

NOVEMBER // DECEMBER // 2019

# CHICAGO ARCHITECT

## 2019 DESIGN EXCELLENCE AWARDS // 30



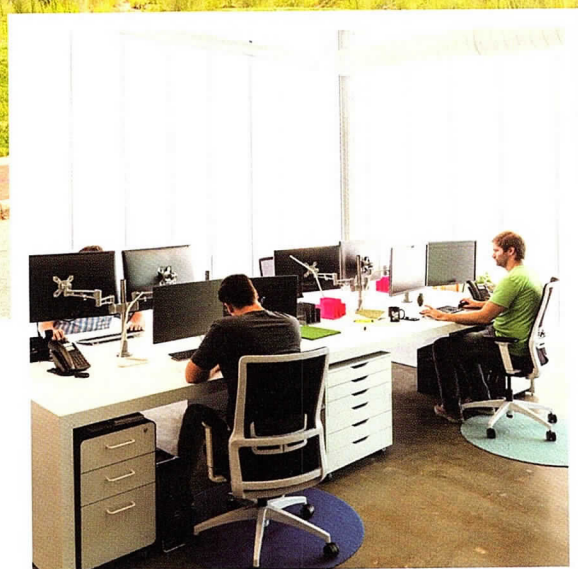
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# REFLECTING ON A YEAR OF EXCELLENCE

It is hard for me to believe, as time flies by, but we are getting ready to welcome 2020! First, I'd like to open with a reflection on the past year. 2019 has been one of the most fruitful we've seen in the profession; with cranes across Chicago, we know that the architecture community is thriving. But 2019 has also been a productive year at AIA Chicago: We have presented more than 150 programs for our members; we launched and completed the Disruptive Design competition to create new prototypes of single-family affordable housing; we've seen the growth and flourishing of the new LGBTQI+ Alliance; we celebrated our ninth annual Small Project Awards; and so much more. It has been a great year, and we are again so thrilled to celebrate our 150th anniversary at Designight.

This year's Design Excellence Awards recognizes projects for their achievements in design, but this year, many of the winners also showcase excellence in institutions. Many of the projects being honored this year are institutional projects, with clients ranging from big universities to small nonprofits. The Keller Center – Harris School of Public Policy at the University of Chicago by Farr Associates with Woodhouse Tinucci Architects is an excellent example of a thoughtful restoration project that brings light and connectivity to a campus community. The Farm on Ogden, equally impressive in its design, provides the great Lawndale community with fresh food, cooking classes, and job opportunities — a large feat for a smaller-scale footprints.

The 2019 Design Excellence Awards also recognize excellence in urban design with the Urban Design Award: each of those four winners

demonstrates how architects, landscape architects and planners are collaborating with cities to build more active and engaging outdoor spaces — and not just in the summertime. Clare Lyster's Winterwaterway is an excellent example of how architects work collaboratively. Her project creates a winter wonderland on a river barge — complete with hot chocolate and ice skating — to serve one of the nation's most impoverished communities. All of these designs are infused with equity: promoting equitable access to nature that we all deserve, and preserving our environment for generations to come.

You'll see these and many more in this issue of *Chicago Architect*. I'd also like to congratulate John Syvertsen, FAIA, on his 2019 Lifetime Achievement Award. You can read more about his passion for bringing design to Chicago's diverse communities and his commitment to an equitable and sustainable future in this month's feature article.

Before I close, I want to thank each and every one of our members for such a bright, productive year. This organization is a result of our members' strong belief in community and progress, and it has been a distinct honor of my career to have led AIA Chicago in its 150th year. I hope you all enjoyed the year as much as I have. You can look forward to your next president, April Hughes, AIA, who will lead us into 2020 with brilliance and ingenuity.

Regards,

Bob Forest, 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 its members in the world of architecture.

