S. Wabash taps into two main components: context and materials. As a mid-block, infill site, 1345 S. Wabash represents the coming generation of high-rises. That being said, the building design is driven by the location and the views afforded to its residents. Efficient floor plans prioritize function and flow, and each floor is oriented in three directions with floor-to-ceiling windows that allow for views of the neighborhood.

Jurors remarked on the use of concrete: "It's the simple, clear use of materials; they're crisp and taut," one said. "Honestly, the concrete is what I love," another said. "They make a lot out of only a few moves."

DISTINGUISHED BUILDING AWARDS

Special Recognition



PHOTO CREDIT: MARK BALLOGG, BALLOGG PHOTOGRAPHY

PHOTO CREDIT: LONDON BONE BAKER ARCHITECTS

ADAPTIVE REUSE AS CATALYST FOR SOCIAL CHANGE

Dorchester Arts + Housing Collaborative

Landon Bone Baker Architects

Location: Chicago, Illinois

Client: The Rebuild Foundation

Contractor: Brinshore Construction Management (BCM)

Jurors were intrigued at the premise of creating mixed-use housing — for a mix of artists and underserved populations — in a former Chicago Housing Authority project built in 1980 and vacated in 2007. The abandoned homes were transformed into a vibrant arts housing and cultural hub and a successful collaboration between private, public and nonprofit sectors.

Residential units are distributed between low-income, affordable and market rate units. To bring the project into accessibility compliance, four units were gutted and converted into flat configurations. The renovation was designed to Energy Star standards with stormwater storage on-site.

INNOVATIVE LEARNING ENVIRONMENT & ADAPTIVE REUSE

Intrinsic School

Wheeler Kearns Architects

Location: Chicago, Illinois

Client: Intrinsic School

Contractor: Clune Construction Co.

Consultants: Wolff Landscape Architects, Enspect Engineering, McGuire Engineers, Inc., Terra Engineering, Threshold Acoustics

Built in a shuttered lumberyard building, the Intrinsic School is a fascinating adaptive reuse project. Seeking a new type of learning space in an underserved area, the column-less structure was perfect for the firm to develop active learning “pods” that promote encounters between students of different abilities and backgrounds, enriching their experiences.

Seventy-five percent of the existing buildings, some over 100 years old, were preserved and left exposed within the new envelope. The combination of new and old reflects a curriculum where online learning is blended with traditional teaching. “Seeing fragments of the original structure is very surprising,” one juror said. “It creates lots of flexible work spaces and interesting learning environments,” another said.



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

Honor Award

Cards Against Humanity

von Weise Associates

Location: Chicago, Illinois

Client: Cards Against Humanity

Contractor: Wigmore Construction, LLC

Consultants: Goodfriend Magruder Structure LLC, Filament 33, Inc, ECL Engineering Consultants

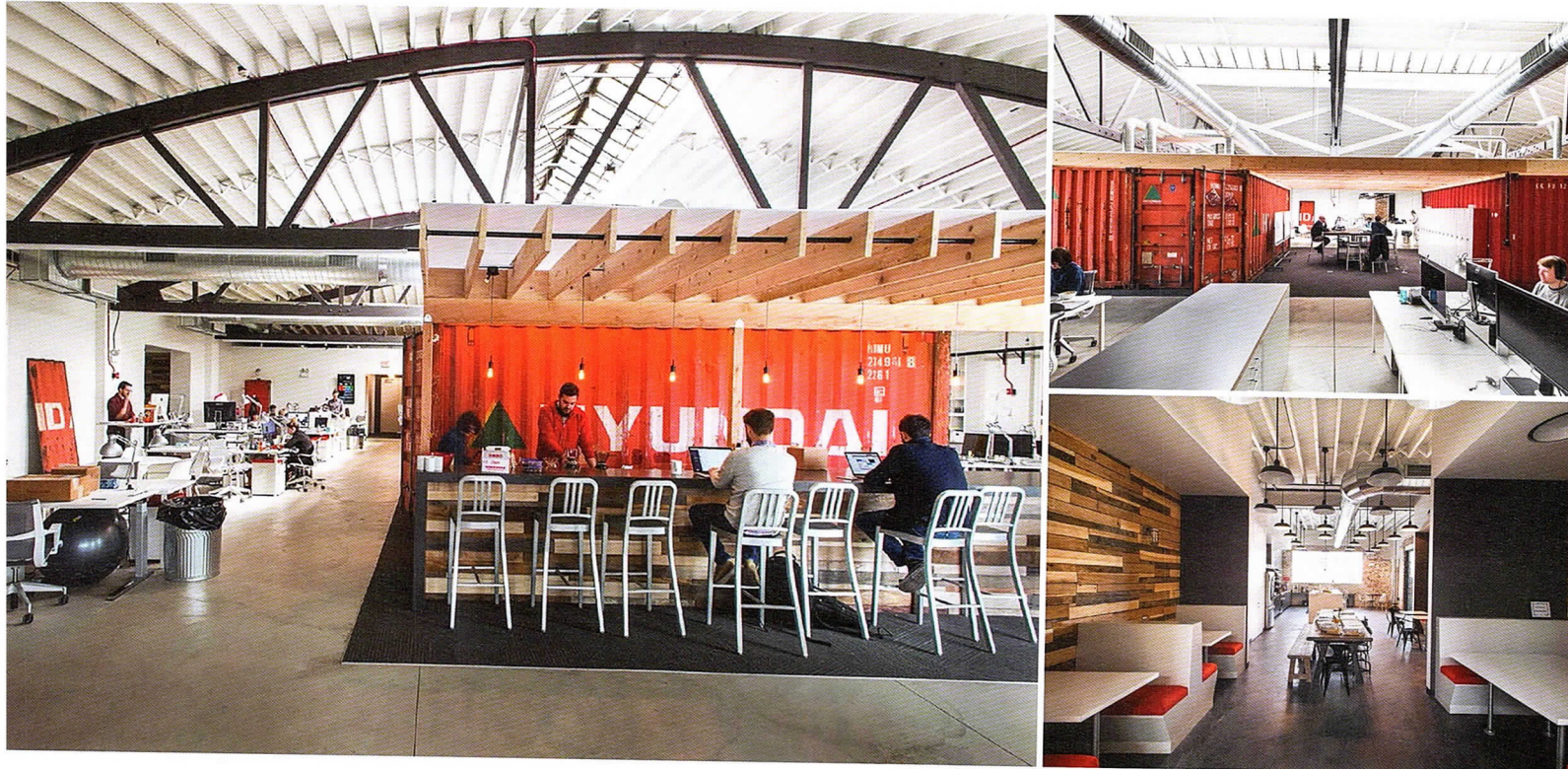
"Looking at this photo, you can just feel the business' culture!" one juror exclaimed about the Cards Against Humanity offices. The space hosts its namesake company, Cards Against Humanity — the knockout card game that asks players to call upon their darkest humors to formulate clever mad-lib statements in a style akin to Apples to Apples.

Their space, however, calls upon a similar use of clever, quirky elements to produce a bright, open and flexible workspace that hosts more than just the Cards employees; it also functions as a co-working space for graphic designers, photographers and other members of Chicago's vibrant creative community. The eight founders of the card game Cards Against Humanity see social connections and the cross-pollination of ideas as crucial aspects of creative culture. They envision



the work-share office typology as an opportunity to bring together graphic designers, artists, photographers and writers into a creative co-working space that encourages collaboration.

