

CHICAGO ARCHITECT

2017 DESIGN
EXCELLENCE AWARDS // 21

Special Ten-Year Award // 50

An Unfinished Story

Carol Ross Barney Earns the AIA

Chicago Lifetime Achievement Award // 52



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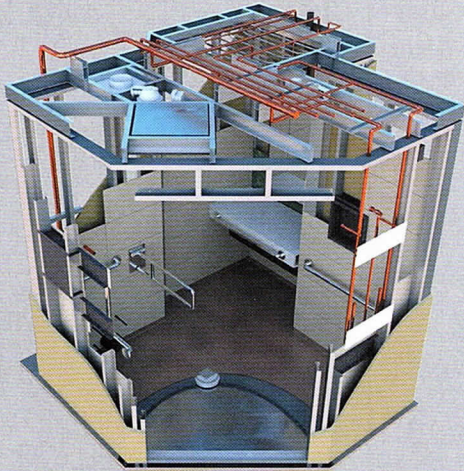
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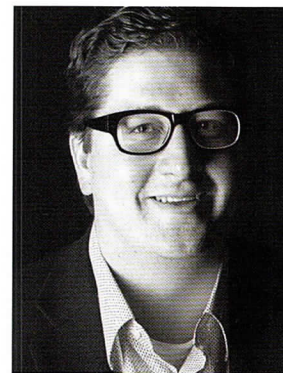
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CELEBRATING OUR MEMBERS

As the end of the year approaches and I complete my term as your AIA Chicago board president, I am proud to reflect on the accomplishments of our chapter. We continue to provide diverse and relevant educational programming; create opportunities to network and collaborate; and advocate for equity, resilient communities and design excellence.

AIA Chicago celebrates our members and firms who are elevating design and making an impact in our communities. The Small Projects Awards continue to grow and raise awareness of the value architects bring to small projects. New this year, AIA Chicago curated the FOBA pop-up exhibition with Functional Objects Designed by Architects ranging from furniture to accessories such as cufflinks and candlesticks. In these pages, we recognize the Design Excellence Awards, a diverse cross-section of projects and firms. It is gratifying to see that many of the winning projects have a strong social benefit and community impact.

We are excited to honor Carol Ross Barney, FAIA, the recipient of the 2017 AIA Chicago Lifetime Achievement Award. Carol is a visionary trailblazer, generous mentor and vocal community leader. Her contributions to the built environment have a profound

daily impact on the way Chicagoans experience and interact with our city through accessible, engaging civic architecture, infrastructure and public realm design excellence. Congratulations, Carol!

AIA Chicago is an engaged, member-driven professional community. I appreciate the many volunteer leaders who generously share their time, talent and passion to advance the profession through participation on the Board, Knowledge Communities, and other local, regional and national committees. I would also like to express my gratitude to the dedicated AIA Chicago staff, past AIA Chicago leaders and mentors who advised and supported me this year. It has been a great honor to serve and represent AIA Chicago.

Lastly, a big thank-you to Catherine Baker, AIA, incoming AIA Chicago board president. I look forward to the year ahead under her advocacy and leadership.

Wishing you all good luck and prosperity,

Matthew Dumich, FAIA



Chicago Architect, the primary outreach tool of AIA Chicago, is published six times a year as an authoritative resource for architects, the larger design community and the public about architecture and related issues of interest to Chicago architects. The magazine communicates industry trends, the value of high-quality design and the role of AIA Chicago and members in the world of architecture.

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NEWLY LICENSED MEMBERS ARE CELEBRATED EACH YEAR AT THE ANNUAL MEETING.

ANNUAL MEETING & HOLIDAY PARTY

Wednesday, December 6 | 5:30-8:30 p.m.

Chicago Cultural Center, Preston Bradley Hall

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Join us for the Annual Meeting & Holiday Party, taking place at the Chicago Cultural Center. Members will approve the 2018 Board of Directors slate, celebrate the winners of the 2017 Firm of the Year Award and Dubin Family Young Architect Award, and recognize Illinois' newly licensed architects. Attendees will also have the opportunity to tour the Chicago Architecture Biennial after dark. Not to be missed!

ARCHITECTS IN SCHOOLS UPDATE

AIA Chicago Foundation and the Community Interface Committee (CIC) is excited to bring the Architects in Schools program to two schools this fall. CIC leaders have trained a new crop of 20 volunteers to mentor 8th-grade students at Whittier Dual Language Elementary in Pilsen and Cameron Elementary in Humbolt Park through the seven-week program.

Architects in Schools is an initiative focused on bringing architecture professionals into classrooms to introduce middle-school students to the field of architecture and to discuss the broader theme of architecture as a change-maker. Volunteers engage the students in critically analyzing their neighborhood for opportunities to create positive change and utilizing architecture as a means for implementing solutions.

If you are interested in volunteering for spring 2018, please contact Allison Garwood Freedland at afreedland@aichicago.org.

TINY HOMES MOVE FORWARD

On September 12, the Polk Brothers Foundation and Alphawood Foundation announced a new tiny homes project to be completed in Englewood alongside La Casa Norte and Pride Action Tank. The tiny homes community will be designed by architecture firm Landon Bone Baker and house homeless LGBTQ youth in a long-term education program with Kennedy King College, which supports residents through school, job placement and post-six months of employment. This initiative is a result of the Tiny Homes Competition (2015-16) led by AIA Chicago, Pride Action Tank, the Polk Brothers Foundation and Alphawood Foundation, among others.



CHICAGO AWARDS IN ARCHITECTURE

The annual Chicago Awards in Architecture presented by the AIA Chicago Foundation is a juried competition of student projects completed during the school year. The student awarded first place will receive a cash prize, known as the Benn-Johnck Award, in the amount of \$500, second prize will receive \$300 and third prize will receive \$200. This year's winning projects are:

FIRST PLACE

Veiled Museum

by James Worker, University of Wisconsin-Milwaukee



"This project deals with the planning and detailed design of a new building intended to house a regional art museum of Wisconsin art on Milwaukee's Lakefront:

The Museum of Wisconsin Art

Milwaukee (MWAM). In 2000, the Milwaukee Art Museum made the decision to cease collecting and exhibiting local and regional artists. This decision left a serious void in the art scene in Milwaukee. The goal of this project is to fill that void and provide a facility which will collect and exhibit the best artwork executed in the region, and will provide a focus for the art community of the city."

SECOND PLACE

Resilient School for Migrant Population

by Derar Alchikh Ibrahim, School of the Art Institute of Chicago

This student designed a portable school structure for refugee children "that can provide safe spaces and protection from risk, fear, stress and violence.

"Focusing on the largest displacement camp at the border of Turkey and Syria, Educating for Displaced Populations works to ameliorate the miserable conditions of children and adults who skipped school and job transitioning and lost their rights of learning."

THIRD PLACE

Stepped Library

by Il Hwan Kim, Illinois Institute of Technology

"The project develops a large horizontal building for the temporary custody of a vast repository of books. Under the assumption that following a total takeover of digital data, important human knowledge carefully printed on precious volumes will be turned into a collection of rare items (almost with the status of a work of art).

"The terrain of books provides a freedom of wandering among books. The visitor may access any point of the space through innumerable ways, and therefore her experience of approaching can always be different."

An Honorable Mention went to *Breaking The Cycle* by Sara Pena and Rosario Lorenis of the School of the Art Institute of Chicago. CA

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Ralph Johnson, FAIA, will be honored with the Award for Excellence in Design, Planning, and Sustainability from the Society of Architectural Historians. He will accept the award at the SAH Awards Gala on November 17, 2017. Other awardees include Sharon Johnston and Mark Lee, and Col (IL) Jennifer N. Pritzker, IL ARNG (Ret).



Adrian Smith + Gordon Gill Architecture provided pro bono design consultancy, design reviews and energy modeling services for Northwestern University's project, House by Northwestern — a student-led project that designed a home 90 percent more energy efficient than the average home in Evanston. The project was recently entered into the Department of Energy Solar Decathlon. Nathan Kipnis, FAIA, of Kipnis Architecture + Planning, further supported the entry with architectural and sustainability consultations.

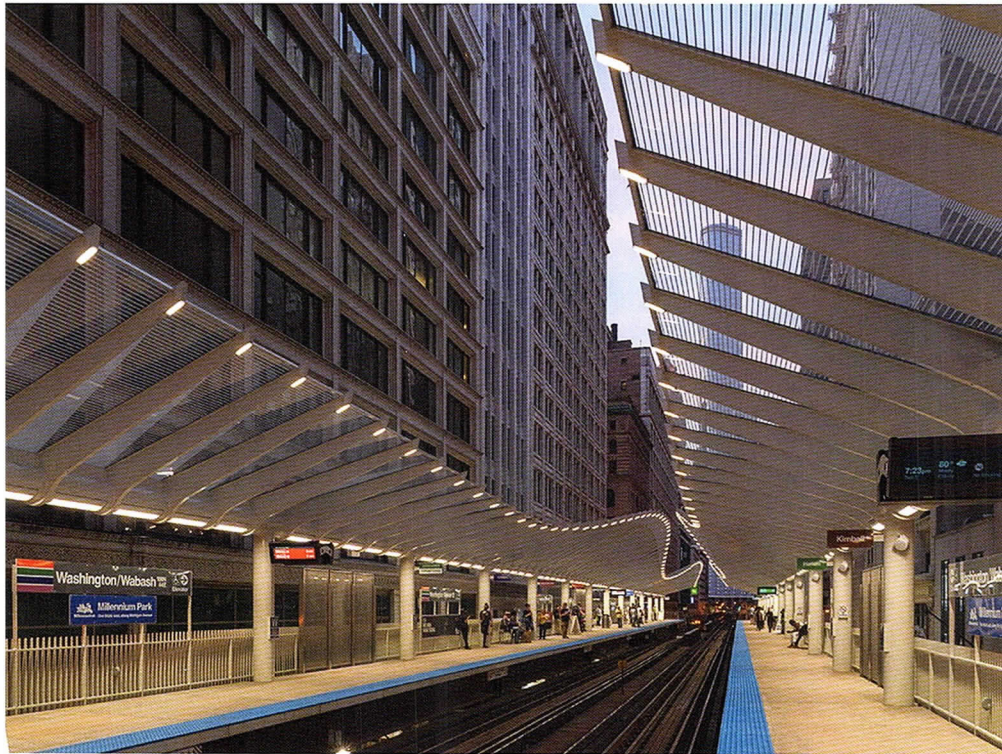


John Potter, AIA; K. Tyler; and Bob Zuber, AIA, are now partners at Morgante Wilson Architects.

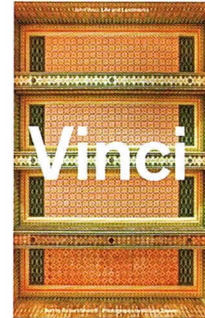


Burhani Design Architects was recently commissioned by Friends of Pritzker School who have collaborated in a joint effort to redesign the outdoor play areas, replacing the existing asphalt play lot of A.N. Pritzker Elementary School in Wicker Park.

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exp's long-awaited Washington/Wabash CTA Station project has recently opened to the public. It will serve 13,000 daily orange, green, brown, pink and purple line riders with a new, sweeping canopy.



The new book, *John Vinci: Life and Landmarks* (Northwestern University Press), chronicles the life and work of **John Vinci, FAIA**. Written by Robert Sharoff with photos by William Zbaren, the book is the first authoritative survey of Vinci's career.



Colin Kerr, AIA, LEED AP BD+C; Chirag Patel, AIA; and Andrew V. McGregor, AIA, have joined GREC Architects along with Megan Roy and Megan Bateman, LEED AP ID+C, NCIDQ.



Ann Lui, AIA, (far right) will co-curate the 2018 U.S. Pavilion at the Venice Biennale alongside (from left to right) Iker Gil, critic Mimi Zeiger and University of Chicago architectural history professor Niall Atkinson. The pavilion and its programming is a collaborative effort between the School of the Art Institute of Chicago, where Lui also teaches, and the University of Chicago.

PEOPLE + PROJECTS

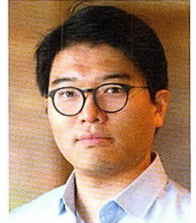


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PHOTO COURTESY OF TOM HARRIS PHOTOGRAPHY



GREC Architects' new project, the Ace Hotel, has opened in the West Loop. The building preserves the existing Fulton Market landmark cheese factory façade on the south side of the building.



Jongpil Park, AIA, and Rui Song have joined Booth Hansen's architectural team. Elissa Shortridge has also joined the firm as communications manager.

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Construction has begun on KTG Architecture + Planning's project, Annex 71. The residential project will create 140 new residences at the University of Wisconsin-Oshkosh.



Joettsch Partners recently won a design competition for the new Optics Valley Center complex in Wuhan, China. Spreading over 1 million square feet across three buildings, the project features a 1,300-foot-tall office tower.



Stul Karkhanis Architects, Ltd. recently completed an Activity Center in Oak Brook, Illinois, for the nonprofit organization Orchard Village. The building includes an exterior patio, gymnasium, conference room and a full commercial kitchen for adults with special needs. As such, the building incorporates many universal design principles. The building's plan creates indoor and outdoor gathering spaces.