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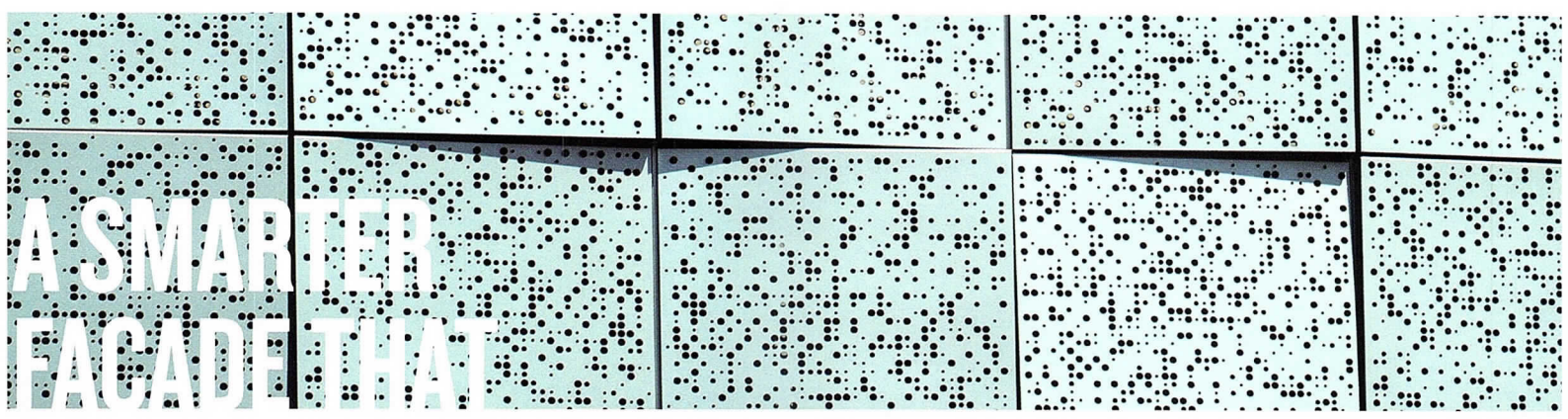
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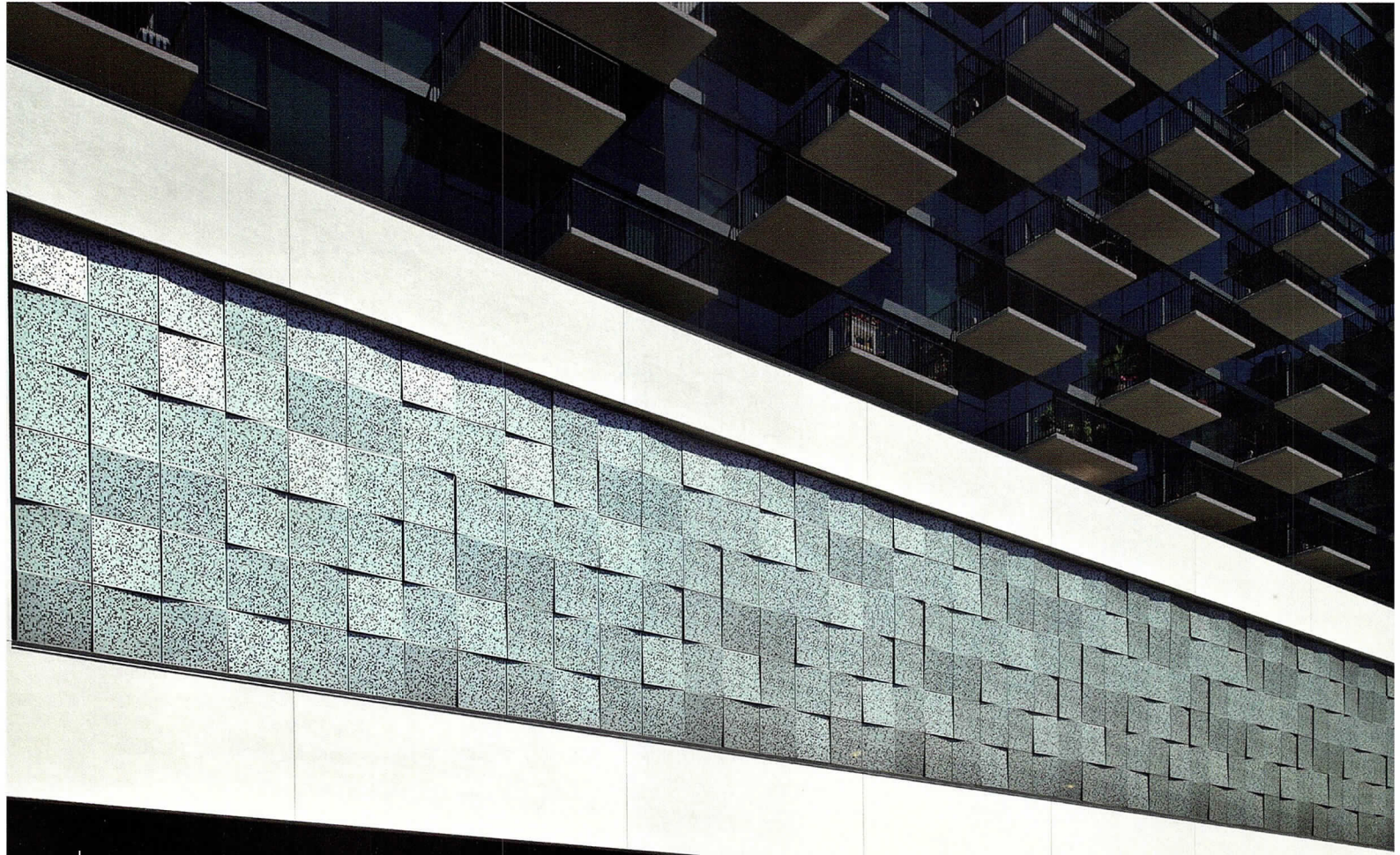