PHOTO CREDIT: NICHOLAS FOCHTMAN, NICHOLAS JAMES PHOTO



INTERIOR AWARDS

Honor Award

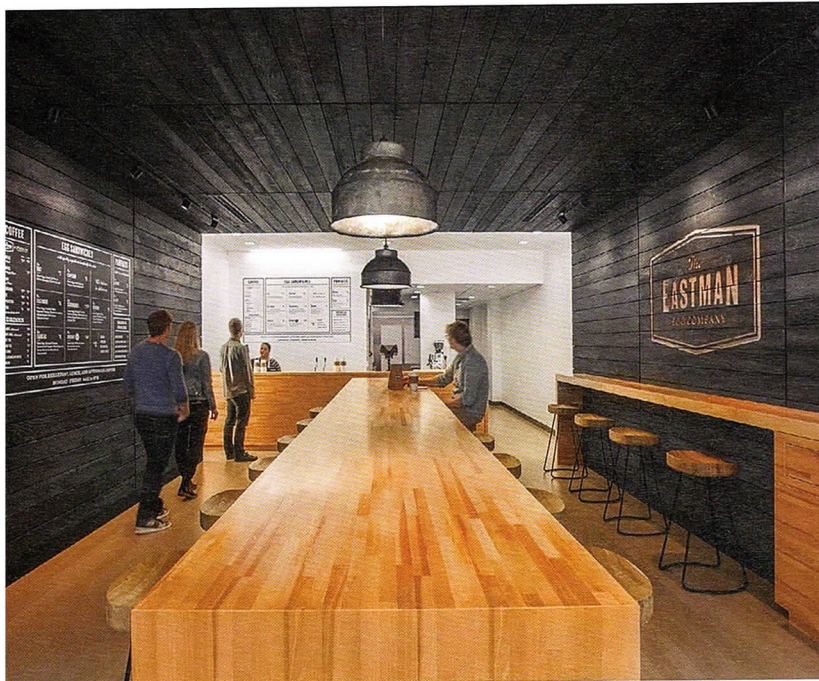


PHOTO CREDIT: MIKE SCHWARTZ, MIKE SCHWARTZ PHOTOGRAPHY

Eastman Egg Company

Woodhouse Tinucci Architects

Location: Chicago, Illinois

Client: Eastman Egg Company

Contractor: Knudsen Construction

Consultants: Cartland & Kraus Engineering

The jury was especially taken with the Eastman Egg Company. Designed by Woodhouse Tinucci Architects who took the EEC from their original post in a popular food truck to their first permanent home in Chicago's West Loop neighborhood, the small space uses detailing to communicate quality, handcrafted products. Charred cypress boards contrast with brightly lit ordering stations, both directing customers through the space and adding charming features with a vintage feel. "They considered how the customer moves from the entrance to the ordering stations, and how they could direct that flow more logically without abandoning the restaurant concept," one juror commented.

Although the space is small, Woodhouse Tinucci was able to provide a flexible space that changes with the crowd and ambiance throughout the day. A long, custom oak butcher-block table runs from one end of the shop to the other, behaving as a "no-nonsense" guiding tool to move people in and out of the space. The table can then be subdivided into several stations and pivot 90 degrees to accommodate a reduced crowd and more relaxed atmosphere.

Ultimately, the design is simple and the finish is in the details. "Restraint is the key here," one juror said. "To show this type of restraint shows a commitment to concept." Added another, "The firm was faced with a difficult problem, and they came up with a simple, elegant solution."

Honor Award

Writers Theatre

Studio Gang Architects

Location: Glencoe, Illinois

Client: Writers Theatre

Contractor: W.E. O'Neil Construction

Consultants: AMS Planning and Research; Auerbach Pollock Friedlander; Coen + Partners; dbHMS; Halvorson and Partners; Lightswitch Architectural Chicago; Peter Heppel Associates; SPACECO, Inc.; Threshold Acoustics; Trillium Dell Timberworks; Venue; WMA Consulting Engineers



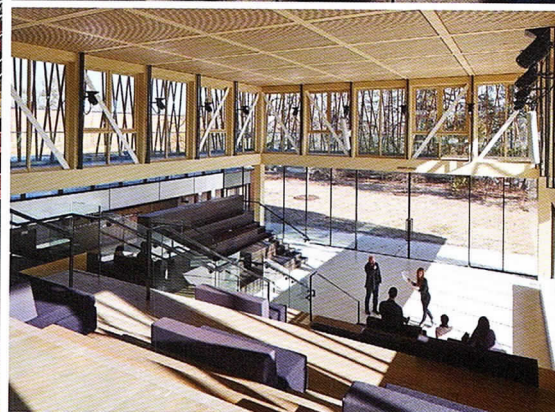
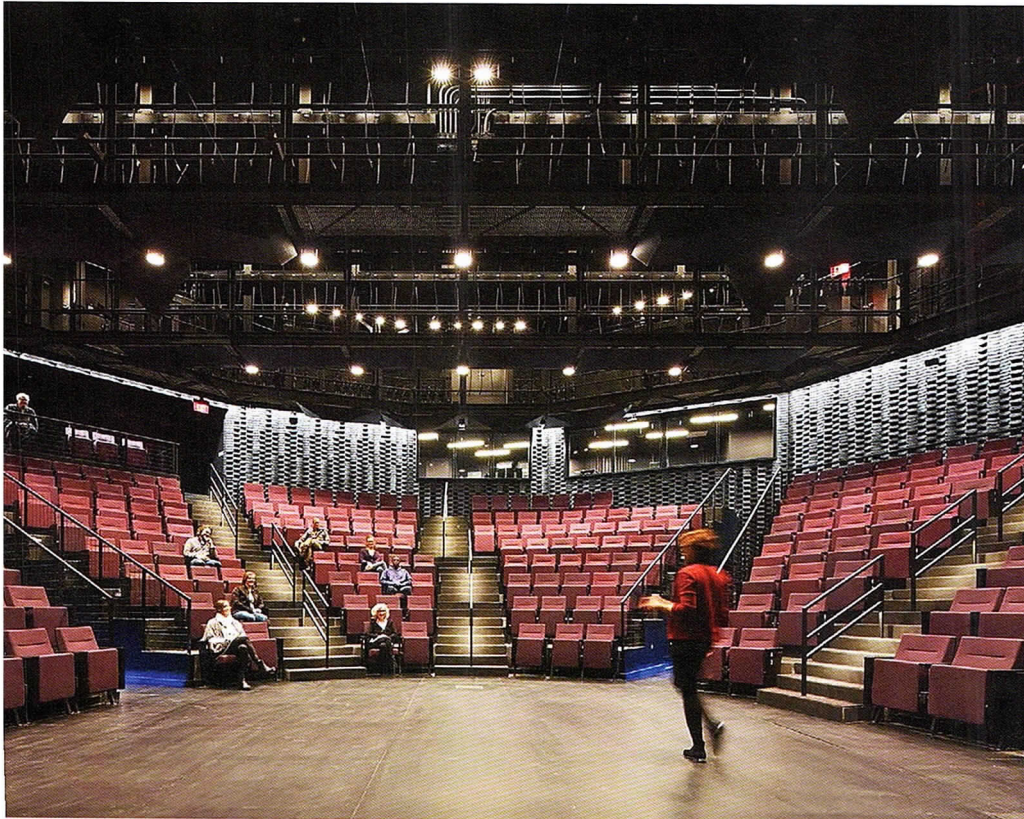
The final structure is a series of formal and flexible spaces that programmatically form into a community-gathering place. While technical needs of today's theaters require opaque volumes that are often closed off from their surround-

Chicago's theater scene has been waiting with bated breath for the opening of Studio Gang's Writers Theatre. Located in Glencoe, Illinois, the Writer's Theatre has been a staple in Chicago and the north shore's theater community for over 20 years; they opened their first space in a bookstore in 1992 and expanded to a 108-seat theater in 2003. After running a successful \$34 million campaign, the theater was able to expand even further — this time by collaborating with Jeanne Gang, FAIA, to create a world-renowned space.

ings, the new Writers Theatre project called for an open approach in order to also serve as a community hub. The building's multi-purpose social gathering space serves as a prelude to the formal performance spaces; this way, the theater company is able to maintain the intimate relationships between visitor, theater-goer and the performers.

Jurors were especially impressed with how the theater's interiors played a role in its context. "The building's integration with the landscape is stunning," one juror said. Another added, "The interiors seamlessly relate to the building's exterior, and in turn, relate to the surrounding landscape."

PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING



INTERIOR AWARDS

Citation of Merit

CJ Blossom Park

CannonDesign

AOR: Heerim Architect and Planners

Location: Seoul, South Korea

Client: CJ Corporation

Contractor: CJ E&C

CannonDesign's CJ Blossom Park, located in South Korea, is an example of how a company's identity can shine through to become a significant component of its headquarters. CJ — one of the largest companies in the country — desired a structure that puts forth its vision, "a three-petal blossom that represents a better life of happiness, enjoyment and convenience" to the forefront. Three towers wrapped in a curving mullion-less glass and custom sunscreen rise around a central atrium; the base of the building is where the large shared spaces are located and a strong connectivity to nature. The gracefully curving wood walls as seed hulls evoke growth and harmony.

The jury was impressed with how the firm responded to the concept. "It is difficult to get that curved, clean form," one juror said. "It is undeniably impressive," another said.

PHOTO CREDIT: CHRISTOPHER BARRETT, CHRISTOPHER BARRETT PHOTOGRAPHY



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

Korn Ferry Chicago Office Relocation

Gensler

Location: Chicago, Illinois

Client: Korn Ferry

Contractor: Skender Construction

Consultants: Environmental Systems Design, Inc,
Cushman & Wakefield

The world's largest provider of executive search services needed to relocate its Chicago office within the iconic Willis Tower. This partial-floor program divides the project into two distinct, but related areas engaging five of the tower's nine 75-foot mega-modules; a consultant work zone and a client-facing meeting and interview zone.

"This is minimalism executed well," commented on juror. The firm incorporated a sense of "tranquil pensiveness"—an element that the jury wholly agreed was done perfectly — that a space that showcases its efficiencies and discipline, in much the same manner as the client delivers its services to their clients.

Citation of Merit



PHOTOS CREDIT: JAMES STEINKAMP, STEINKAMP PHOTOGRAPHY

Minton Capehart Federal Building Lobby Renovation

exp

Location: Indianapolis, Indiana

Contractor: Messer Construction

Consultants: RTM Consultants, Inc., enverity (formerly L'Acquis Consulting Enterprises), France Sustainable Solutions

"I'm a big fan of projects that fix the sins of the '70s," one juror joked. The Minton Capehart Federal Building Lobby Renovation is one of those projects that isn't fixing the sins of any particular era; rather, the project was focused on de-cluttering the space from multiple renovations and spatial "band-aids."

The Indianapolis project by exp yielded multiple aesthetic and organization improvements, including separate public/employee entrances, minimizing manned security; a new security-screening alcove in an adjacent underutilized space, thus eliminating clutter from the lobby; and glass partitions that direct visitors through the space. "This was a tough series of issues," one juror said. "There are many ways it could have gone wrong. The idea of cleaning up the space while also dealing with security ... it's a great demonstration of problem-solving."

Chicago Athletic Association Hotel

Hartshorne Plunkard Architecture

Location: Chicago, Illinois

Client: AJ Capital Partners, Geolo Capital, Agman Partners

Contractor: Bulley & Andrews, LLC

Consultants: Jones Lang LaSalle, Roman and Williams Buildings and Interiors, Forefront Structural Engineers, Inc., MacRostie Historic Advisors LLC, KJWW, Wiss, Janney, Elstner Associates, Inc.

Chicago fell in love with Hartshorne Plunkard's renovated Chicago Athletic Association Hotel when it opened in 2015. The impeccable detailing and quirky use of reclaimed building materials makes the interiors irresistible. Jurors agreed, citing the white stalactite ceiling of the White City Ballroom: "The idea to go back to the old ceiling and restore it ... what they did makes the room look quite modern," one juror commented.

The jury was also impressed with what visitors don't often see: the building features entirely new mechanical, electrical and plumbing systems. "How on earth they accomplished that is incredible," a juror exclaimed.

PHOTO CREDIT: BRAD POGATETZ, BRAD POGATETZ PHOTOGRAPHY



INTERIOR AWARDS

Citation of Merit

Marwen's Expansion

Wheeler Kearns Architects

Location: Chicago, Illinois

Client: Marwen

Contractor: Power Construction Company, LLC

Consultants: Wolff Landscape Architects,

Thornton Tomasetti, Lux Populi

Marwen has become a Chicago institution throughout its 15 years, teaching visual art and design to students from underserved communities. Situated on four floors of a timber manufacturing building, the program includes a main public gallery for student work, an alumni gallery, library, administrative offices and nine state-of-the-art instructional studios for multiple artistic mediums. The expansion included a new entry and parking court, a multiuse loggia space and an additional 15,000 square feet of new/renovated studio spaces, new windows, HVAC, roof, solar panel array and building signage.

"The firm made good use of the existing building's fabric," one juror remarked. Said another, "The new space is comfortable, usable, yet delicate. There is a certain quiet to it that allows the art to articulate the space."

PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

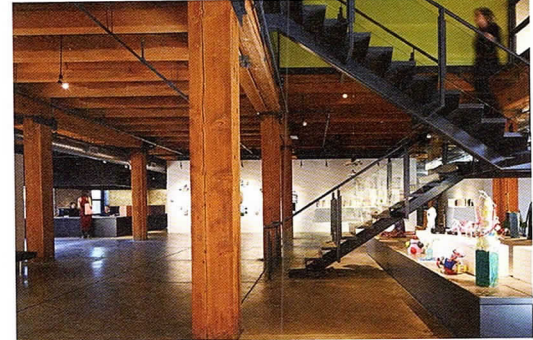


PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING



The Apartment in the Sky DESIGNBRIDGE, LTD.

Location: Chicago, Illinois

Contractor: Power Construction

Consultants: BES, nuHaus

The word jurors used most when discussing this project by DesignBridge is "drama." In the beginning, the space was characterized by raw concrete floors and dropped drywall ceilings, which made up a series of boxes that framed panoramic aerial views of the Chicago skyline. The boxes were tall and disjointed but provided a canvas of opportunity. The firm used paneling to create more intimate spaces, while focus was also placed on portals to signal movement and transition. The architects created a series of spaces that, while situated in a modern setting, maintain a classic, timeless interior. "The firm did a great job of integrating all individual components of the space together," one juror said. "And that art program!" exclaimed another.

Citation of Merit

PHOTO CREDIT: MICHELLE LITVIN



Chicago Residence

Dirk Denison Architects

Location: Chicago, Illinois

Contractor: Tip Top Builders

Consultants: Thornton Tomasetti Group, Building Engineering Systems, Hoerr Schaudt Landscape Architects, Mitchell B. Kohn Lighting Design, Aquamoon

Jurors discussed at length the many trends they're seeing in interiors. The Chicago Residence by Dirk Denison Architects was exceptionally notable to the jury, due to what one juror said was a "balance between what's desirable in the moment, and what constitutes a timeless home. There is a longevity to it." The firm describes its process as one of "layering," in which materials and spatial relationships that produce striking visual relationships between the interior and exterior and where the special interests of the owners (their extensive collections of art and fish) shine through.

"The house feels cozy and likeable; there's a lot going on. But the details of the execution — the layering — make for great views throughout," one juror said.

Unit 3E

Vladimir Radutny Architects

Location: Chicago, Illinois

Client: Daniel Friedman

Contractor: Harder Brothers, Inc.

Vladimir Radutny Architects worked closely with the owner of Unit 3E to achieve one clear goal: to produce unobstructed views of the lake from any vantage point. By rearranging the living and sleeping spaces, installing gradient glass panels to separate space and provide privacy (without sacrificing light), and providing storage with low-profile millwork, this goal was achieved. The jury also enjoyed the use of layered glass, which borrows light from the bathroom and draws it into the kitchen.

"It is a simple concept that was well carried out," one juror said.

PHOTO CREDIT: BILL ZBAREN, BILL ZBAREN PHOTOGRAPHY



Special Recognition

SPECIAL RECOGNITION FOR EXHIBITION DESIGN

Shure Gallery

Krueck + Sexton Architects

Location: Niles, Illinois

Client: Shure Incorporated

Contractor: Clune

Construction Company

Consultants: Pentagram, ClickNetherfield USA | Maltbie, Westlake Reed Leskosky

The Shure Gallery, designed by Krueck + Sexton Architects, is a dynamic arrangement of artifacts and ephemera that tell the story of amplified sound. Shure has crafted some of the most iconic microphones in America for the past 90 years. The company desired to showcase their landmark products, and Krueck + Sexton responded with three unique types of exhibition spaces. First, The Associates Wall utilizes technology to keep pace with changing events; The Icon Cases showcase the company's landmark products using lacquered panel cases with hand-silk-screened patterns applied to the surface to blend lighting elements; and The Archive Wall showcases products and marketing materials. It lives behind a 90-foot-long-by-12-foot-high plane of glass.