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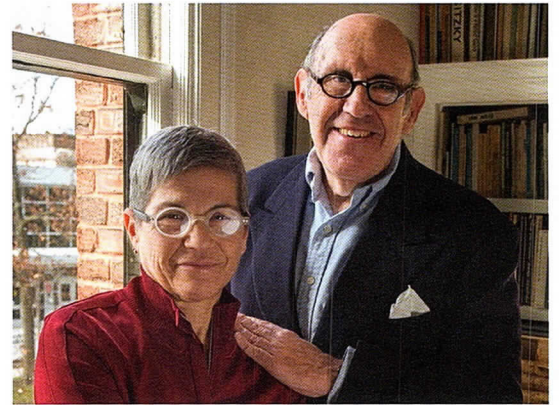


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PHOTO BY MATT WARGO

Architecture Is Fun recently completed an exhibit installation for the St. Augustine Lighthouse and Maritime Museum in St. Augustine, Florida. The still-functioning lighthouse contains 219 steps to the top, of which Architecture Is Fun designed graphics, pathways and interactive elements to tell the space's stories.



Stuart Cohen, FAIA, and Julie Hacker, FAIA, were inducted into the Merchandise Mart Hall of Fame at the year's Design Chicago VIP Luxury Gala.

PHOTO CREDIT: TOM HARRIS | GENSLER CHICAGO



The Gensler-designed, West Loop-located Chicago Plumbers Local 130 Joint Apprenticeship Committee Training Facility showcases advanced water conservation technologies complemented by hands-on labs and classrooms.



Vladimir Andrejevic, AIA, has joined Goettsch Partners as a principal and senior project designer in the Chicago office.

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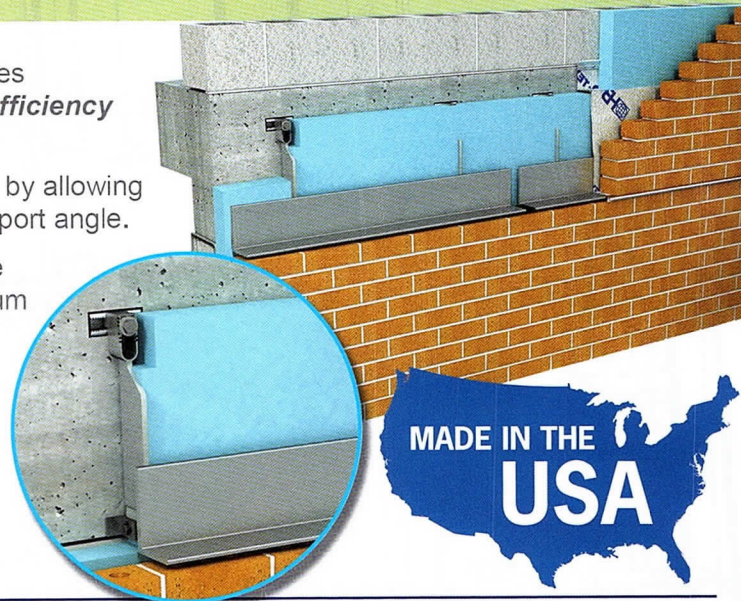
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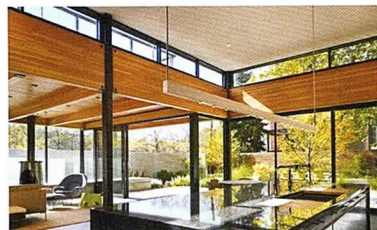
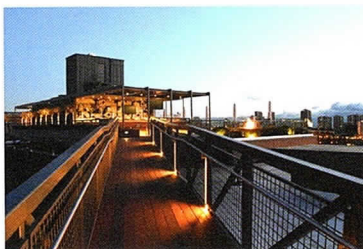
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The purpose of the Distinguished Building Awards program is to recognize excellence and distinction in architecture. Jurors were particularly taken with the quality of work done on socially beneficial projects and often remarked on the thoughtful design moments that helped to define how architects make small decisions that can make a difference in the well-being of clients or the public at large.

DISTINGUISHED BUILDING AWARDS

DISTINGUISHED BUILDING AWARDS JURY



Louise Braverman, FAIA

Louise Braverman Architect
New York, New York



Brad Cloepfil, AIA

Allied Works Architecture, Inc.
Portland, Oregon



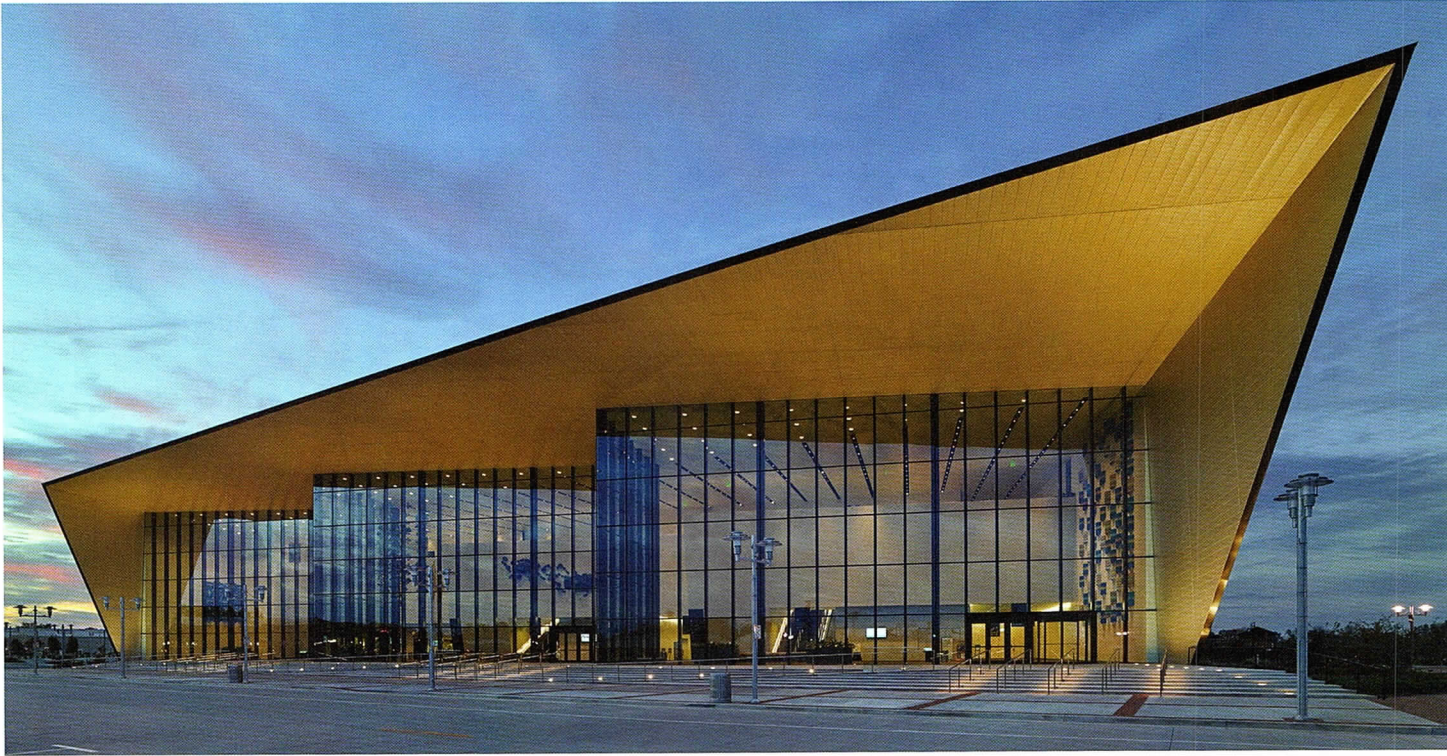
Paul Mankins, FAIA

substance architecture
Des Moines, Iowa

DISTINGUISHED BUILDING AWARDS

Honor Award

PHOTO CREDITS: TIMOTHY HURSLEY



Owensboro-Daviess County Convention Center

Trahan Architects

Location: Owensboro, Kentucky

Client: Owensboro-Daviess County Industrial Development Authority

General Contractor: Denark Construction, Inc.

Civil Engineer: LBYD

Facility Programmer: Conventional Wisdom

MEP Engineer: Associated Design Group

Lighting Designer: CDM Lighting Design Group

Acoustical Engineer/Designer: Shen Milsom & Wilke

Food Service Design: Cini-Little International, Inc.

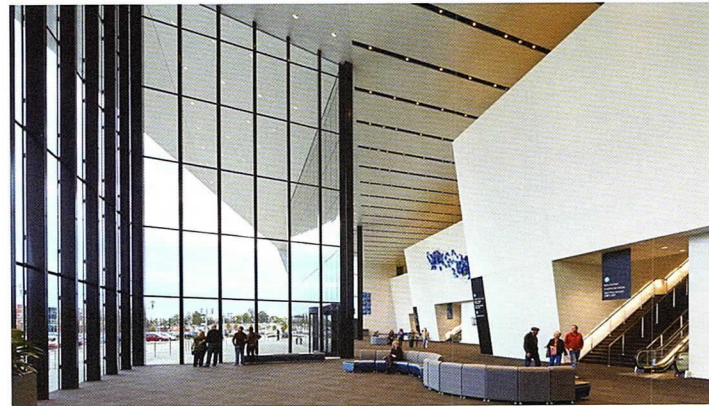
Life Safety Consultant: Jensen Hughes (formerly RJA)

Signage and Wayfinding: Calori & Vanden-Eynden

Urban Designer: Gamble and Associates

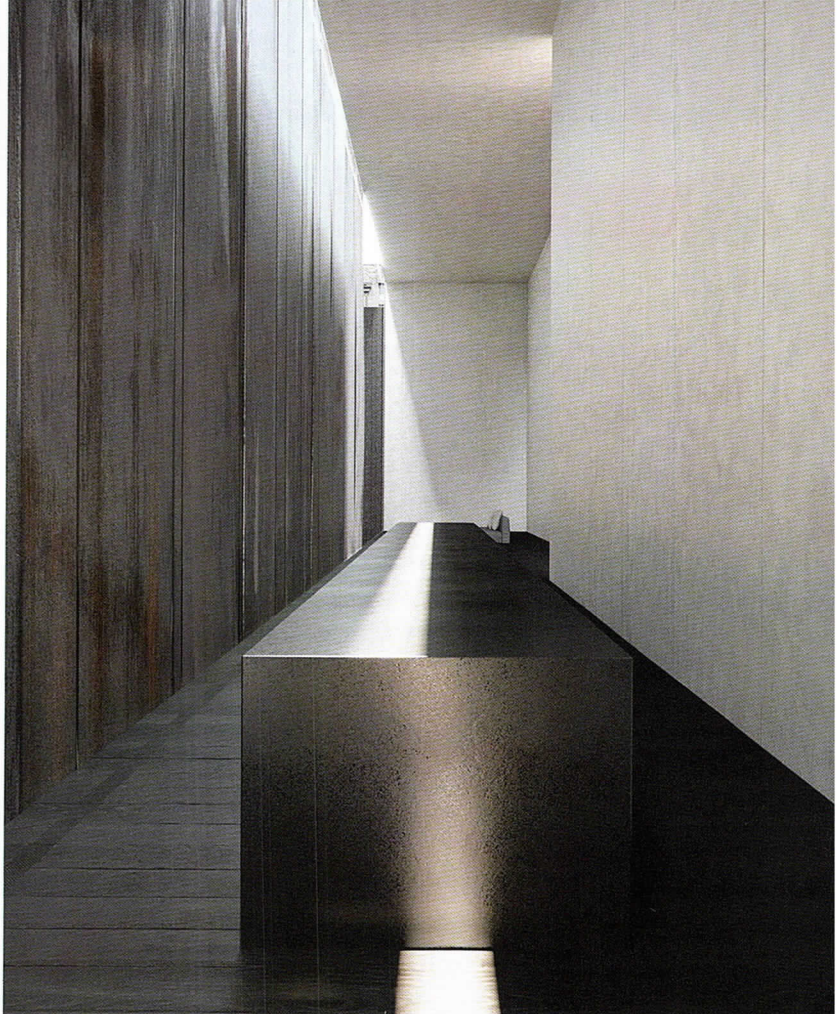
The site of the Owensboro Convention Center on the Ohio River bank was previously occupied by the Executive Inn, which accommodated musical performances by many of the most popular singers of its days. In its past, the city played an important role in the Civil War era and served as a key river port, which continues to this day. The city's environs also gave birth to the Bluegrass sound in American music, starting in the 1930s and 1940s.

To serve this wide range of activities, programs and events, as well as to provide an important economic development tool, the city undertook the development of a new convention center, which includes over 40,000 square feet of exhibition space,



nearly 30,000 square feet of meeting space and extensive public lobbies, as well as service and support facilities. "It's solid and surprisingly romantic," one juror said.

Organized on two levels with the halls at grade and the meeting and banquet facilities above, the complex acts as a beacon on the river, signaling the extraordinary ambitions of this community. The exhibition halls and meeting facilities are distinguished by views out to the river while the lobbies overlook the historic downtown. Set in a newly developed riverside park, the facility will join a recently completed performing arts center and an expanded Bluegrass Museum honoring the city's remarkable history as a triumvirate of public amenities unusual in communities of this size. "It is difficult to do a building of this scale that is also just space waiting to be programmed," another juror commented.



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DISTINGUISHED BUILDING AWARDS

Honor Award

PHOTO CREDITS: RAINER VIERTLBÖCK



Seven Oaks Farm

JAHN

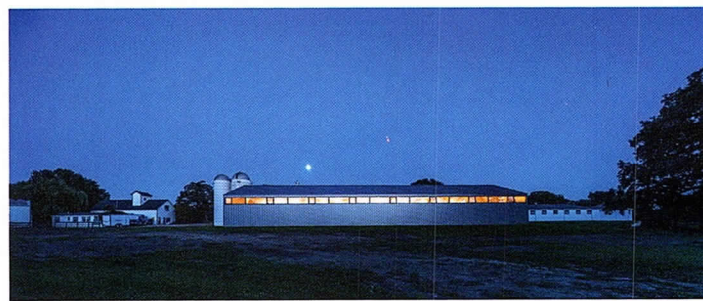
Location: St. Charles, Illinois

Client: Seven Oaks Farm

General Contractor: Star Buildings, LLC

This historic American Saddlebred Farm dates back to the late 19th century. The current owner acquired Seven Oaks Farm in 1998 and has since then upgraded, repurposed and expanded the original facilities: the original farmhouse (1863), the barn (1900) and the riding arena (1923). The Farmhouse was updated in 2002. In 2000, a Guesthouse was built, and in 2003, an adjacent barn was repurposed with a pool and a studio for living and work. It was landmarked in 2013 by Kane County.