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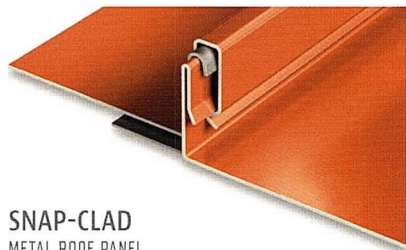
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# BE BOLD



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The town's business manager opted for Petersen's bold Copper Penny metallic finish metal roof. "It's like a flame; I'm glad they chose it. It sparkles like a diamond."

-Clarice Jones, Project Architect, Catania Engineering Associates



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PHOTO CREDIT: RAINER VIERTLBOECK

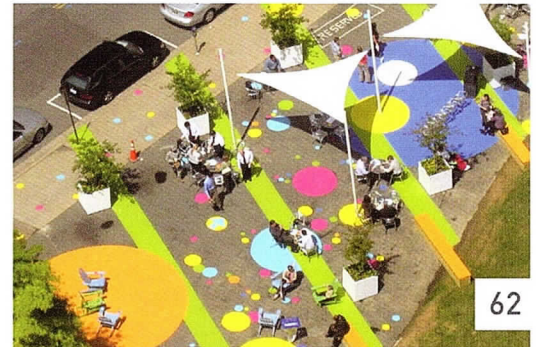


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PHOTO CREDIT: DARRIS LEE HARRIS



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COURTESY OF JOHN SYVERTSEN, FAIA, AND OPEN HAND STUDIO

### ON THE COVER

**Ed Kaplan Family Institute for Innovation and  
Tech Entrepreneurship**

by Steve Hall



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## 2019 ANNUAL MEETING & HOLIDAY PARTY

Join AIA Chicago for the Annual Meeting and Holiday Party!

Wednesday, December 3

5:30 p.m. Annual Meeting

6:15 p.m. Holiday Party

**Chicago Cultural Center Preston Bradley Hall**

This very special edition of the holiday party will close out our 150th anniversary with a bang. We'll be recognizing the 2019 Firm of the Year, Dubin Family Young Architect winner, and recipients of the 2019 President's Citations; as well as winners of the Student Awards in Architecture. Enjoy special drinks, bites, and a beaux-arts fashion tribute to our amazing city's historic architecture.



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**Susanne "Charli" Buchberger** has joined Booth Hansen as an associate principal and director of business development. **Michael Jividen, AIA**, has joined the firm as an associate architect.



**Charles T. Smith, AIA, LEED AP**, will now co-lead CannonDesign's Education Market alongside **Patricia Bou, AIA, LEED AP**.



The Howard Hughes Corporation and Riverside Investment and Development hosted a celebration of 110 North Wacker's topping out. The 55-story office tower, designed by **Goettsch Partners** and built by **Clark Construction**, will open October 2020.



David Brininstool, AIA, and Brad Lynch, the founding partners of the Chicago-based architecture firm Brininstool + Lynch, have appointed four new principals, including one strategic hire from outside the firm, two associate principals, and two new associates (from left to right): Jennifer Park, AIA, principal; Dan Martus, principal; Pablo Diaz, AIA, principal; Brad Fowler, AIA, principal; David Mulder, AIA, associate principal; Troy Carlson, AIA, associate principal; Daley Wilson, associate; and Thaddeus Zarse, Assoc. AIA, associate.