Jurors loved the exhibition space's detailing, including the unique hardware needed to secure the massive glass wall. "It is incredibly customized, from the concept to the very hardware that secures the massive piece of glass," one juror commented.



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

SPECIAL RECOGNITION FOR INNOVATION

Whale Bay

Optima DCHGlobal, Inc.

Location: Kerikeri, New Zealand

Client: Whale Bay Limited

Contractor: Optima DCHGlobal, Inc.

Consultants: Bell Construction Ltd., Rudolphs Limited, Opus

International Consultants Ltd., ISPS Consulting Engineers

Located in Kerikeri, New Zealand, this private residence is constructed with pre-fabricated beams, columns, connectors and plates that are assembled into components in the shop and sequentially transported to the jobsite for erection. Overlooking the scenic Whale Bay, nature plays a crucial role in the building both in materials and views: the building envelope is comprised completely of low-E UV-protected laminated glass with a heat-reflective coating. The glass acts as a canvas for nature's reflections of both color and texture.

"This is the future of building," one juror said. "The 'erector' model is perfect for creating a sustainable structure that goes beyond the flat-pack. It's innovative and exciting technology."



PHOTO CREDIT: PATRICK REYNOLDS, PATRICK REYNOLDS PHOTOGRAPHY

SPECIAL RECOGNITION FOR HERITAGE CONSERVATION

Charles Deering Library West Entry Restoration

HBRA Architects, Inc.

Location: Evanston, Illinois

Client: Northwestern University

Contractor: W. B. Olsen

Consultants: WMA Consulting Engineers, Ltd., Rubinos & Mesia

Engineers, Inc., Anne Kustner Lighting Design, Small Corp, Barsanti

Millwork, O'Brien Metal, Quarra Stone Company, LLC

Upon completion of Northwestern's University Library in 1970, James Gamble Rogers's 1933 Deering Library's front entrance was permanently closed. "So many historic buildings have closed-off entrances," commented one juror on the Charles Deering Library West Entry Restoration. "To reopen [a closed entrance] is complex, and deals with circulation."

Architects at HBRA produced an impressive reconstruction that involved an extensive list of work, including restoration of exterior lighting and finishes, new custom fixture detailing, matching historic masonry, accessibility, interior millwork and more. "The before and after photos are stunning," one juror said. "Replacing materials from the existing fabric is meticulous."



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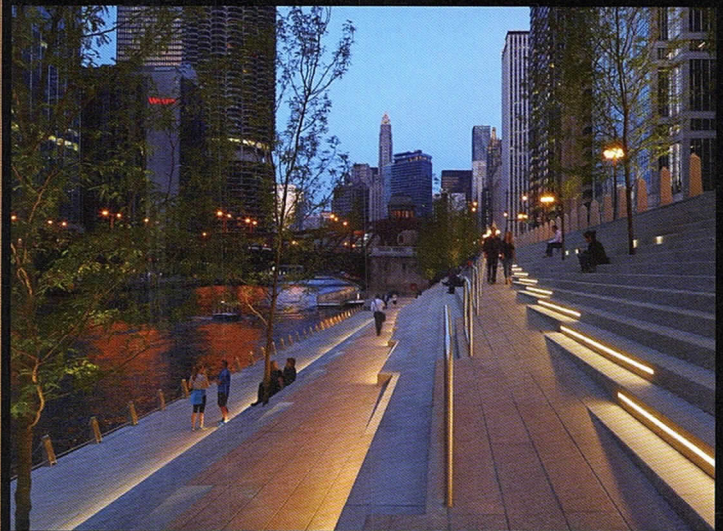
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TREAD LIGHTLY



Chicago Riverwalk

LIGHTING DESIGNERS
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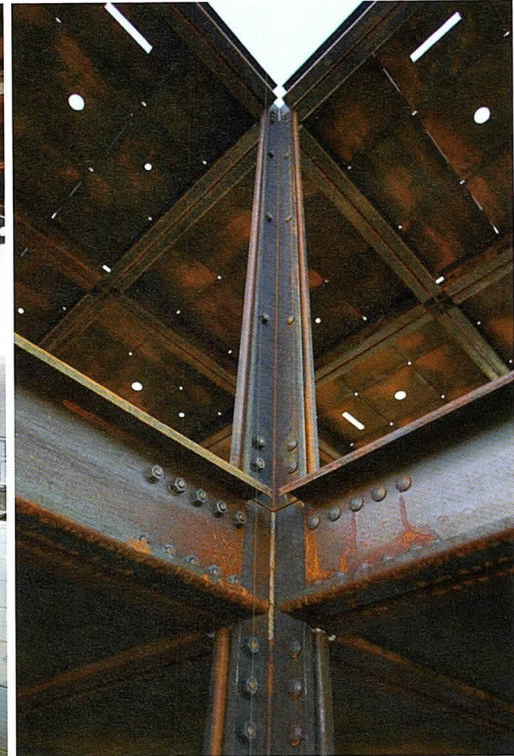
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DIVINE DETAIL AWARDS

Honor Award

PHOTO CREDIT: PATRICK REYNOLDS, PATRICK REYNOLDS PHOTOGRAPHY



Whale Bay

Optima DCHGlobal, Inc.

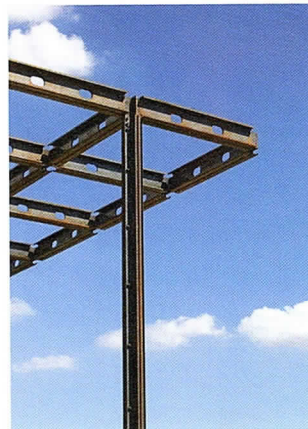
Location: Kerikeri, New Zealand

Client: Whale Bay Limited

Contractor: Optima DCHGlobal, Inc.

Consultants: ISPS Consulting Engineers, Opus International Consultants Ltd., Bell Construction Ltd.

Located in Kerikeri, New Zealand, Whale Bay is a product of an architectural solution that utilizes a sustainable, modular, prefabricated building system derived from one flexible and repetitive detail: The Structural Connection. Composed of recycled cor-ten steel, the structural connection is a standardized connector joining the components of the building system allowing for a modular two-way structural grid and forming the three-dimensional framework for a 7-foot horizontal module and 1-foot, 3-inch vertical module. The execution of the design in accordance to the 3-D framework allowed automated fabrication with precise and efficient construction. The entire exposed structure of connectors, beams, columns and floor/roof plates were assembled into components in the United States and sequentially transported to the jobsite in New



Zealand for erection by local labor. "It's fantastic!" one juror exclaimed. "It is one idea that does a lot." The goal of Whale Bay was to further develop a simple, flexible, sustainable building system that is adaptable to a broad range of different climates and terrains while creating a distinctive connection to nature by dissolving the division of interior and exterior space. The connector advances this goal by allowing Whale Bay to sit lightly on the land with cantilevered floors minimizing site disruption on a ridge that falls in three directions and is bordered by cattle and sheep stations, giving complete privacy and unobstructed views. "The detail is relentless, obsessive in its modernity," another juror commented. Nature is integrated into the building through the structure and the building envelope, comprised completely of low-E UV-protected laminated glass with a heat-reflective coating. The glass acts as a canvas for nature's reflections of both color and texture.

Writers Theatre Canopy Walk

Studio Gang Architects

Location: Glencoe, Illinois

Client: Writers Theatre

Contractor: W.E. O'Neil Construction

Consultants: AMS Planning and Research; Auerbach Pollock Friedlander; Coen + Partners; dbHMS; Halvorson and Partners; Lightswitch Architectural Chicago; Peter Heppel Associates; SPACECO, Inc.; Threshold Acoustics; Trillium Dell Timberworks; Venue; WMA Consulting Engineers

The architectural identity of the Writers Theatre is strongly connected to the form and function of its public lobby space wrapped by the Canopy Walk, a detail that impressed the jury for its “cleverness, legibility and effort.”