The farm today is an active center for horse schooling, training and breeding. The surrounding landscape consists of towering 200-year oaks and the many horses sired by the farm stud. In 2016, a large riding arena was added and connected to the historic buildings. As with the previous constructions, it was the owner's intention to relate to the historic structures but develop a contemporary architectural language through form, construction and materials.



The arena interior is all wood — an element that excited and impressed the jury. “Its basic materials and details are done with such meticulousness,” one juror said. “Its interior is so surprising and elegant.” Glued-laminated arches support structural planking. Above the insulation, a skin of color-coated standing seam metal covers the roof and walls. Careful detailing on seams and windows creates a taut box with textured and lively surfaces. “You don’t see elegance coupled with utilitarianism these days,” another commented. “It’s rare and pleasing.”

DISTINGUISHED BUILDING AWARDS

Citation of Merit

PHOTO CREDIT: BARBARA KARANT

University of Chicago Lab Schools – Gordon Parks Hall

Valerio Dewalt Train Associates

Location: Chicago, Illinois

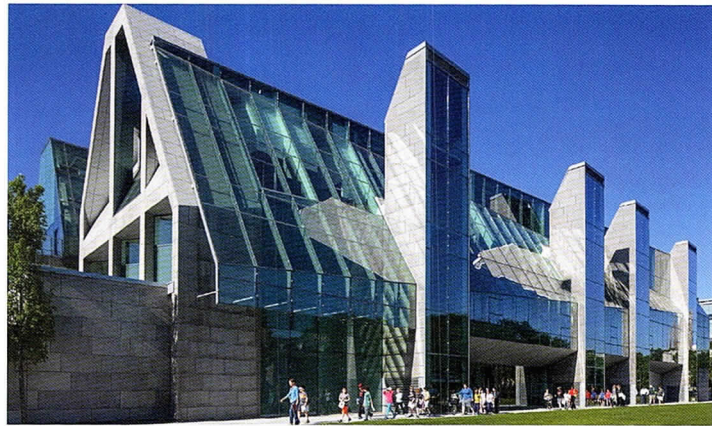
Client: University of Chicago

Architect of Record: FGM Architects

General Contractor: Lend Lease

Gordon Parks Arts Hall houses the music, visual arts and performing arts program of the University of Chicago Lab Schools. The 90,000-square-foot building is part of an expansive renovation and rebuilding of the Lab Campus.

The two symmetrical towers of the 1904 Belfield Hall bracket the new building. The design began with the north-facing glass surface bringing north light into the interior. This surface is “suspended” from the two east and west towers that reflect the shape of the Belfield towers, and a series of solar chimneys naturally ventilate all the first-floor rooms. Corridors on every floor connect Gordon Parks to the rest of the Lab campus. All the smaller visual and music labs are north of the corridor, over which jurors fawned. “The light, the space:



it looks like a place where an artist would thrive,” one commented.

“It’s just such an unusual form, and I love it,” another juror remarked. “It keeps with the type of school it is.”

PHOTO CREDIT: CHRISTOPHER BARRETT



CJ Blossom Park

CannonDesign

Location: Seoul, South Korea

Client: CJ Corporation

Architect of Record: Heerim Architects & Planners Co., Ltd.

General Contractor: CJ E&C

Again, the theme of consistency drew the jury into this project. As one of Korea’s largest corporations, the client sought to create a unique world-class scientific discovery center. The client’s identity features a three-petal blossom, which coupled with a program supporting three scientific divisions, helped to inspire the new building’s footprint. Three towers wrapped in a curving mullion-less glass and custom scrim rise around a central atrium, while enriching all with natural light. The base is where the large shared spaces are located and a strong connectivity to nature is rooted. Gracefully curving wood walls integrate with the form of the atrium itself. “The building has a single voice to it,” one juror said. “The curvilinear design is carried throughout.”

The pleated veil that surrounds the building is both sculptural and a response to solar/thermal studies, with the veil shading areas of more intense sunlight, opening for less intense areas. Thousands of unique custom panels create the sinuous form. “Compression and expansion of glass is done well.”

DISTINGUISHED BUILDING AWARDS

Citation of Merit



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

Lincoln Park House

HBRA Architects Inc.

Location: Chicago, Illinois

General Contractor: LG Construction

Extensive landscaped roofs, sophisticated energy systems and productive kitchen garden contribute to an overall strategy to embrace environmental stewardship and provide qualities typically associated with detached, single-family houses while keeping to the client's desire to utilize traditional materials and a non-historical expressive language.

Built atop a pre-existing garage, each house in this development was designed by individual architects in conformance with pre-established requirements. A sequence that transitions upward from ground to second-floor allows principal family living spaces to open directly to the elevated rear garden and semi-private park. An approach that adopts characteristics of open planning and conventional cellular spaces lends the experience of the house qualities of both modern and vernacular architecture.

"I like where it is going with historic ambiguity," one juror commented. "I just can't help but gravitate toward it."

Chicago Public Library, Chinatown Branch

Skidmore, Owings & Merrill LLP

Location: Chicago, Illinois

Client: Chicago Public Library and the Public Building Commission of Chicago

Architect of Record: Wight & Company

General Contractor: Wight & Company

Professional Engineer: dbHMS

Structural Engineer: Drucker Zajdel Structural Engineers, Inc.

Code Consultant: John Lyle & Associates, Inc.

Landscape Architect: Site Design Group

Civil, Structural, Seismic Engineer, Infrastructure, Landscape/Irrigation, Lighting, Surveyor, Traffic, Transportation: Terra Engineering, LTD

The 16,000-square-foot Chicago Public Library, Chinatown Branch, serves as a new civic, educational and social hub for Chicago's Chinatown neighborhood, providing a much-needed public gathering place geared toward community activities and technology-based learning. Jurors were initially drawn to the round, pleasing form ("I love the dark outside and marshmallow center!" one juror joked).

The building's south-facing entrance, softened triangular shape and circulation reference Feng Shui design principles that resonate with the values held by the community. The community meeting area and children's

zone are placed at the ground level for visibility and accessibility, while teen and adult zones are situated on the second level for views and flexibility. Sustainable features include radiant cooling and heating, in-ground thermal storage tanks, a green roof and in-ground storm water retention system, and green roof, among others. A solar shading screen is integrated into the glass curtain wall, resulting in a cost-effective building that consumes 30 percent less energy than a typical library. "A legit high-performing system is so impressive in a public library," a juror said. "It's intentional, modest, yet aspirational. I'd love to have this in my neighborhood."

PHOTO CREDIT: JON MILLER, HEDRICH BLESSING



Citation of Merit

Northwestern University Sailing Center

Architect: Woodhouse Tinucci Architects
Location: Evanston, Illinois
Client: Northwestern University
General Contractor: Power Construction
MEP Engineer: WMA Consulting Engineers
Structural Engineer: Enspect Engineering
Civil Engineer: V3 Companies
Landscape Architect: Hoerr Schaudt Landscape Architects
Lighting Designer: Lux Populi
Cost Consultant: Cost Control Systems

The Sailing Center is Northwestern's most direct connection between the campus and its location on the shoreline of Lake Michigan. Right on the beach at the water's edge, the Sailing Center is home to the University's intercollegiate sailing team and its student sailing classes. The LEED Gold Certified building is composed of staggered blocks (the sailing office and "garage" for boats and gear on the water; the learning center and locker rooms behind) linked by a light-filled glass box containing the entry area.

PHOTO CREDIT: MIKE SCHWARTZ PHOTO



The blocks were kept long and low to fit into Lake Michigan's immense horizon and to allow future buildings behind to enjoy shoreline views. "The design and detailing is more than competent," one juror commented. "It's a nice typology."



PHOTO CREDIT: MICHELLE LITVIN

Mohawk Residence

Architect: UrbanLab
Location: Chicago, Illinois
Architect of Record: Environs Development
General Contractor: Environs Development

This new 8,000-square-foot house was designed with a "minimal and abstract" concept. To soften a prescribed box (mandated by the builder), a series of volumetric removals at multiple scales was undertaken: the back of the house was sliced to create an angled glass plane oriented toward the southwestern sun; a volume was removed from the top floor to create a courtyard; and smaller scale removals were developed such as extruding bricks on the front façade (visually removing material from the volume), removing bricks from the front fence, and perforating the main steel stair to allow light to trickle through the house from the courtyard on the top floor.

The bond pattern of the brick façade consists of alternate bricks having their short sides (extruded headers) and long sides (stretchers) facing outward, with alternate courses being offset. The brick pattern visually breaks apart the front façade. A relatively introverted street façade (large windows with translucent shades) is contrasted by an extroverted all-glass façade on the back of the house.

The jury was impressed with the range of materials. "I love that they didn't constrain themselves to just one material — glass or brick or steel," one juror said. "It creates a nice texture and visual interest."

DISTINGUISHED BUILDING AWARDS

Citation of Merit

Affordable Veterans Housing

UrbanWorks, Ltd.

Location: Melrose Park, Illinois

Client: A Safe Haven and West Suburban Housing Development Corp.

General Contractor: Skender Construction

Structural Engineer: Baldrige & Associates

Civil Engineer: Groundwork

MEP Engineer: Dynacept Engineering, Ltd.

Landscape Architect: Accent Urban Design

These 35 residences serve military veterans and their families in 12 buildings on five nearby, but separate, sites. Designed as infill, the structures respect the density of their suburban neighborhood, with overall volume and height complementary to the existing housing stock. Thoughtful design solutions achieved the \$125 per square foot budget.

Dual forms provide the theme for the overall composition of the house — balancing defined and undefined spaces, visible and hidden security. Abundant daylight is found throughout the units. First-floor residential units and the management office serve residents with mobility impairments, and 2.9 percent units accommodate sensory impairments. All units

PHOTO CREDIT: BARBARA KARANT/KARANT + ASSOCIATES



score above 50 for 100 percent Universal Design. The two flats feature exterior custom benches and flower boxes. A public tot lot, adjacent to the administration offices, encourages multi-generational interactions. Jurors were impressed with the design's response to programmatic needs: "It's refreshing, nice, put together, smart and composed," one said

Green building initiatives include sustainable planning, landscaping, construction materials and integrated energy

conservation principles. The project meets the 2012 International Energy Conservation Code and achieved the Emerald Certificate through the National Green Building Standard green building program.



PHOTO CREDIT: TOM HARRIS, TOM HARRIS ARCHITECTURAL PHOTOGRAPHY

Lakeview Pantry

Wheeler Kearns Architects

Location: Chicago, Illinois

Client: Lakeview Pantry

General Contractor: Friedler Construction

Structural Engineer: Enspect Engineering

MEP Engineer: Building Engineering Systems (BES)

Lighting Designer: Lux Populi

Graphic Design: JNL Graphic Design

Owner Representative: IFF Real Estate Services

Wheeler Kearns has transformed a dilapidated pet day care into the first permanent home for Lakeview Pantry. Prominently located adjacent to the Sheridan "L" Station, the renovated building sought to create a space that provides dignity to those in time of need, furthers the Pantry's mission and raises awareness about hunger and poverty in Chicago. The project uses materials in imaginative ways to create a simple, welcoming and safe environment.

Jurors loved the graphic design element of the project. "They are very direct but clever and well-done," one juror said. Those large, colorful graphics and signage help communicate functionality and locations of foods in both verbal and nonverbal ways, making it easier for those with low-literacy to understand how to navigate the space, while adding some levity to what is a serious and sometimes overwhelming experience.

Jurors were also very taken with the project's restored façade with large windows. "This whole project, the façade included, is about the life of the building as well as the program, and the architects have created a nice balance of each," one juror said.