Michael Hess has joined CallisonRTKL as a vice president for the Midwest based in the Chicago office. Diane Legge, FAIA, ASLA, has moved back to CallisonRTKL's Chicago office as vice president/office director.



Bailey Edward Design, Inc., has completed Phase I of the renovations of the Illinois State Fair Coliseum.



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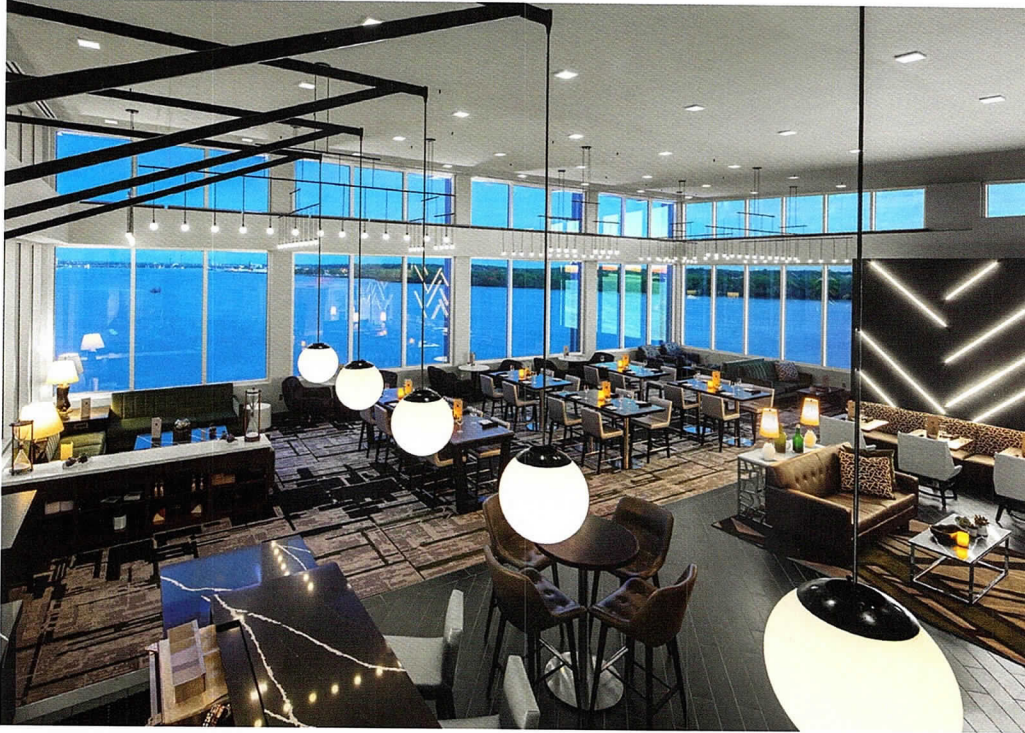
JAHN has completed 1301 Pennsylvania Avenue in Washington, D.C. Of the many sustainable features in this 300,000-square-foot office building, operable windows are provided for all offices within a stainless steel and glass façade. The building is the D.C. headquarters of Kirkland & Ellis.



Susan Hickey, AIA, has joined Bailey Edward as senior architect. Karla Smalley, AIA, has been promoted to associate principal.



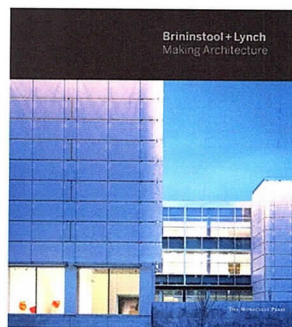
Hans Thummel, AIA, LEED AP BD+C, has joined SmithGroup's Chicago office as the Science & Technology Studio leader. Mark Wagstaff, PE, has joined SmithGroup as a senior civil engineer and waterfront engineer, as SmithGroup added waterfront engineering to its Chicago practice.



Construction has finished on the 150,000-square-foot Hyatt Place/Hyatt House East Moline/Quad Cities, designed by Legat Architects. The dual-branded hotel features The River Room, a ninth-story restaurant/lounge with panoramic views of the Mississippi River.



zpd+a is developing a new multipurpose solution center for Blue Cross Blue Shield of Illinois (BCBSIL), a division of Health Care Service Corporation (HCSC), located on the South Side of Chicago.



Brininstool + Lynch published their new monograph, *Brininstool + Lynch: Making Architecture* (Monacelli Press) in early October.