The Canopy Walk is hung from the primary glulam-wood roof beams with 2-inch-by-3-inch wood tension battens. The flared detail at the lower cord connects the battens and glulam beams without any mechanical fasteners. “It’s hanging!” exclaimed one juror. Made locally

with conventional woodworking tools, the battens are steamed before the wedges are inserted. The flared connection is designed to slide in and up into a matching groove in the glulam. An undercut prevents it from slipping forward when in its locked position. “It’s simple and legible,” another juror said. “Any person can look at this detail and understand it.” The screen pattern follows the load path of the structure. Wood battens are bundled at beams to minimize the load at mid-span and are offset to distribute the load evenly.

Surrounding the lobby, the Canopy Walk provides a welcoming, comfortable space for people to gather while simultaneously improving the environmental performance of the building through self-shading and, together with fritted glass, reduces bird strikes.

The Canopy Walk creates an iconic identity for Writers Theatre, animating the façade through its pattern and experiential quality. “It’s wonderful that someone took so much time and energy to create something so thoughtful,” explained a juror.



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

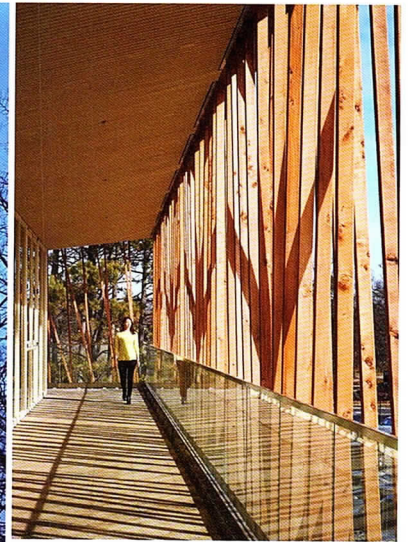


PHOTO CREDIT: STUDIO GANG ARCHITECTS

Honor Award

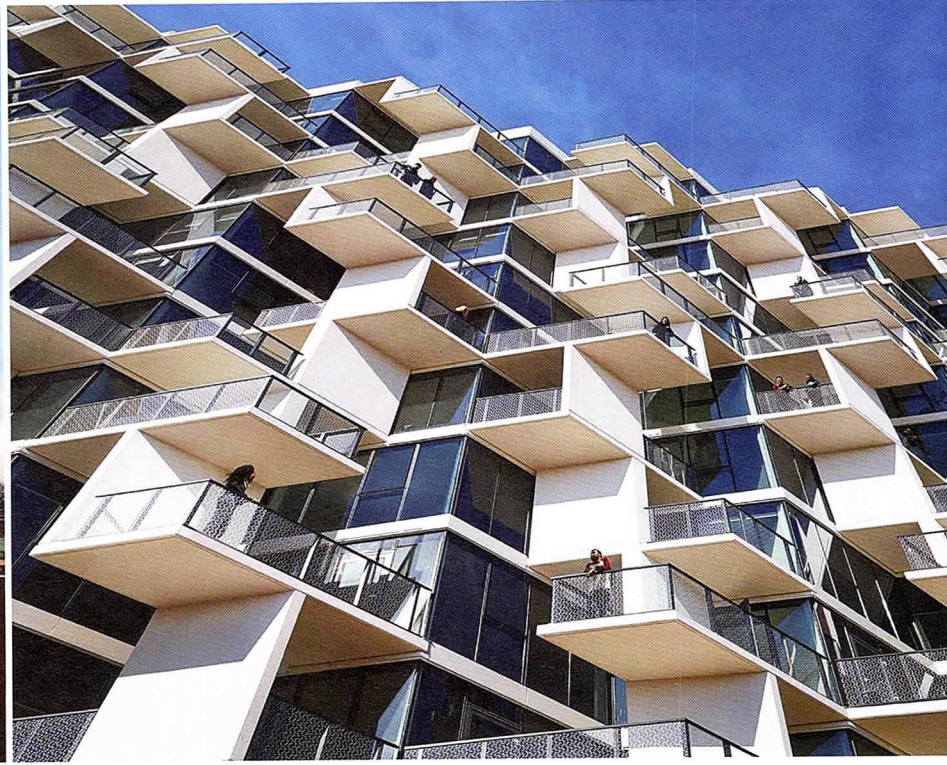
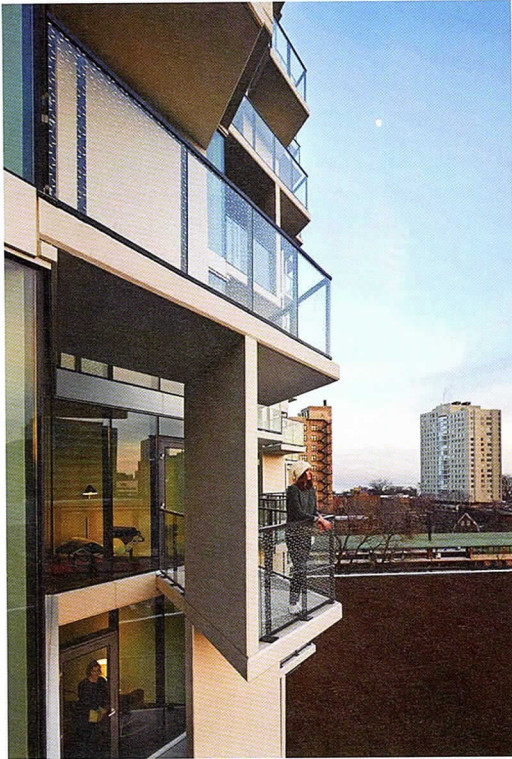


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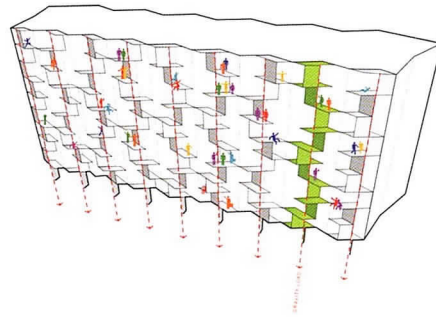
City Hyde Park Balcony Stem

Studio Gang Architects
Location: Chicago, Illinois
Client: Antheus Capital
Contractor: Linn-Mathes, Inc.

In multi-story residential buildings, the balcony is a feature with much potential for reinvention. Studio Gang's City Hyde Park development looked to innovate the balcony through the Balcony Stem: a column made up of reinforced concrete panels. The Balcony Stem detail explores how the social, structural and architectural role of the "balcony" can be expanded.

Structurally, the balconies are not cantilevers from the building's interior floor slabs. Rather, the column-panel structure carries the entire balcony gravity load directly to the ground, allowing the balconies to be thermally separated from the building mass, thus reducing thermal bridging and energy use. "At first, I didn't appreciate the ingenuity of this spectacular detail," one juror said.

The Balcony Stems also "self-shade" a percentage of the adjacent south-facing glazing and are the first in Chicago to include thermal isolation for energy savings, as well as embedded slab sensors to measure heat loss and



effectiveness toward interior comfort.

The nine Balcony Stems create differentiated "front porches" across the south façade, establishing a playful identity for the building and a sense of community for residents. These alternated and rotated positions of the Balcony Stems create

four different types of balconies, allowing for a variety of unit layouts and more individualized experiences for residents. "There is also a context to it," explained another juror, who saw the balcony less as a front porch and more like a back porch. "It's got a back porch quality to it that is reminiscent of Chicago's unique back patios."

Much like traditional front porches — except deployed in the vertical dimension — the balconies offer private space that is part of a larger community created on the façade and brings new enthusiasm and consideration to the residential balcony.

Benjamin P. Grogan and Jerry L. Dove Federal Building

Krueck + Sexton Architects

Location: Miramar, Florida

Client: General Services Administration

Associate Architect: Gensler

Contractor: Hensel Phelps

Consultants: Atelier Ten, Thornton Tomasetti, WSP Flack + Kurtz, Walter P. Moore, Syska Hennessy Group, Gordon H. Smith

Jurors voiced unanimous admiration for the Federal Building's geometric, textured sunscreens that were the subject of this detail award. Built for two slender glass office towers for the Federal South Florida Headquarters where abundant daylight was desired, the tenants also experience issues with glare thus necessitating sunscreens.