UrbanWorks

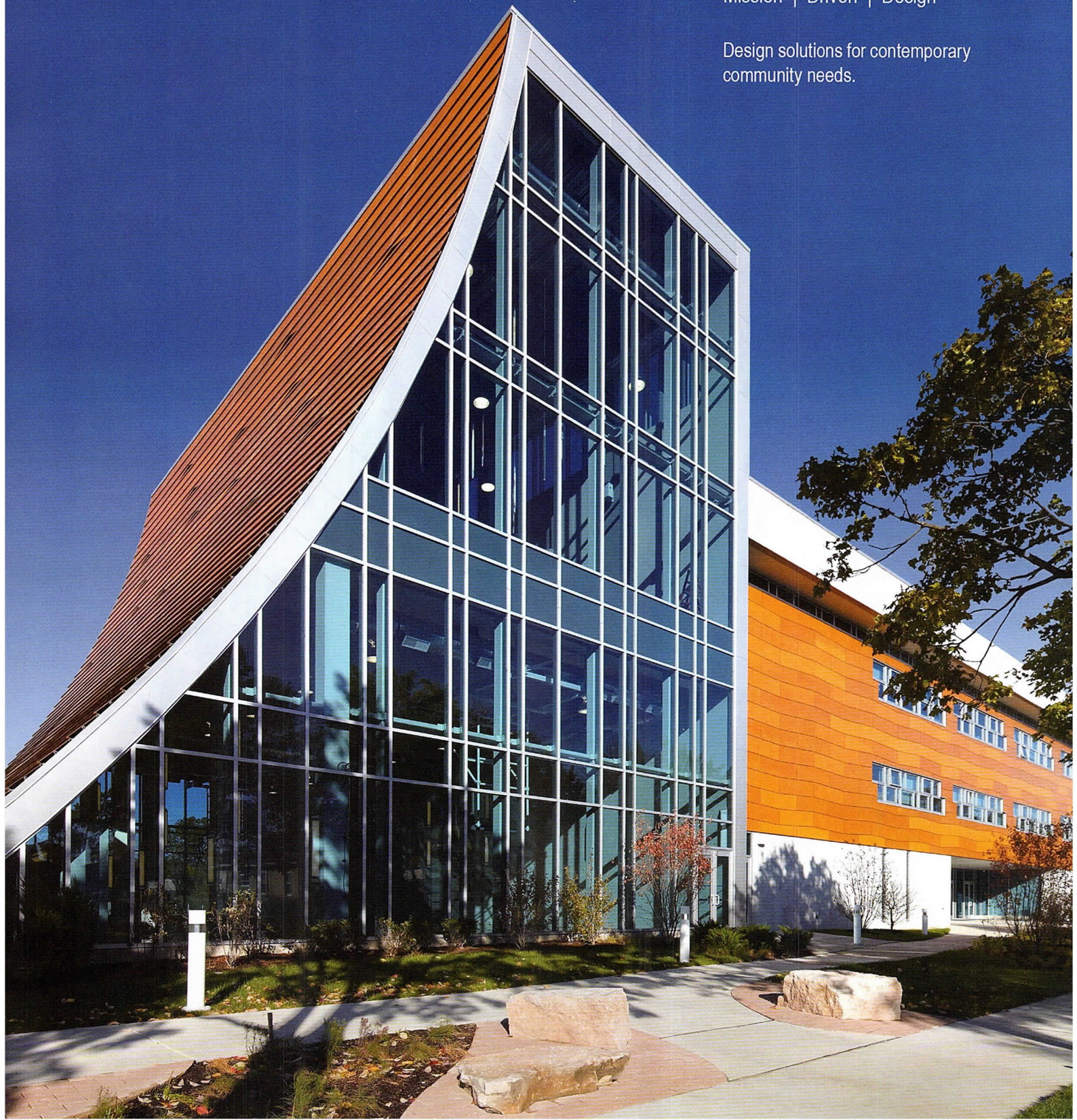
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The purpose of the Interior Architecture Awards program is to recognize excellence and distinction in interior architecture. This year, jurors selected a variety of corporate, institutional and residential projects that demonstrated innovative problem-solving with a level of practicality that made many of these winning projects accessible, regardless of the client's budget.

INTERIOR ARCHITECTURE AWARDS

INTERIOR ARCHITECTURE AWARDS JURY



Jane Smith, FAIA

Spacesmith
New York, New York



Michael Hsu, AIA

Michael Hsu Office of Architecture
Austin, Texas



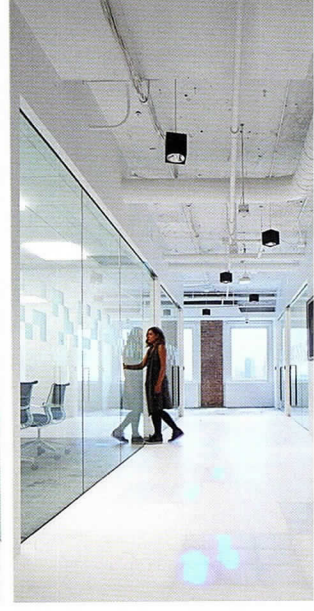
Gerry Jue, AIA

BAMO
San Francisco, California

INTERIOR ARCHITECTURE AWARDS

Honor Award

PHOTO CREDITS: STEVE HALL, HEDRICH BLESSING



Pandora

Eastlake Studio

Location: Chicago, Illinois

Client: Pandora

General Contractor: Sonoma Construction

Pandora has shaped our music listening experience, retiring mix tapes for online personalized streaming. So it's fitting that Pandora's new workplace be equal parts forward-thinking and throwback — a cheeky homage to '80s music and the iconic films of Chicagoan John Hughes set within a modern office. Color and texture reference the decade throughout, carefully avoiding its tackier moments to create a nostalgic link for the staff.

"That John Hughes idea," one juror commented, "It actually reads in this space. It's not incoherent or muddled."

The company's unique culture and growing number of employees also informed the design, inspiring an open-floor plan, free from the hierarchy of traditional workplaces. Meeting rooms, named for '80s bands, are complete with state-of-the-art AV and scheduling devices. A central town hall area encompasses a kitchen, lounge and a multimedia screen, encouraging interaction and community.

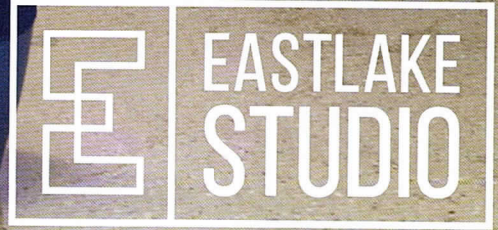
Dichroic glass and exploded aluminum panels give off a punk rock vibe while neon and acid wash grey carpet and steel accents call to mind '80s fashion, and color-changing LEDs shift according to the needs of the day. First-generation video game imagery appears on walls, and a DJ booth and stage provide performance opportunities to visiting musicians. Standing on top of the pièce de résistance, a light-up entryway floor, straight out of Michael Jackson's "Billie Jean" music video. "It is a spot on reflection of company culture and who the company is," a juror said.



PANDORA



SONOMA
CONSTRUCTION



EASTLAKE
STUDIO

INTERIOR ARCHITECTURE AWARDS

Honor Award



PHOTO CREDITS: MICHAEL MORAN

Shirley Ryan AbilityLab Interior

HDR | Gensler | CWa | EGG Office

Location: Chicago, Illinois

Client: Shirley Ryan AbilityLab

General Contractor: Power Construction Company

Owner's Representative: Arcadis

MEP Engineer: ESD

Civil Engineer: V3 International

Structural Engineer: Thornton Tomasetti

Professional Engineer (Vertical Transportation): Lerch, Bates & Associates

Professional Engineer (Parking/Garage): Desman Associates

Professional Engineer (Fire/Life Safety): Jensen Hughes

Project Management: Rise Group, LLC

Graphics: EGG office

Brand Design: CWa

Curtain Wall: Permasteelisa

The Shirley Ryan AbilityLab (formerly Rehabilitation Institute of Chicago) is the number-one rehabilitation destination for adults and children with the most severe, complex conditions — from traumatic brain and spinal cord injury to stroke, amputation and cancer. The 1.2 million-square-foot facility is the first-ever “translational” research hospital in which clinicians, scientists, innovators and technologists work together in the same space, surrounding patients, discovering new approaches and applying (or “translating”) research real time, yielding around-the-clock access to specialists.

“I like how programmatic pieces are being designed alongside the design of the building,” one juror commented. “There’s so much going on programmatically, and there’s something special to that.”

The design of the building is centered on the patient, from the bold and motivating super graphics that adorn the building, to the “friction-less” design of the interior spaces, which allows patients with mobility challenges a more intuitive way to move. The building not only houses patients, but it also plays a vital role in these patients’ therapy and recovery.

Unit 9C

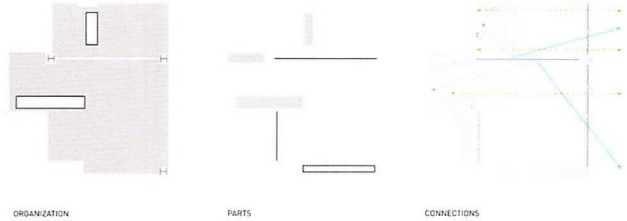
Vladimir Radutny Architects

Location: Chicago, Illinois

General Contractor: J5th custom renovations llc

Within a Miesian high-rise on Lake Michigan, the client desired a space with few boundaries between them and the exterior views. By removing all of the opaque walls and introducing an architectural language of floating volumes and space-defining planes, the architects created the desired spatial experiences.

At the entry, the architects added an open kitchen creating a multi-functional space. To the right, the carefully placed floating mass is welcoming, gesturing toward the main room. As it extends deeper into the living space, a reading nook is formed at the back of the projection. When sitting, this projected element transforms, reflecting the adjacent spaces within its carved niche. "I'm sold!" one juror exclaimed. "There are some solid conceptual things going on that create movement."



The integration of a seemingly continuous glass plane provides privacy between the two primary living zones. Jurors admired the wall for its ability to capture the mood of the space as according to the architect, its true function is to create a backdrop that captures the expansiveness of the exterior.

PHOTO CREDIT: WILLIAM ZBAREN



INTERIOR ARCHITECTURE AWARDS

Citation of Merit



PHOTOS CREDIT: JAMES JOHN JETEL

Hopewell Brewery & Taproom

RANGE Design and Architecture

Location: Chicago, Illinois

Client: Hopewell Brewing Company

General Contractor: Fox Partners LLC

MEP Engineer: Calor Design Group

Fabricator: Navillus Woodworks

Structural Engineer: Thornton Tomasetti

Hopewell Brewing Company is a startup brewery and tasting room located within a landmark building along a commercial corridor in the Logan Square neighborhood of Chicago. The design encompasses the entirety of the brewery, considering process and logistical aspects of beer production alongside the desire for a distinct tasting room in the rapidly growing craft beer industry. This holistic approach gave rise to a space that expresses the qualities the Hopewell team aspires to achieve in its beer — light, clean and modern.

“I imagine that a startup brewery would need to do a lot with a little,” one juror commented. “The design is very accessible; well-done.”

Morningstar Chicago

Perkins+Will, Inc., David M. Gresham Design, Morningstar, Inc.

Location: Chicago, Illinois

Client: Morningstar, Inc.

General Contractor: Skender Construction

Structural Engineer: Halvorson Partners

MEP Engineer: WMA Consulting Engineers

Lighting Designer: Schuler Shook

Acoustical Engineer: Shiner + Associates, Inc.

Housing Morningstar’s engineers, user experience designers and product management teams, the 14th floor was designed for the company’s technology employees in its global headquarters in Chicago. The floor reflects the Agile development team’s process — the flexible open workspace with easily movable sit-stand desks for changing team dynamics, stand-up meeting rooms for meetings and “The Drum,” which serves as an auditorium with bleacher-style seating shaped like Morningstar’s logo.

Writable surfaces, lockers and phone rooms also support impromptu needs and a mobile lifestyle within the office. The overall space was planned as a series of boulevards and pavilions, which defined neighborhoods for the teams. Jurors enjoyed how

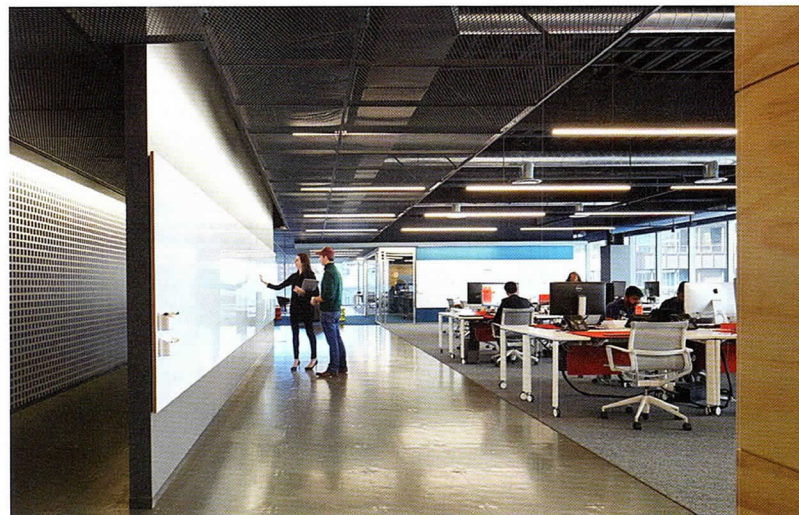


PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

architects conceived of the “neighborhoods,” creating community and work spaces. On either side of the building core, the teapoint and The Drum serve as major gathering spaces. “It’s a constrained solution in a space that could have gone in a lot of different directions,” one juror commented.

INTERIOR ARCHITECTURE AWARDS

Citation of Merit

OCLC Headquarters

Perkins+Will, Inc.

Location: Dublin, Ohio

Client: OCLC

General Contractor: Pepper Construction of Ohio

Structural Engineer: SMBH Structural Engineering

MEP Engineer: Prater Engineering

Lighting Designer: Schuler Shook

Libraries connect people to the information they need to solve problems, push boundaries and shape the future. OCLC, a global library cooperative, does just this by developing technologies that support thousands of libraries. The focus of the OCLC project was the public spaces of the building, namely, enlivening the dimly lit, foreboding four-story atrium, which had been walled off from the floor yet is the focal point of the building.

The design solution repurposed unused exterior plazas to be transformed into useful, lively interior spaces, and created a completely new, cantilevered stairway that is sculptural and functional. Jurors were much taken with the staircase, calling it “bold” and “an unusual but daring invention.” In addition, existing stone panels that previously shielded interior spaces from access and daylight were removed to unveil a new tier

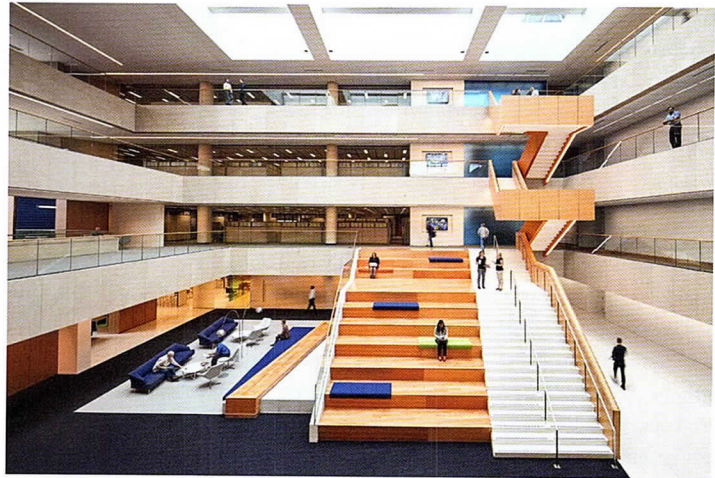


PHOTO CREDIT: TOM HARRIS, TOM HARRIS PHOTOGRAPHY

of enclosed, state-of-the-art meeting rooms. A repositioned building lobby enhances the security of the building, while also creating a grand entry experience for both employees and visitors. “Overall, it’s a great renovation project,” a juror said.