HDR has promoted **Jeff Fahs, PLA**, to director of its global site design practice, focusing on growing and diversifying the practice. **Jon Brooke, PLA**, has also joined the firm, putting his 27 years of experience to work as the Chicago office's site design principal.



**Jeremy Whitener, AIA**, has joined Perkins Eastman's Chicago studio as a senior associate and senior designer.

Western Michigan University (WMU) recently celebrated the groundbreaking of its new 165,000-square-foot student center and dining facility, designed by CannonDesign.



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The new, 119,000-square-foot Laraway School, designed by **Legat Architects**, includes age-appropriate neighborhoods for its pre-K-8 students and celebrates its Joliet, Illinois, community's limestone and agricultural heritage.



Epstein has promoted **Randy Buescher, AIA**, to director of client services. **Ed Curley, AIA, LEED AP**, has rejoined Epstein as the new director of architecture.



UrbanWorks is pleased to welcome **Kari Berg** and **Dominick Hart, AIA**, to the team. Kari joins the ranks with over 30 years of experience in architecture, interior design, and construction project management, and will be serving as a senior project manager/construction manager. Dominick comes to UrbanWorks with over 25 years of experience in architectural design, and will serve as a senior project architect. Both of them have experience in a wide range of projects and will be valuable additions to the staff.



Marc Adelman, AIA, has joined Jerry Walleck, AIA, as co-managing principal of Perkins Eastman's Chicago studio.

The Chicago Midwest Chapter of the Institute of Classical Architecture and Art (ICAA) will celebrate their seventh annual Acanthus Awards on November 23 at the Elks Club Memorial.

PHOTO CREDIT: JOSH CHO



Antunovich Associates has opened a Los Angeles office located in downtown Culver City in the historic Washington Building.



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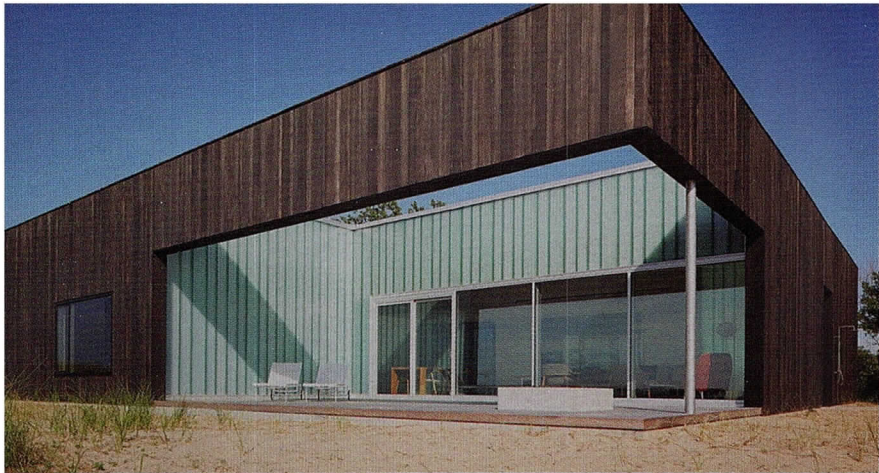
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# DISTINGUISHED BUILDING AWARDS

## Jurors



**Shalom Baranes, FAIA**  
Shalom Baranes Architects  
Washington, D.C.



**Wendy Pautz, FAIA**  
LMN Architects  
Seattle, Washington



**Kimberly Yao, AIA**  
Architecture Research Office  
New York City, New York

# DISTINGUISHED BUILDING AWARDS

## Honor Award

PHOTO CREDIT: TOM ROSSITER, FAIA



### 150 North Riverside

Goettsch Partners

Location: Chicago, Illinois

Client: Riverside Investment & Development

General Contractor: Clark Construction

Structural Engineer: Magnusson Klemencic Associates

MEP Consultant: Cosentini Associates

Landscape Architect: Wolff Landscape Architecture

Lighting Designer: One Lux Studio

Located prominently in downtown Chicago at the confluence of the three Chicago River branches and positioned close to commuter train lines, this prime office site sat undeveloped for decades. Exposed railroad tracks on the west side and a city-required riverwalk on the east left an area on which to build that was considered impossibly narrow. Ultimately, an unconventional approach was required to unlock the site's potential.

Utilizing a core-supported structure with a small footprint at grade and a bridged podium over the tracks, the design resolves the site challenges and provides a 54-story office tower with efficient, column-free floors. "I really like how they addressed their structural limitations — it's creative," said one juror.