Manufactured from aluminum, the exterior solar shades were designed to manage the glare from the outside and also control solar radiation by preventing it from reaching the building enclosure. The unconventional inverted "V" shape, which mimics the path of the sun, blocks both the

mid-day high solar altitude as well as the morning/evening low-angle sun. The shape creates a wide 90-inch-by-52-inch opening between each shade unit, allowing expansive views to the lush, indigenous wetland habitat that was restored around the building. The perforated blades were tuned to filter the appropriate level of sunlight for office space daylighting while simultaneously controlling glare. The perforation further allows them to become transparent when viewed from the interior.

"The firm has come up with a new form," one juror said. "Material, form — the way it folds — it works at every scale as the firm took every angle into consideration."

Designed to be a part of the unitized glazing system, the shade assembly allows a single chiral pair of blade geometry to effortlessly adapt to and follow along the changing building geometry. The connecting rod detail enables easy assembly and allows for the solar shade units to collapse into tight bundles for transport, reducing carbon footprint for manufacturing and transportation.

The integrity, proportion and rigor of the detail emerged out of the building's needs. It conveys dignity and utility, as well as "something one doesn't always think of when it comes to federal buildings," another juror joked. "If I saw that every day while going to work, I'd feel a sense of confidence. It's incredible."

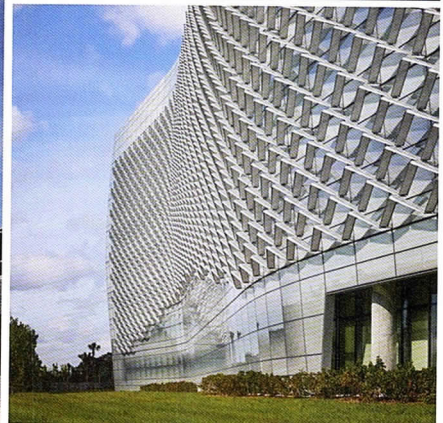
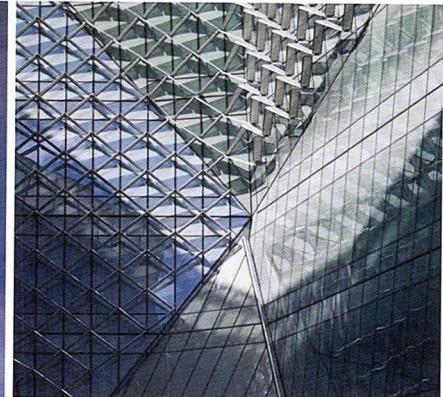


PHOTO CREDIT: NICK MERRICK, HEDRICH BLESSING

Honor Award

PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING



Erie Elementary Charter School

John Ronan Architects

Location: Chicago, Illinois

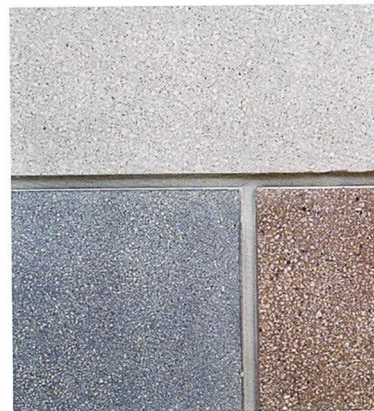
Client: Erie Elementary Charter School

Contractor: Norcon, Inc.

Consultants: Goodfriend Magruder Structure LLC, dbHMS, Terra Engineering, Ltd.

Precast concrete panels stacked like blocks lend a playful character to this elementary school addition in Chicago. Responding to the owner's modest budget, the project's colored panels turn the school into a learning tool, its tectonic expression of stacked elements explains the way loads are carried to the ground in a way that can be understood by young school children. "The design has the imagery of child's blocks, but it's not patronizing," one juror articulated.

The architect enlisted a terrazzo company to grind the panels at the pre-casting facility, giving the economical material an elegant polished finish



that belies its industrial nature. Another juror commented, "The detail when you see ground faces, it's beautiful and skillfull. Very smartly done." Those ground and polished finish ennoble the concrete panels and transforms an otherwise commonplace building component into a playful but dignified façade.

The pastel colors were chosen to coordinate with the existing school building but offer the addition a new identity and speak to its rebirth as a charter school. "Every part of this project is careful and smartly done," commented a juror. "The color, pigments and the matrix of shapes and colors ... the success of this project lies in its details."

Citation of Merit

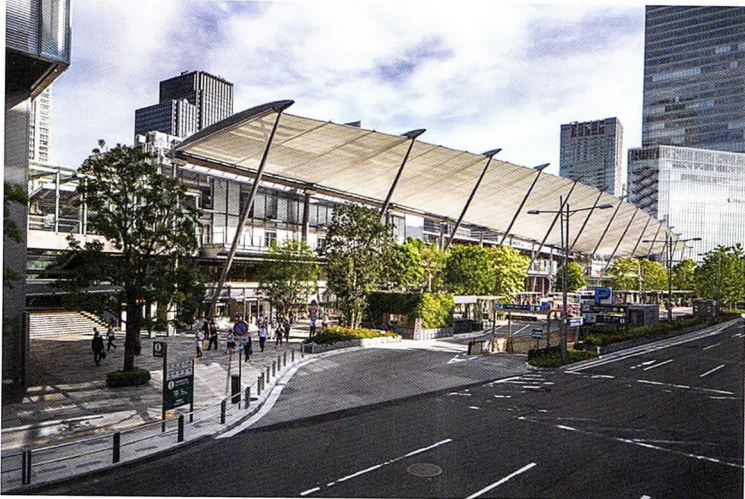


PHOTO CREDIT: RAINER VIERTBOECK, RAINER VIERTLBÖCK PHOTOGRAPHY

Tokyo Station Gran Roof

JAHN

AOR: Nikken Sekkei Ltd.; JR East Design Corporation

Location: Tokyo, Japan

Client: Japan Railway East Company; Mitsui Fudosan Co. Ltd.; Kajima Yaesu Kaihatsu, Sumitomo Mitsui Trust Bank, Ltd.

Consultants: Werner Sobek

The canopy, which stands as the central piece to the Tokyo Station Yaesu Development, provides a new image for Tokyo Station. This symbol is the first and last impression of the city. While standing in contrast to the old station, it also defines and distinguishes two different districts. It needed to be durable and simple.

The canopy's design is truly all those elements: It is a straight line between two shifted towers. The 234-meter-long canopy was conceived as a large flat textile panel fixed in a straight line at the track edge and supported on steel frames of varying heights and angles spaced at 18-meter intervals. "It creates a whole new façade while still being economical," one juror said. "It is a terrific accomplishment to create a space as unified as this," said another.

PHOTO CREDIT: ADRIAN SMITH + GORDON GILL

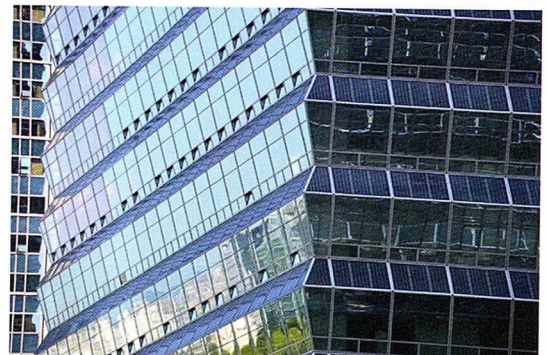
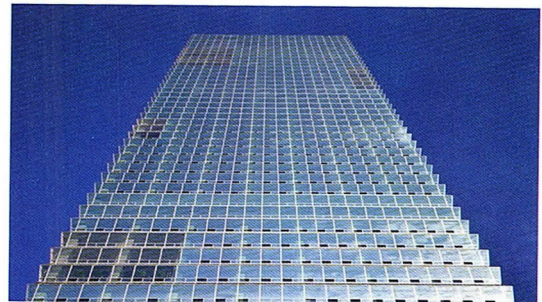


PHOTO CREDIT: ADRIAN SMITH

FKI Tower BIPV Exterior Wall

Adrian Smith + Gordon Gill Architecture

AOR: Chang-Jo Architects

Location: Seoul, South Korea

Client: Federation of Korean Industries

Contractor: Hyundai Engineering & Construction Co., Ltd, STX JV

Consultants: Thornton Tomasetti, V3, Rolf Jensen & Associates, Shen Milsom & Wilke, Rowan Williams Davies & Irwin, Lerch Bates, SWA, Environmental Systems Design

FKI Tower's innovative façade features a specifically designed Building Integrated Photovoltaic System (BIPV), which collects and generates energy, reduces internal heating and cooling loads, and limits the need for artificial lighting.