The Alice at Goodman Theatre

Wheeler Kearns Architects

Location: Chicago, Illinois

Client: Goodman Theatre

General Contractor: Bulley & Andrews

Theater Consultant: Schuler Shook

Acoustical Engineer: Threshold Acoustics

Structural Engineer: Enspect Engineering

Millwork: Greatlakes Architectural Millworks

Graphic Designer: Studio Blue

“The Alice” at Goodman Theatre adapted 7,000 square feet of interior vacant office space into the first dedicated home for its free education and community outreach programming. The expansion increases program capabilities to serve Chicago’s public school students, teachers and senior citizens. One juror noted, “I am emotionally attached to this small theater.”

Rehearsal rooms placed along the building perimeter, display the theater’s neighborhood identity and commitment to its mission. Studio spaces, acoustically isolated from floors above and below, are organized behind a meandering “acoustical curtain” of double-sided wood slats backed by an

PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING



acoustical fabric and insulation. This wall defines the threshold between public and learning spaces, designed with sophisticated audio, visual and lighting equipment.

The ceiling also has an organic arrangement of lighting and mechanical diffusers, which reinforce the concept of being outdoors under a starry sky. “The mechanical systems are nicely recessed. It’s thoughtful details like these that make it a thoughtful project,” one juror commented. Concrete columns are left exposed and “punch” through

the ceiling; they are revealed and highlighted by lighting from above.

INTERIOR ARCHITECTURE AWARDS

Citation of Merit

Dallas City Performance Hall

Skidmore, Owings & Merrill, LLP

Location: Dallas, Texas

Client: City of Dallas

Architect of Record: Corgan Associates

General Contractor: McCarthy Construction

Opened in September 2012 and awarded LEED Platinum, the Dallas City Performance Hall exemplifies a technically functional, user-oriented and highly sustainable arts facility.

Over the course of a year, the design team held open community forums and conducted in-depth interviews with over 75 local performing arts groups. The building provides 59,000 square feet of space, a two-level 750-seat audience chamber, a proscenium-type stage with an 80-foot fly tower, multi-level lobby, and facility support and administrative spaces.

The material palette — concrete, glass, steel and oak — marries a minimal aesthetic with a functional purpose. The poured-in-place concrete structure serves as both the exterior and primary interior finish. Oak panels, strategically placed where acoustically necessary, add warmth while

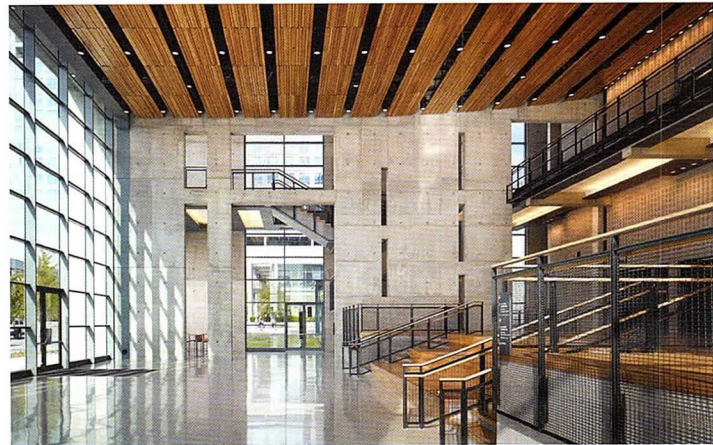


PHOTO CREDIT: NICK MERRICK, HEDRICH BLESSING

solid white oak curved acoustic reflectors are suspended from the catwalk. “It is competent, interesting to look at and smart. Overall, a good project,” a juror said.

Chicago Public Library, Chinatown Branch

Skidmore, Owings, & Merrill LLP

Location: Chicago, Illinois

Client: Chicago Public Library and the Public Building Commission of Chicago

Architect of Record: Wight & Company

General Contractor: Wight & Company

Professional Engineer: dbHMS

Structural Engineer: Drucker Zajdel Structural Engineers, Inc.

Code Consultant: John Lyle & Associates, Inc.

Acoustical Engineer: Shen Milsom & Wilke, LLC

Landscape Architect: Site Design Group

Civil, Infrastructure, Landscape/Irrigation, Lighting, Structural/Seismic Engineer; Surveyor, Traffic, Transportation: Terra Engineering, LTD

The 16,000-square-foot Chicago Public Library, Chinatown Branch serves as a new civic, educational and social hub. Inside, all spaces connect to a central atrium and grand stairway, referencing Feng Shui design principles that resonate with the community’s values. The administrative areas, community room, exhibition space and children’s zone occupy the ground level, while teen and adult zones are on the second level. Low bookshelves create a variety of lounging, reading and study zones. Flexible furniture includes children’s bookshelves, which double as story-time seating, and the teen zone includes furniture for groups or individuals.



PHOTO CREDIT: JOHN MILLER, HEDRICH BLESSING

Chicago artist CJ Hungerman produced the colorful second-floor, 60-foot long mural. The artist engaged the community in workshops to distill the history of immigration in Chinatown.

An exterior shading screen enables patrons to sit comfortably around the building’s interior perimeter, computer stations and more regardless of exterior climate conditions. Efficient radiant heating and cooling panels are left exposed, forming a textured ceiling plane below the structural deck. “It has a feeling of balance and has good energy,” one juror commented. “It’s such a simple plan, and everything is so clear.”

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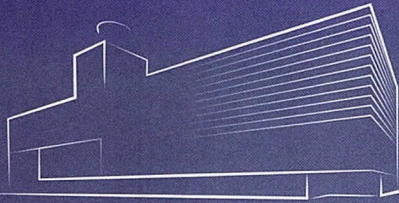
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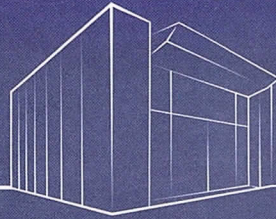


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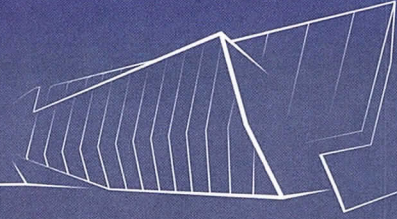
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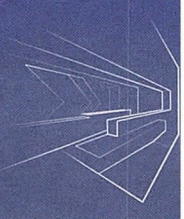
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INTERIOR ARCHITECTURE AWARDS

Special Recognition

SPECIAL RECOGNITION FOR TACTICAL INTERVENTION

Ancona School Gymnasium

1A

Location: Chicago, Illinois

Client: The Ancona School

General Contractor: D5 Metal Fabricators

Working on a small renovation budget, the Ancona School in Chicago's South Hyde Park neighborhood had been fighting loud reverberating acoustics and harsh lighting in its undersized gymnasium, making use of the space nearly unbearable. The room is much smaller than any typical gym — a retro-fit leftover from an outdated 1960s construction — but it houses many of the school's primary athletic functions and is the only school space large enough for family gatherings and school performances.

Inspired by the geographical movement of the nearby water's edge of Lake Michigan and its parallel Lake Shore Drive located just blocks from the school, the topographic design undulates over (and into) the ceiling, covering the surface with acoustic absorption and the school's identifying yellow color. Visually impactful, the design achieved the pragmatic goal of reducing reverberation time within the space by over a half.



PHOTO CREDIT: ANGIE MCMONIGAL

Constructed of rigid, yet light-weight aluminum shells, the acoustic baffles are also strong enough to withstand the impact of volleyball hits on a low 14-foot ceiling height. Acoustic sheet foam is seamlessly detailed, integrating into a unified architectural element. "The design elevated that tiny room as a way to solve a bad problem aesthetically," one juror said.

SPECIAL RECOGNITION FOR HISTORIC PRESERVATION

Burlington Room

Architect: Goettsch Partners

Location: Chicago, Illinois

Client: Amtrak

General Contractor: Pepper Construction

MEP Engineer: Environmental Systems Design

Lighting Designer: St. Louis Antique Lighting Co., Charter Sills

Lighting Restoration: Archistoric Products

Mural and Mural Restoration: EverGreene Architectural Arts

Stone Restoration: Stone Installation and Maintenance Inc.

General Consultant: Restoration and Preservation Enterprises

Specialty Metals: MTH Industries

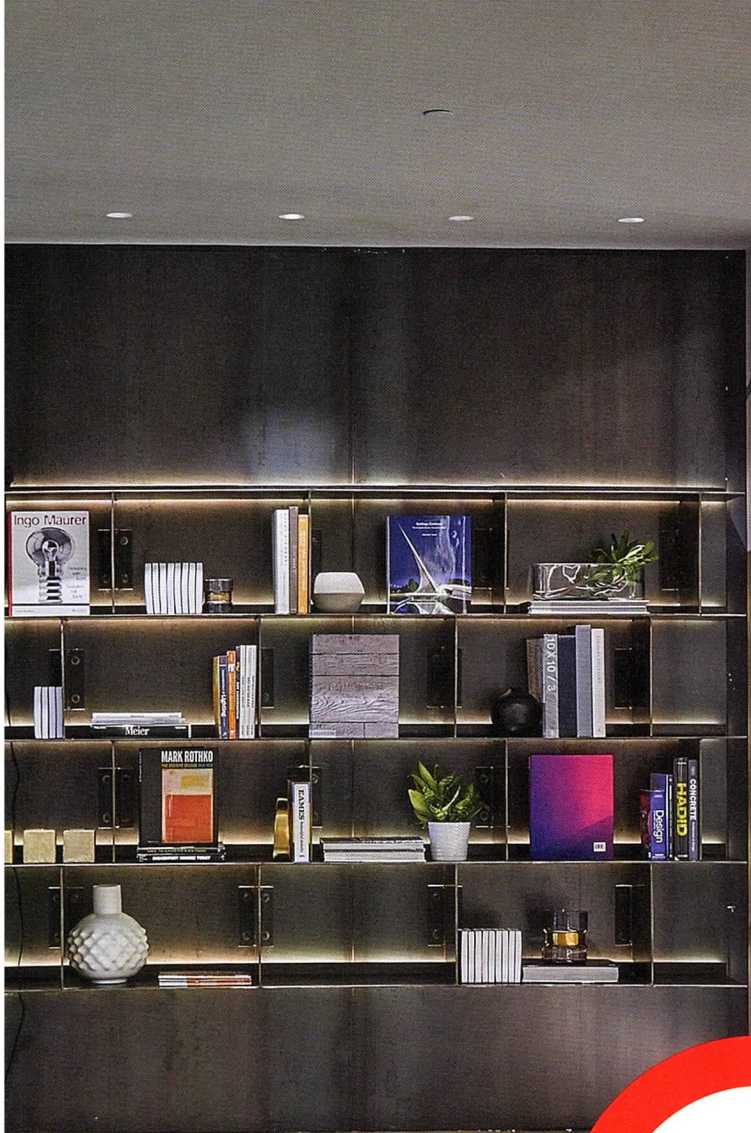
Inside Amtrak's historic Chicago Union Station, the Burlington Room is a 10,000-square-foot space located just off the station's monumental Great Hall. The restoration of the room included meticulous analysis of existing painted and finished finishes in order to uncover the original color scheme. The four murals lining the upper walls had sustained significant water and dirt damage over the years. Artists worked to clean the murals and inpaint any damage for three of the murals; the fourth was digitally scanned and reprinted.

PHOTO CREDIT: GOETTSCHE PARTNERS/TOM HARRIS, HEDRICH BLESSING

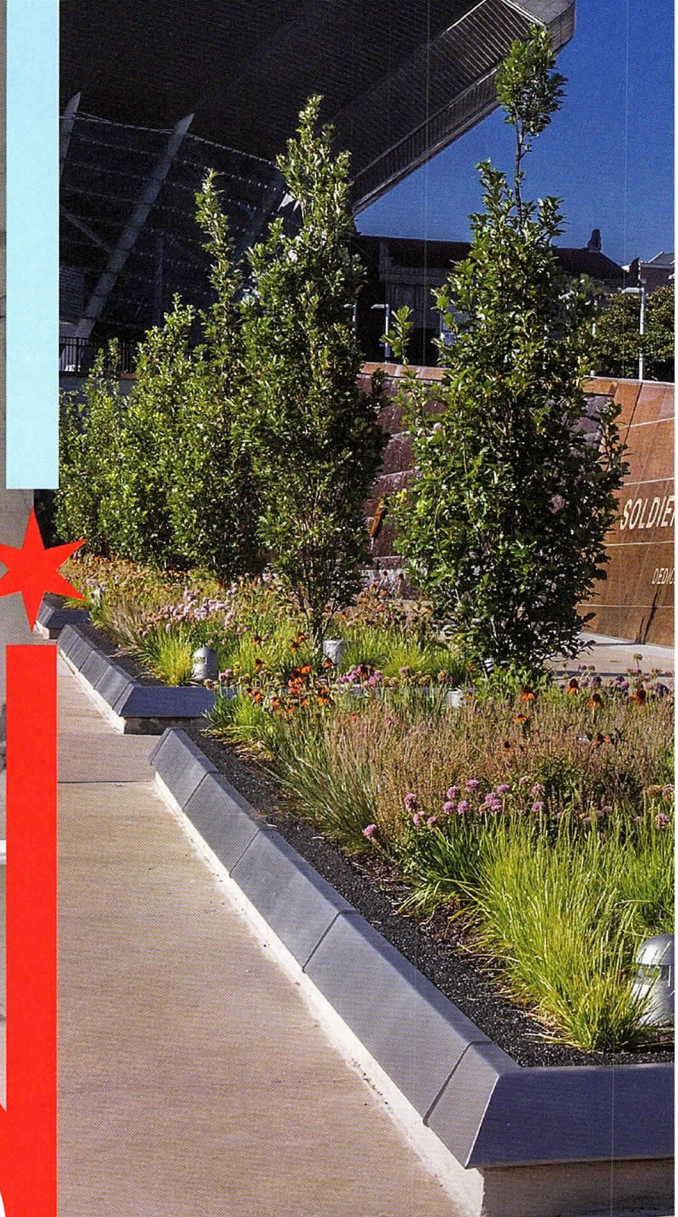


Seven historic bronze light fixtures were returned to the space, with five fixtures found in pieces in storage and two others found and relocated from another room. All seven were polished, cleaned, recast and rewired.