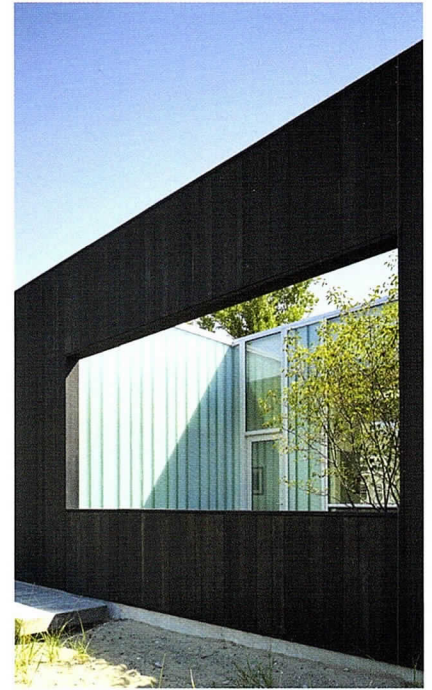
Tenants and visitors enter a dramatic, 90-foot-high lobby enclosed by a glass-fin wall hung from the structure above. The lobby features a 150-foot-long curved multimedia wall that showcases the work of digital artists across 89 LED blades. The site-specific installation provides a focal point while also addressing the transition between the opaque wall over the parking deck and the glass-fin wall above.

The condensed base allows the majority of the 2-acre site — more than 75 percent — to become a landscaped public park, plaza and riverwalk — an element that impressed jurors. "It engages the ground nicely and public spaces look inviting. They intentionally made the private and public barrier thin," commented a juror. On the exterior, vertical mullions take cues from the river and undulate along the building's wide east and west façades. The narrow north and south faces are divided into three vertical planes that accentuate the slenderness of the tower.



PHOTO CREDIT: NICK ULIVIERI PHOTOGRAPHY

ALL PHOTOS BY STEVE HALL



### Courtyard House

John Ronan Architects

Location: St. Joseph, Michigan

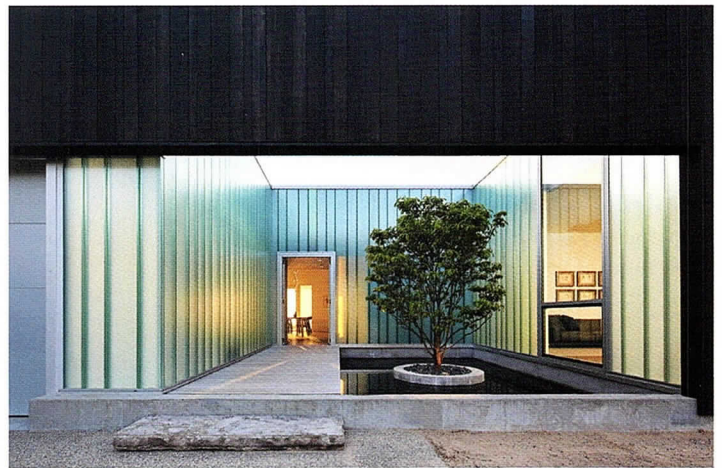
General Contractor: Michael Wood

Structural Engineer: Goodfriend Magruder Structure LLC

MEP Engineer: dbHMS

“Simplicity, clarity and materiality” are three words one juror used to describe this single-family residence on Lake Michigan. Situated with a street on one side and beach on the other, the residence is organized around four open-air outdoor rooms in dialogue with the home’s interior spaces. The house is square in plan; voids subtracted from its volume form exterior courtyards that are lined with cast glass to bring in daylight. These courtyards are associated with daily activities and their location and arrangement are informed by use and time of occupation.

On the east is the entry courtyard; visitors cross a bridge spanning over a reflecting pool to access the entry; a single ornamental tree provides seasonal interest and shade. The house interior is organized in horizontal bands, the widest of which is the living/dining/kitchen space. Adjacent to the kitchen is the dining courtyard, which receives early morning sun and provides shade in the late afternoon. West of the living room is a deck oriented to the lake with an outdoor fireplace and views of the nearby lighthouse. The south courtyard serves as a beach entrance with outdoor shower.



“The building is excellent in its setting,” said another juror, “as it takes advantage of every wonderfully tactile element in its environment.”