The concept for the building's distinctive shape was developed by combining the client's request for a building that was contextual to the orthogonal architecture of the district. Jurors enjoyed how "texture provides context," as one juror said. "It's a culturally interesting form," said another. The building also meets Seoul's requirement that all new large-scale commercial buildings generate at least 5 percent of their energy on site. The use of BIPV was seen as an architecturally appealing way to meet the zoning requirement while the optimization of the panels became a driving factor in developing the architectural expression.

"The design is prototypical; it can be replicated easily and to great benefit," a juror commented. "It works hard," another said.

Honor Award



Changde City Master Plan

UrbanLab

Location: Changde, China

Client: City of Changde, Planning Bureau

The master plan for Changde — a fast-growing city in China's Hunan Province — is a new district that will accommodate 600,000 people in 5 square miles (13 square kilometers). Currently, the project site is sparsely developed farmland bordered by high-density superblocks. At the center of the site is a highly polluted lake that is prone to flooding. The principal design replans the lake as a "central water park" for the entire city. To help clean the lake, water filtering infrastructures, or "Eco-Boulevards" pre-treat storm water runoff. "Water is an amenity for a city not a burden," one juror said. "Treating this body of water as an amenity makes this design generative; it creates an asset."

A fine-grained urban grid accommodates a mix of transportation options within and between eight new sub-districts. Compared to contemporary,



car-centric urban grids in China that encircle gated superblocks, the geometry of this compact grid allows for a highly efficient bus transit system, reducing energy use and pollution.

In the lake, a group of new islands are planned. The "Central Business District Island" contains the most prominent new commercial buildings, and a chain of "Cultural Islands" contains new civic venues and gardens. The islands filter lake water and naturally enhance biodiversity and the living environment. "The plan really helps define how one lives and interacts with a city," one juror said. "It possesses thought and history."

Citation of Merit

The Vision



Central Barangaroo

Skidmore, Owings & Merrill LLP

Location: Sydney, Australia

Client: Barangaroo Delivery Authority

SOM has redesigned the wharves on the western waterfront of Sydney's iconic harbor. The plan includes three sections: first, a southern section that connects to and extends the Central Business District; second, a northern section that will become a major new park; and third, a climate-positive master plan for a recreational, cultural and residential district — Central Barangaroo — that weaves together new development, revitalizes historic areas, and gives visitors a public waterfront. "The plan creates a new entrance to the area, which is a huge gesture to the public," one juror stated. "They are engaging the waterfront in a different way; it's a non-obvious move," another continued.

Central Barangaroo anchors a revolutionary pedestrian and bicycle connection that unites the waterfront into a singular civic asset. The plan also includes the "Sydney Steps," a dramatic walkway leading to the new western waterfront. Central Barangaroo is designed to be an active, climate-positive, versatile and welcoming space for all Sydney's residents.

Positioning Pullman

AIA Chicago Regional & Urban Design Knowledge Community with Adrian Smith + Gordon Gill Architecture

Client: National Parks Conversation Organization

Location: Chicago, Illinois

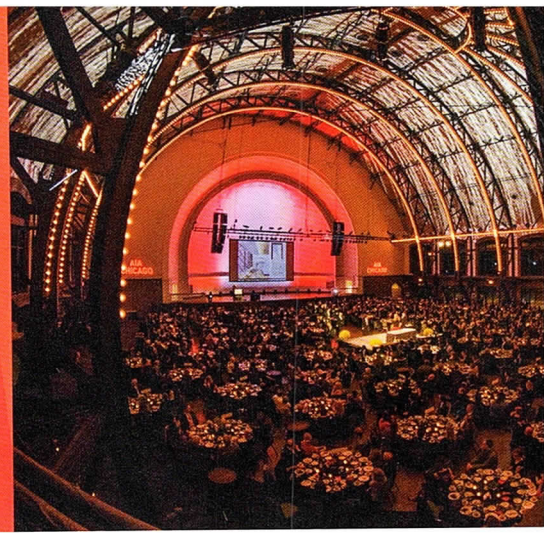
The circa 1880 town of Pullman, now a Chicago neighborhood, provided the setting for the evolution of industrial manufacturing, the advancement of town planning, architecture, the foundation of U.S. labor law and the advancement of civil liberties for African-Americans. In February 2015, a Presidential Proclamation entrusted Pullman to the National Park Service.

Later that year, a technical team comprised of 40 volunteer architects, landscape architects, city planners, economists and engineers assembled to work with Pullman stakeholders to develop a roadmap for improvement and operations.

Following a large-scale community workshop, the team refined the material and identified 35 discrete projects with cost estimates and implementation responsibilities. This material was incorporated into an ideas book, which is now being used by the National Park Service, state of Illinois, city of Chicago and Metra, together with the private sector, to move forward. Jurors called the project "incredibly important." One stated, "This brings the historic realm into a contemporary space; it is invaluable to Chicago and to the nation's history." CA