The restored room now brings back the original glamor, serving as a flexible special-events space. "In this day and age," one juror commented, "expectations for transit are diminished. To restore this room into this state, well, it's just gorgeous."



Steel Bookshelf in partnership with dSPACE STUDIO



Steel Planters in partnership with Christy Webber



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The purpose of the Divine Detail Awards is to recognize an instance in which the expression of architectural theory becomes an artistic medium, defining the relationship between architecture and craft. Projects should illustrate the governing design concept of the building in which the detail is found through the use of a particular material, detail or technology.

DIVINE DETAIL AWARDS

DIVINE DETAIL AWARDS JURY



Robert Miller, FAIA

Bohlin Cywinski Jackson
Seattle, Washington



Susan Conger-Austin, AIA

S. Conger Architects LLC
Chicago, Illinois

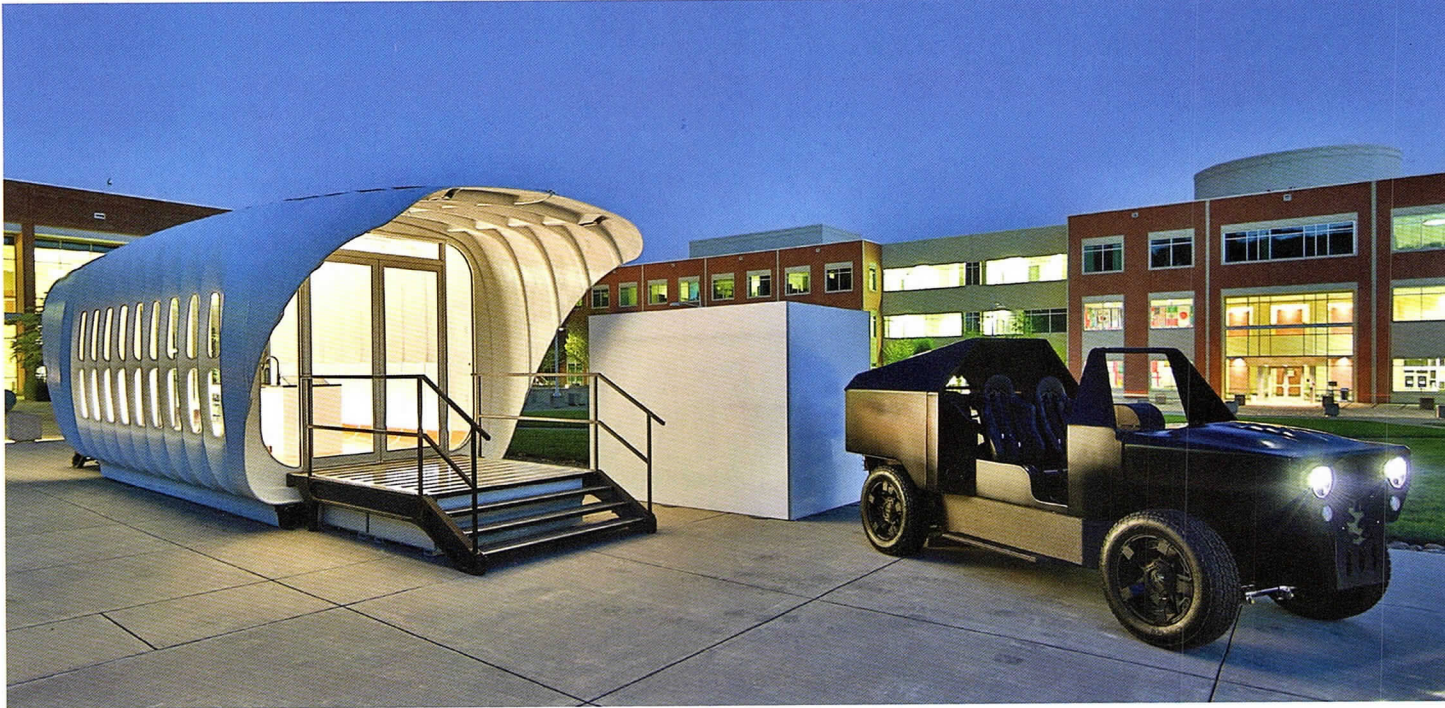


Gunny Harboe, FAIA

Harboe Architects
Chicago, Illinois

Honor Award

PHOTO CREDIT: ORNL



Additive Manufacturing Integrated Energy (AMIE) 1.0

Skidmore, Owings & Merrill LLP

Location: Oak Ridge, Tennessee

Client: Oak Ridge National Laboratory

General Consultant, Research Partner: Oak Ridge National Laboratory

General Consultant, Research Partner: University of Tennessee

Knoxville, Department of College of Architecture + Design

The Additive Manufacturing Integrated Energy (AMIE) project is the product of a research collaboration between a national American science and technology laboratory, industry partners and SOM. Highly energy-efficient, the 3D-printed building was designed to produce and store renewable power and share energy wirelessly with a 3D-printed, natural gas-powered vehicle.

Bidirectional wireless energy technology and high-performance materials enable the building to achieve independence from the power grid at peak times. Created using an integrated approach, AMIE utilizes a mobile power source, integrated photovoltaics, and a highly energy-efficient design to significantly reduce carbon emissions while addressing challenges related to urbanization.

Jurors were particularly impressed with the structure's condensed wall system: AMIE combines structure, insulation, air and moisture barriers, and exterior cladding, utilizing a unique integrated solution designed to establish a

IMAGE CREDIT: SOM/ORNL



precedent for zero-waste construction, reduced material consumption and building material reuse.

The design shows how complex, organic geometries enabled by 3D printing can reduce localized stress and mitigate turbulent exterior airflow while encouraging new architectural forms. Its success is a result of a multidisciplinary, private-public partnership involving architects, engineers, materials scientists and energy experts. Cutting-edge digital tools allowed real-time communication

between the printer and architects and engineers, enabling changes to be made nearly instantaneously.

All jurors were exceptionally impressed not just with the final product, but the implications of the process on architecture as field and profession. "The project moves the professional in a direction that we are only now seeing," one juror said. "The project uses the expertise of other professions to get solutions to things like managing waste and sustainability."

Citation of Merit

Chicago Athletic Association Hotel

Hartshorne Plunkard Architecture

Location: Chicago, Illinois

Client: AJ Capital Partners, Geolo Capital, Agman Partners

General Contractor: Bulley & Andrews

Structural Engineer: Forefront Structural Engineers

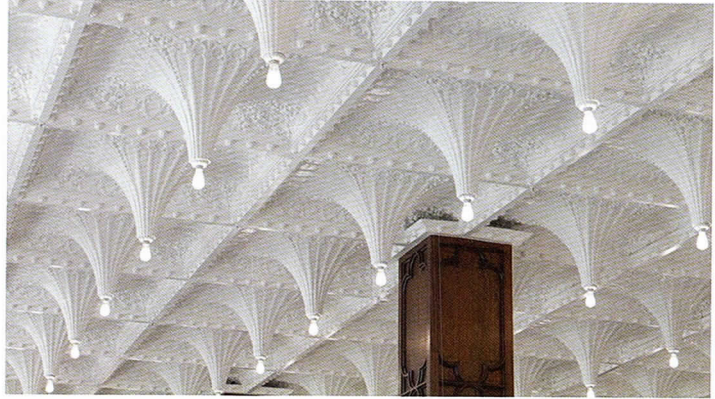
MEP Engineer: KJWW Engineering Consultants

Civil Engineer: SPACECO, Inc.

Project Manager: Jones Lang LaSalle

Historic Adviser: MacRostie Historic Advisors LLC

PHOTO CREDIT: BRAD POGATETZ PHOTOGRAPHY



The Chicago Athletic Association building featured an early use of electric lighting realized in the White City Ballroom as a ceiling comprised of 151 light-tipped “stalactites.” Renovations compromised the ceiling. First, the white stalactites were polychromed, then later sheared off to accommodate a drop ceiling.

To restore the original configuration, the project team referenced archival photos and remnants of the damaged stalactites to create molds. Hemp and silicone webbing were blended with plaster to fashion lighter-weight recreations. Then, a unique solution was devised to suspend the stalactites in a grid. Each grid intersection contains a sprinkler head or a removable cover

concealing an electrical junction box serving four stalactites. Additional access for repair of the LED filament bulb sockets is via cast-aluminum decorative retaining rings, which can be unscrewed for maintenance.

“The fact that they made it out of a substantive material — they really solved a problem well,” one juror commented. “And they did it in a way that was affordable,” another said.

Energy Envelope

Ross Barney Architects

Location: Columbus, Ohio

Client: The Ohio State University

Architect of Record: Champlin Architecture

General Contractor: Whiting Turner

Associate Architect: Lupton Rausch

Structural Engineer: Shelly Metz Baumann Hawk

MEP Engineer: RMF Engineering

Facade Consultant: Arup

Design Landscape Architect: Olin

Landscape Architect: MSI Design

Lighting Designer: Garry Steffy Lighting Design, Inc.



The OSU South Campus Central Chiller Plant is an iconic marker at a major entry and pathway into campus and provides the Medical District with a long-term, efficient and sustainable solution for chilled water production and distribution.

Conceived of as a “House for Energy,” the envelope showcases the energy-efficient chiller equipment inside and records the sun’s energy on the exterior. Glazed openings are specifically located to frame views of the chiller equipment and dichroic glass — developed by NASA for use in the space program as filters. Fins and boxes change color with the movement of the sun and cast color-changing shadows onto modular precast concrete wall

panels that have been polished to a high sheen. As the position of the sun changes, the fins cast shadows varying in size, color and intensity, providing an ever-shifting, nonstatic façade. “It’s a neat idea; they’ve achieved something to be recognized,” one juror said.

Jurors also enjoyed the tapering of precast concrete. A relatively small number of types of precast concrete panels are used to create a façade that varies with elevation, view and use. “It elevated the utilitarian nature of the campus building,” they commented.

DIVINE DETAIL AWARDS

Citation of Merit



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

Blu Dot

John Ronan Architects
Location: Chicago, Illinois
Client: Blu Dot
General Contractor: Norcon, Inc.
MEP Engineer: dbHMS

This project converts a former diner in a bland strip mall into a contemporary gallery for the Minneapolis-based Blu Dot furniture company, transforming an old diner into a space that reflects the company's design ethos: contemporary, materials-based and finely crafted.

The building exterior was transformed by enlarging the windows facing out to the street and creating a large glazed entry portal. An anodized aluminum-piping custom screen surrounds the building exterior, giving the store a unique new retail presence. The piping is "floated" off of the masonry shell of the building. As one moves around the building, the screen opens up on one façade and closes on the other, providing a dynamic experience which changes based on the viewer's orientation to the building. Shadows cast by the pipes onto the exterior wall behind change over the course of the day.

"The screening achieves the most with the least," a juror commented. "It is simplicity applied with consistency. The client must be happy."

Special Recognition

SPECIAL RECOGNITION FOR ARCHITECTURAL BRANDING

Echo Global Logistics, ECHO Wall

CannonDesign
Location: Chicago, Illinois
Client: Echo Global Logistics
General Contractor: Skender Construction
Fabricator: Dissimilar Metal Design

Echo Global Logistics, a transportation logistics firm, recently expanded into a new, former warehouse space. To represent their brand, architects designed "ECHO," sculpted in steel as four voids. Letters are set at different angles to create a different experience for passersby. Perception changes with distance, with the letters most clearly seen when the viewer is perpendicular to each.

The ECHO is constructed from raw Cor-Ten steel, weathered with a technique researched and developed by the design team to achieve the optimal vertical striations to reflect the chemical changes of ECHO over distance and time. "It is strangely compelling," one juror said. "The metal study is interesting."

Jurors also appreciated the relationship between material and meaning, understanding that the branding should be represented both physically



PHOTO CREDIT: CHRISTOPHER BARRETT

and holistically. "It's a sign, sure, but someone thought about it with all dimensions in mind — literally and metaphorically," a juror said. The concept of the overall Echo Global Logistics project design alludes to trucking and transportation logistics in key moments in the space, and so the ECHO resembles a scalar representation of the box trailers that are the hub of Echo Global's business.