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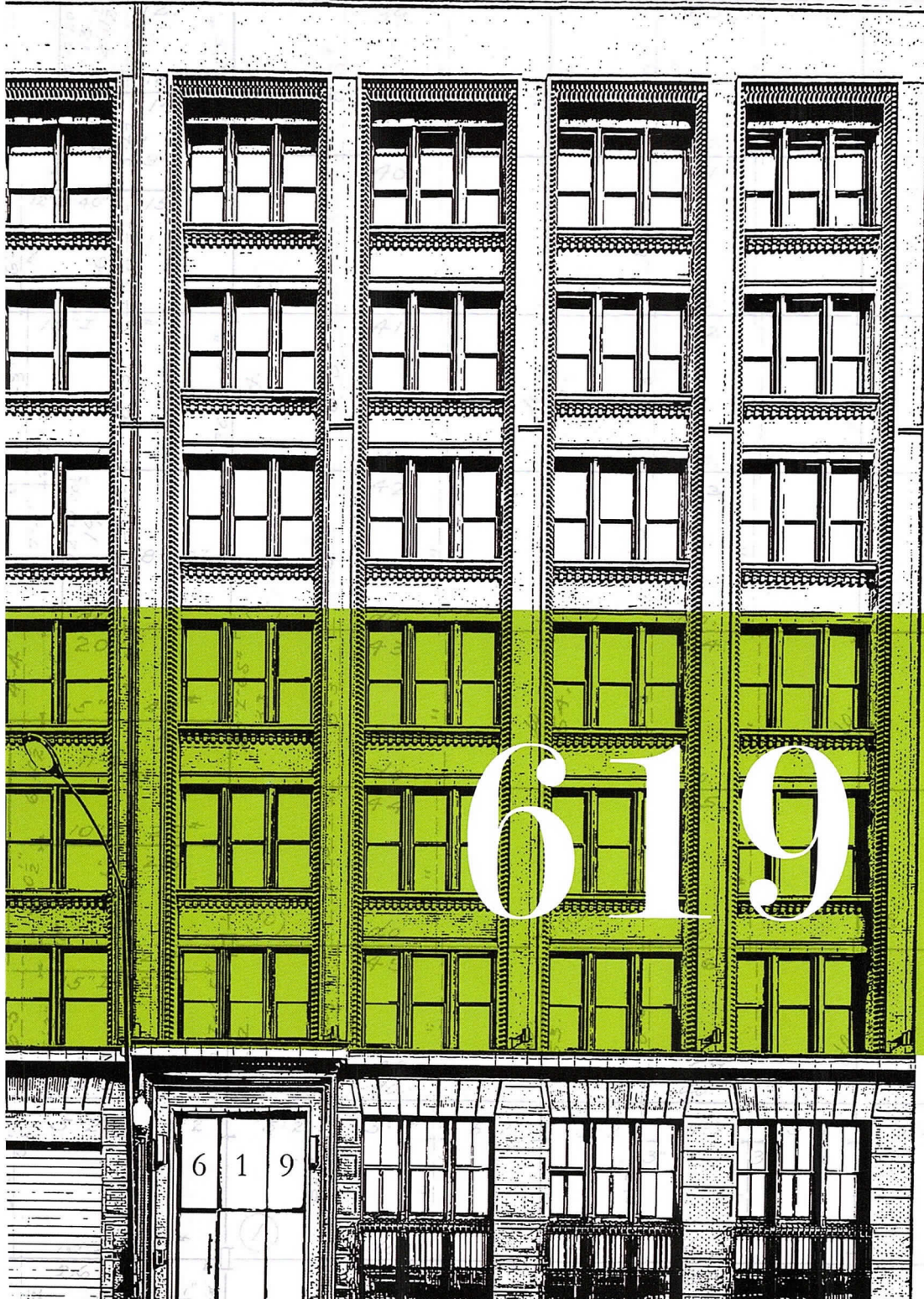
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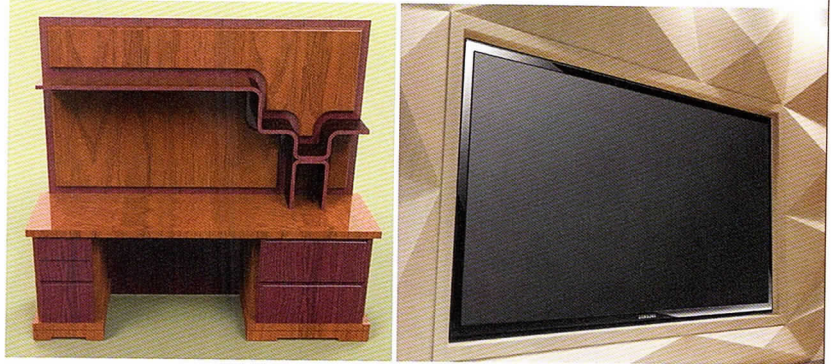
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THEATER CLIENTS AND THEATER LOVERS DRAMATICALLY REWARDED AT WRITERS THEATRE

PHOTO CREDIT: DARRIS LEE HARRIS



KATHRYN LIPUMA, EXECUTIVE DIRECTOR, AND MICHAEL HALBERSTAM, CO-FOUNDER AND CREATIVE DIRECTOR OF WRITERS THEATRE WITH AIA CHICAGO'S ZURICH ESPOSITO AT THE NEW WRITERS THEATRE BUILDING, DESIGNED BY STUDIO GANG ARCHITECTS, IN GLENCOE.

Zurich Esposito: How old is Writers Theatre?

Michael Halberstam: The company is now 25. This is a big anniversary year for us. And it's been a good year. This building has played a big part.

ZE: Where were you performing before and what compelled the decision for a new theater?

MH: We were founded in the back room of a bookstore here in Glencoe. You'd walk through the store and emerge into a 50-seat immersive environment where we'd stage productions. Committed to paying our artists living wages, we attracted the best actors and our reputation grew. After 10 years of struggling to do more than three plays a season for 3,200 subscribers in the space, we moved most productions to the auditorium of the Women's Library Club, the 1938 building this building has replaced. Though we

reconfigured the Library Club auditorium space into a 108-seat theater to suit us, it was ultimately only a temporary solution. The challenges were plenty. The infrastructure of both venues was crumbling. Actors' amenities were less than satisfactory. Props had to be built in a parking lot. We could not accommodate growing audiences any longer either.

Kathryn Lipuma: Michael had created such a well-respected institution, there was no way to continue to advance the art in those two venues, plus an office down the street, as well as the church basement where we rehearsed. We were all over the place using resources in an effort to make that system work, rather than investing in our stages and actors and a system that would foster growth. The need for the consolidation a building like this would provide was clear. Today we have a 250-seat main theater, a

rehearsal room downstairs, a blackbox theater down the hall, plus flexible, beautiful spaces that can accommodate performances and rehearsals, as well as meetings of the Women's Library Club. This year, our 25th anniversary, is our first full season in the new building, and we'll produce six full productions and serve 7,000 subscribers.

ZE: How did Writers Theatre select an architect?

MH: We began the architect selection process in 2011, putting out an RFP to 30 firms and getting 29 back. With our building committee, we whittled that down to 17, then down to six who were invited to make presentations. We tried to have a blend of local and national organizations with experience designing theaters. Our business consultant, AMS Planning & Research, provided particularly good counsel.

KL: Finally, we focused the selection on two firms: Studio Gang here in Chicago and Ann Beha Architects in Boston. Both outstanding. We visited clients and projects of each firm. It was really important for us to talk to the users of the buildings. It was a wonderful experience.

ZE: So what made you go with Studio Gang?

MH: What was thrilling about the Studio Gang interview was the way the room clicked pretty much immediately. First of all, they looked like a music video — a full team of six or eight people, including subcontractors. The interchange that took place in the room between the artists, the building committee and the architects was remarkable, and we were already planning the building during the interview.

KL: Jeanne approached the project — and getting the project — in a way that was refreshing and surprising to us. Her presentation was not about why Writers Theatre should want to work with her firm. Instead it was about why she wanted to work us and why the project was exciting to her firm. We didn't expect that. It impressed us.

MH: That sense of humility existed throughout the process.

ZE: How has the community responded to the progressive design of the building?

MH: Incredibly supportively. On many occasions people have come to me in the lobby and said, "We feel so lucky to have this here. Thank you." **CA**



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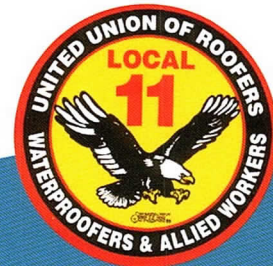
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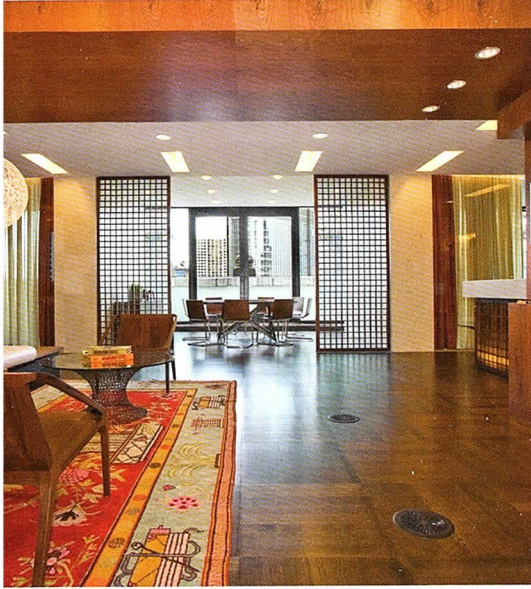
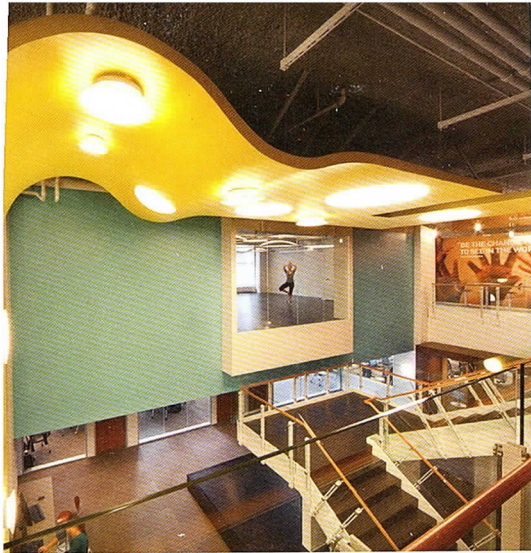
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