Special Recognition

PHOTO CREDIT: THOMAS HOEPF/EXP

SPECIAL RECOGNITION FOR SENSITIVE INTERVENTION

Margaret Chase Smith Federal Building + U.S. Courthouse Modernization

exp

Location: Bangor, Maine

Client: United States General Services Administration Region I

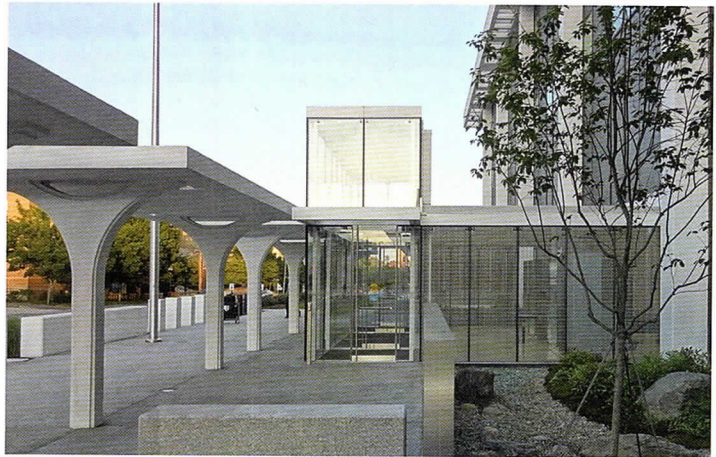
General Contractor: Consigli Construction

Associate Architect: AMEC Foster Wheeler

The 1968 Courthouse is considered by GSA to be an important example of regional mid-century Federal architecture. The renovation/addition/preservation design complements the original building with a simple palette, integrating new elements while optimizing reuse of existing. Their work included restoring the canopies, façade, creating a new entry pavilion consolidating previously separate court and post office entries and incorporating a new single security checkpoint, and more.

“This is a very challenging program,” one juror commented. “Federal projects like these with a limited budget and combination preservation/addition requirements are tough.”

Their solution is delicately detailed, despite its blast-resistant construction. Jurors appreciated the restraint used in creating the new entrance



pavilion. The articulation of the white concrete frame as an abstract element in the original building is reinterpreted in steel in the pavilion. The super-light structure is designed and detailed with exceptionally thin, crisp profiles, and superbly crafted and assembled with the low-iron, low-reflectance glass. “They did a good job of solving the problem,” another juror said.

SPECIAL RECOGNITION FOR MATERIAL USE

Valdorf Astoria Beijing Bronze Façade

Adrian Smith + Gordon Gill Architecture

Location: Beijing, China

Client: COFCO Ltd.

OR: Beijing Institute of Architectural Design (BIAD)

General Contractor: China State Construction Engineering Corporation Ltd.

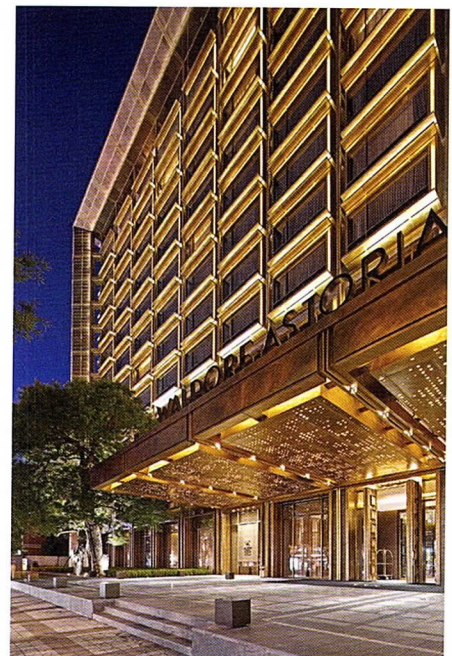
General Consultant, Façade Access: Lee Herzog

Valdorf Astoria Beijing was designed as a contemporary piece near China’s most important historical treasure, the Forbidden City. Stylistically, the hotel is influenced by and has relationships to the antiquities of the district. This is most prominent in the hotel’s use of bronze. Large areas are clad in bronze, including doors, walls, window mullions, small sunshades and perforated screens, as a response to traditional Chinese architecture.

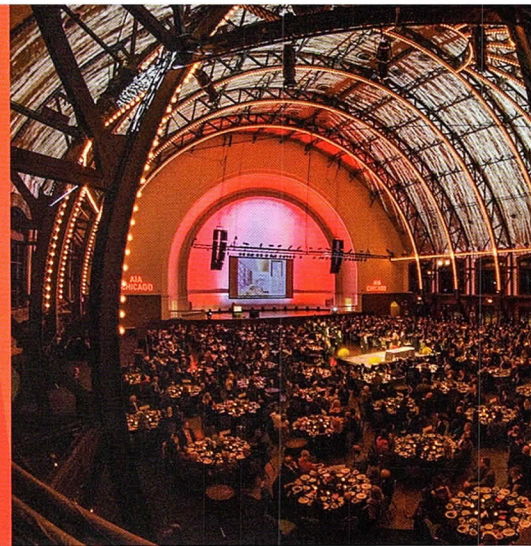
The bronze entrance canopy uses sunlight during daytime hours and a unique lightbox at night to create a glittering art piece, which can be enjoyed from every angle, including from several stories above. The underside’s bronze cladding is perforated to achieve more subtle and sophisticated lighting effects.

A challenge was achieving a warm, golden-bronze color. The firm used a combination of copper, nickel and brass that was not too yellow, red, or brown, but somewhere in between. The variations between metals adds to the façade’s texture. “It’s a traditional material used in a modern way,” one juror stated.

PHOTO CREDIT: SHUHE ARCHITECTURAL PHOTOGRAPHY STUDIO



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This award, recognizing architectural design of enduring significance, is conferred on a project that continues to serve and inspire its users and the community 10 to 15 years after its completion. This year's jury remarked on the quality present in project submissions, noting that many of the community-centered projects reflect Chicago architects' desires to create lasting, meaningful experiences for citizens and visitors.

TEN-YEAR AWARD

TEN-YEAR AWARD JURY



Jonathan Solomon, AIA

School of the Art Institute of Chicago
Chicago, Illinois



Will Tippens

Related Midwest
Chicago, Illinois



Laurie Petersen

Editor, AIA Guide to Chicago
Chicago, Illinois

Honor Award

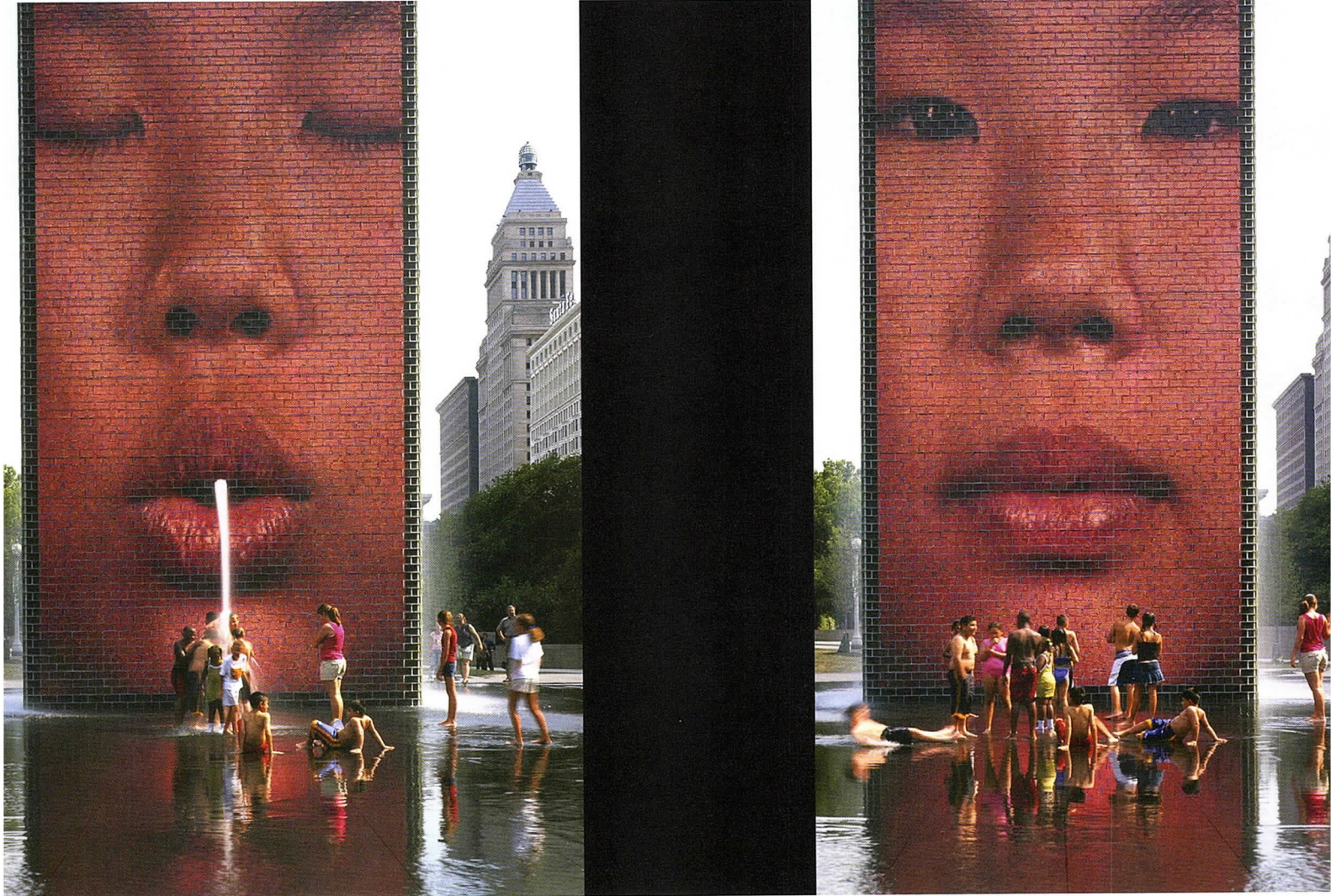


PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING

Crown Fountain

Artist: Jaume Plensa

Client: City of Chicago

Architect: Krueck + Sexton Architects

Owner: Millennium Park Foundation

Contractor: W.E. O'Neil (2004), Norcon (2017)

Patron: Crown Family

Project Management: US Equities

Fountain Consultant: Crystal Fountains

Video and Post Production: School of the Art Institute of Chicago

Structural Engineer: Halvorson & Kaye

Lighting Designer: Schuler Shook

Chicago's *Crown Fountain* was conceived by Spanish artist Jaume Plensa as an innovative work of sculpture in the public space that also comprises and creates an urban square. The work celebrates the elemental and sensual qualities of water, light and place as well as the people of the city. The atmosphere resulting is at once a vibrant and a peaceful place. It is interactive, stimulates all the senses and speaks to people of all ages and origins and abilities.

CROWN FOUNTAIN INTERIOR



PHOTO CREDIT: KRUECK + SEXTON ARCHITECTS

The architects distinguished themselves with their experience and expertise but also particularly with their extreme sensitivity to realizing the artist's vision in every way. With the artist as client, the architect's challenge lay in translating the artist's model and very specific functional and conceptual vision into a durable public sculpture by identifying materials, technologies, processes and technicians and integrating them in a way that would make the fountain functional, practical and suitable for its environment and operation. It had to appear effortless and retain the magic of its central ideas.

The two-year design and construction process was characterized by highly inclusive stakeholder workshops, extensive mock-ups and materials testing. The structural result: two fountain towers made from hand-cast glass blocks, placed at opposite ends of a reflecting pool/granite plaza. Water cascades from the top of the towers, and three sides glow with internal light while large LED images appear on the front, facing sides. The screens portray faces of 1,000 Chicagoans of all ages and backgrounds. All of these features are controlled by a choreographed and constantly changing computer program. The fountain opened to the public in 2004.

When it was first proposed in early 2000, jurors were particularly touched by this project and its potential benefit to the public. "The project is a testament to the staying power of an urban place," said one juror. "It's about public spaces and citizenship and celebrating diversity," another responded. "People who come here add value to the space just by being there. After 10 years and millions of people who played there, imagine how invaluable the space has become!"

After 12 years of service, the original LED displays needed to be replaced because the brightness of the original screens had faded and replacement parts were no longer manufactured. Additionally, constant exposure to treated pool water and the Chicago elements had caused damage to a small number of glass blocks and pool pavers.

Stated one juror, "There was truly nothing like it when it opened. And there isn't anything like it now." The artist has noted that he has been asked many times to "do another" and has always declined. "The *Crown Fountain* belongs to Chicago now." CA



An Unfinished Story

AIA Chicago Awards Carol Ross Barney the Lifetime Achievement Award

BY LAURIE PETERSEN

Principled. Tenacious. Driven by a sense of social purpose. Those who know Carol Ross Barney, FAIA, are unstinting in their praise of her personal qualities as well as her design talent.

There is very little ambiguity with Carol,” said Ed Feiner, FAIA. “She is committed to the direction she is moving in.” Feiner has been a colleague and friend of Ross Barney ever since serving as chief architect for the General Services Administration during design and construction of the Oklahoma City Federal Building.

The talent that led to that prominent commission, one of many award-winners in her portfolio, was apparent even as she began her study of architecture at the University of Illinois. According to fellow student David Woodhouse, FAIA, Carol was a powerhouse then — exactly what she is now.” He noted she was “an excellent team member who fit right in,” and he realized only in retrospect that she was one of very few women in the class.

It was during her senior year at all-girls high school that Ross Barney decided to become an architect. She said, “I was always impressed by the effect that space has on me and on others.” And she realistically thought her talent for



PHOTO CREDIT: STEVE HALL, HEDRICH BLESSING PHOTOGRAPHY

THE OKLAHOMA CITY FEDERAL BUILDING BY ROSS BARNEY ARCHITECTS, COMPLETED IN 1997.

design would serve a greater social good if she applied it to creating buildings rather than paintings.

Although she says she had a typical baby boomer childhood, raised in a ranch house in the

suburbs, her family spent two years in Dusseldorf in the late 1950s. The German city had been heavily damaged in the war, and her insight from that experience was that “economic and

city-building activities are linked; you have to understand the linkages to do good design.” This realization would help her build an outstanding career in public projects.

Another formative experience was a two-year stint in the Peace Corps. Working for the national park system of Costa Rica, she was the only architect on a team of scientists and other volunteers whose goal was to enhance and protect key ecosystems. The architecture component was minimal — “I learned how to build a couple of small structures with concrete blocks that I cast myself”—but the interaction of the multi-disciplinary team, and the early emphasis on sustainability, “primed me for what would happen in city planning.” Another insight from that experience was that an important part of an architect’s role is to “find the right question.”

Back in her hometown of Chicago, Ross Barney got a job at Holabird & Root and quickly found a mentor in John Holabird, FAIA. The firm’s bread-and-butter projects were laboratory and telephone equipment buildings, but Holabird steered Ross Barney toward what he termed the “noble clients” who gave them educational and cultural commissions. One of the largest of these projects was the renovation of the old central library into the Chicago Cultural Center. Other work included a village hall, a Bell Labs building, and several projects for the University of Chicago and Moody Bible Institute. This type of clientele would form the base of her entire career.

While at Holabird & Root, Ross Barney joined the nascent Chicago Women in Architecture



CHICAGO RIVERWALK

organization and became its first president. She recalls meeting Gertrude Lempp Kerbis, FAIA, and Natalie de Blois, FAIA, on the same day. With only one other, much older, female professional at Holabird & Root, Ross Barney found a support group and sense of camaraderie at CWA.

Motherhood was one of the many challenges she took in stride, returning to Holabird & Root six weeks after her first son was born. A few years later, when she received a Francis Plym Fellowship to study new cities in Europe, she headed out in a pop-up camper with preschool and toddler sons in tow. She had three sons in all, the oldest of whom followed in his mother’s footsteps to become an architect.

An offer to be the director of design at a smaller firm led Ross Barney to leave Holabird & Root. She gained valuable experience designing schools until a merger left her looking for a new job. As she describes it, she was at home with her two young boys, stripping woodwork in her Wilmette house, when an old client called to offer her a commission. So she hung out her shingle and became a one-person firm.

Unlike most start-up solo practices, Ross Barney didn’t begin by designing houses. In fact, the firm has always avoided residential commissions. She feels that it is, ironically, “more personal to do public work.”

Ross Barney soon took on a like-minded partner: Jim

Jankowski, FAIA, who was a classmate from their first year at the University of Illinois. It was 1981, in the depths of the recession, and Jankowski recalls the difficult early days when they were a “spouse-supported organization, scratching along to do whatever we could.” They took heart from a project interview at the University of Chicago when they were up against some of the city’s large, established firms. He said, “We didn’t get the job, but neither did they, so we were rejected in good company.” He stayed with the firm, which was named Ross Barney & Jankowski, for over two decades. During that time, he grew from what he describes as “two-person firm, with Brenda Answering Service,” to an



award-winning practice of over 40 employees.

From the start, they targeted institutional and governmental work, with which they both had experience. The idea of providing opportunities to minority- and women-owned businesses was fairly new at the time, and Ross Barney tenaciously pursued each of those chances. “We provided award-winning design for clients who weren’t necessarily looking for that,” he said, and in the process they became a firm known for “exceptional design on a frugal budget.”

An early turning point came with the commission for a post office for Glendale Heights. They produced a radical design for a conservative federal agency, and it was implemented because of the

level of trust that Ross Barney developed with the project manager. The colorful design won a bevy of national awards soon after its completion in 1989.

Another milestone was being chosen to design the replacement federal office building in Oklahoma City. GSA Chief Architect Ed Feiner said it gave Ross Barney “the opportunity to demonstrate many facets of her professionalism and humanism” in producing a design that was well-received by architects and critics as well as the local community.

Much of the firm’s success may be due to the truly collaborative nature of its design process. Ross Barney listens very carefully to the clients’ needs and then proposes multiple solutions. She puts it this way: “The way to

“SHE ALWAYS HAS FUN, EVEN WHEN IT’S DIFFICULT, AND AFTER SEEING HER DESIGN PROCESS, I ALWAYS WALK AWAY THINKING ‘THIS IS WHY I BECAME AN ARCHITECT.’”

— RAMONA WESTBROOK, AIA

design is to teach while you do it; the flip side is to listen while you do it.”

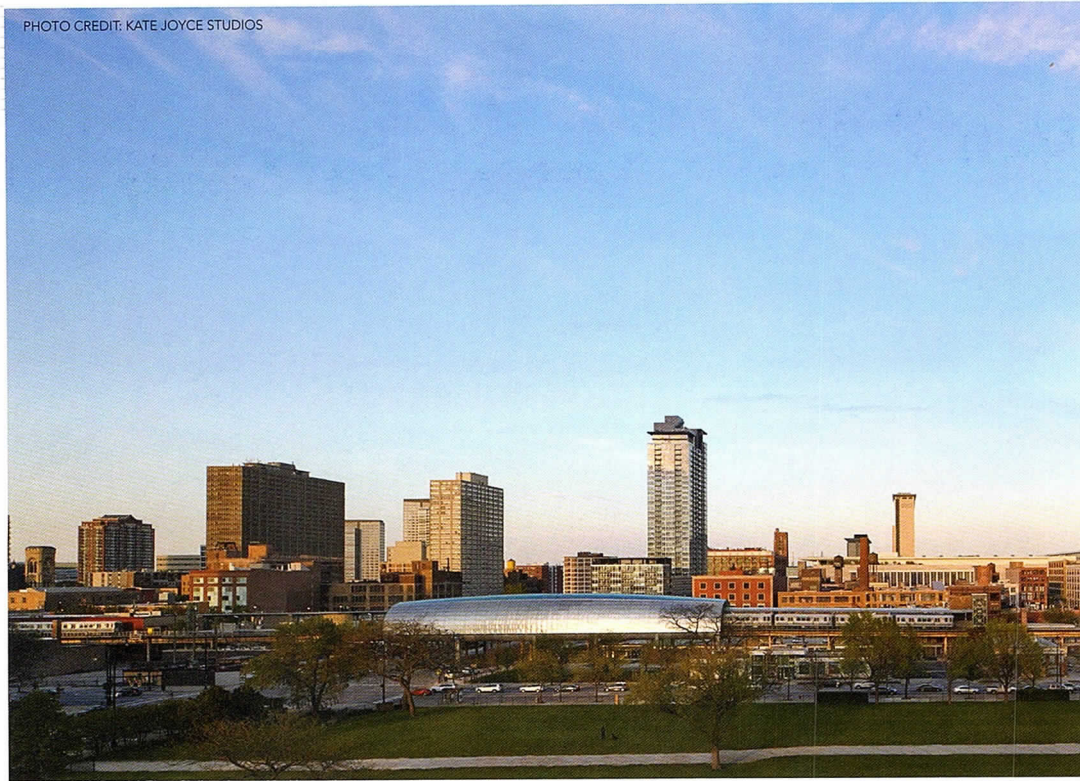
RaMona Westbrook, AIA, has seen Ross Barney interact with clients several times and finds it inspirational. “She always has fun, even when it’s difficult, and after seeing her design process, I always walk away thinking ‘This is why I became an architect.’”

Another architect inspired by Ross Barney is Patricia Saldana Natke, AIA. Saldana Natke started her own firm in 1993 after working at Ross Barney & Jankowski for several years. She lauds Ross Barney’s skills as a teacher as well as a mentor. A studio professor at IIT since 1993, Ross Barney has also been on the College of Architecture’s Board of Governors for 20 years.

Saldana Natke found the kinds of projects the firm was doing to be very rewarding, especially when she saw the ripple effect that a new school or library had on its community. “She does the toughest projects to take on; there aren’t many firms that can win design awards for public work.”

Blair Kamin cited her “ennobling of the public realm in Chicago” with designs of schools, libraries and CTA stations, as well as her co-design of the Riverwalk and her work on the framework plan for the 606. The AIA has given the firm four Institute Honor Awards, over 40 Chicago chapter awards and two COTE Top Ten awards. A variety of other

PHOTO CREDIT: KATE JOYCE STUDIOS



CTA CERMAK-MCCORMICK PLACE STATION BY ROSS BARNEY ARCHITECTS.

organizations have recognized the firm’s work in urbanism, sustainability, materials use and bringing excellent design to challenging environments.

While Ross Barney is pleased to receive the AIA Chicago Lifetime Achievement Award, she does not feel that she is at the end of her career. Saldana Natke, who is among those who put her name forward, has jokingly told her to think of it as a “three-quarters of a lifetime” achievement award. Said Ross Barney, “I’ve been privileged to be able to do something I love and that helps the city. I just hope it’s not over.” A visit to the firm’s busy office, with a variety of challenging projects on the boards, bodes well for many honors yet to come. **CA**

PHOTO CREDIT: GENIE LEMIEUX AT EVANSTON PHOTO. PHOTO COURTESY OF THE CHICAGO WOMEN IN ARCHITECTURE ARCHIVE



CAROL ROSS BARNEY WAS A FOUNDING MEMBER AND FIRST PRESIDENT OF CHICAGO WOMEN IN ARCHITECTURE. PICTURED ARE MANY OF THE LANDMARK ORGANIZATION’S EARLIEST MEMBERS, TAKEN AT THE FOUNDERS’ RECEPTION. IT WAS HELD IN JANUARY 2014, 40 YEARS (AND FOUR DAYS) AFTER THE FIRST MEETING OF A GROUP OF WOMEN THAT WOULD EVENTUALLY BECOME THE CHICAGO WOMEN IN ARCHITECTURE. FROM LEFT TO RIGHT: GERTRUDE KERBIS, FAIA; GUNDUZ DAGDALEN; CYNTHIA WEESE; FAIA; JANE JACOBSEN; NANCY ABSHIRE, AIA; CAROL ROSS BARNEY, FAIA; AND LAURA FISHER, FAIA.



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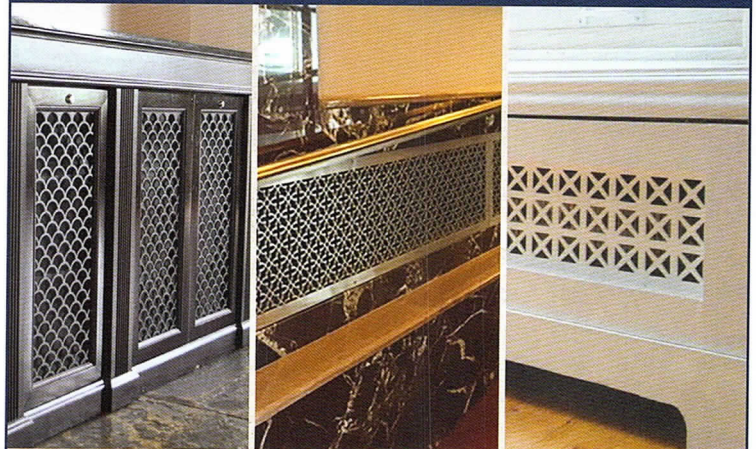
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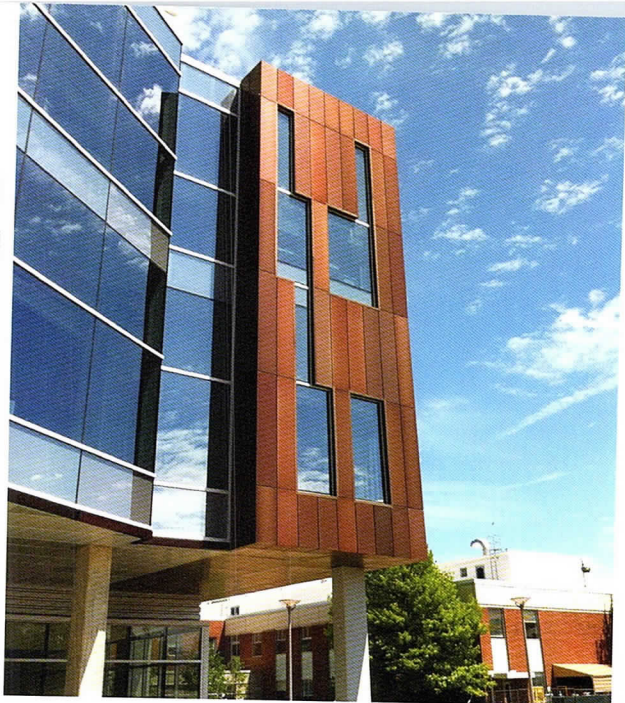
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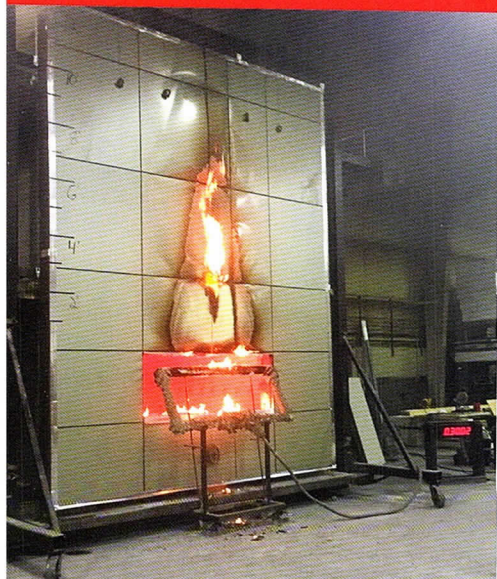
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