Materiality is informed by the natural environment of the home’s lakefront site. Wood siding, charred black for bug and rot resistance, references beach bonfires common to the locale. Sand-blasted glass references the beach; ground and polished concrete floors are made from stone aggregate made round by the lake. Over time, sand hurled at the home by the wind will interact with the materials to further integrate them into the site.

# DISTINGUISHED BUILDING AWARDS

## Honor Award



### Ed Kaplan Family Institute for Innovation and Tech Entrepreneurship

John Ronan Architects

Location: Chicago, Illinois

Client: Illinois Institute of Technology (IIT)

General Contractor: Power Construction Company

Structural Engineer: Werner Sobek Stuttgart

MEP Engineer: dbHMS

Civil Engineer: Terra Engineering

Landscape Architect: Terry Guen Design Associates

Lighting Designer: Charter Sills

Security Consultant: Jensen Hughes

Programming Consultant: Shepley Bulfinch

ETFE Subcontractor: Vector Foiltec



The Ed Kaplan Family Institute for Innovation and Tech Entrepreneurship at the Illinois Institute of Technology is devoted to fostering collaboration, innovation and entrepreneurship between IIT's students, faculty, alumni and partners. It hosts a variety of collaboration spaces for the university's project-based experiences.

The horizontal, open and light-filled building is designed to encourage encounters between students and faculty across disciplines. Located in the heart of IIT's historic Mies Van Der Rohe campus, the building draws students and faculty in from all directions. Conceived as a hybrid of campus space and building, the design is organized around two open-air courtyards through which visitors enter the building, and which serve as collision nodes for chance meetings and information exchange across departments. These two-story glazed courtyards bring natural light deep into the floor plate, creating a spacious, airy

and light-filled interior and a continuous connection with nature.

Circulation inside the building is indirect and dispersed, designed to promote collaboration and interaction. Large floor plates allow visual connection to multiple spaces at one time to foster the feeling of a single collaborative community of users. "The strength in this project is in its visual restraint," said one juror. "In its appearance it's simple but has a complexity of experience — entrances, courtyards and social spaces."

The design of the Innovation Center is forward-thinking in its approach to sustainability. The second floor of the building, which cantilevers over the ground floor to provide sun shading, is enclosed in a dynamic façade of ETFE foil cushions, which can vary the amount of solar energy entering the building through sophisticated pneumatics. The ETFE foil is 1 percent the weight of glass and gives the building a light, cloud-like appearance.



Architect: Jon Ronan Architects  
Image: Steve Hall, Hall-Merrett

## WORLD CLASS DESIGN MEETS SUPERIOR PROPERTIES

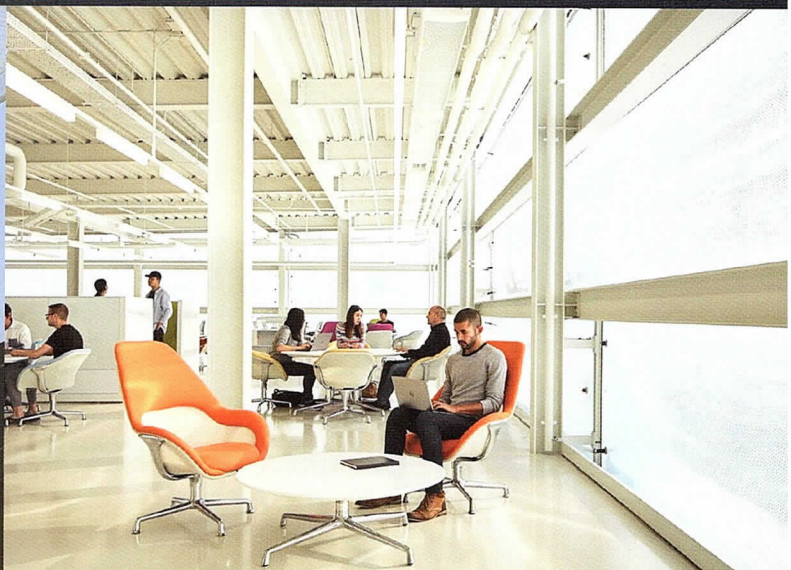
The unique 15,920 square foot Texlon® ETFE façade wraps around the entire second floor exterior of the Ed Kaplan Family Institute for Innovation and Tech Entrepreneurship building. It is made from four layers of ETFE, forming 57 cushions. Along with the uniqueness of the customized print pattern, this project also showcases a special corner transition of ETFE on an exterior façade, specifically designed for this building.

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Image: Matthew Dumich



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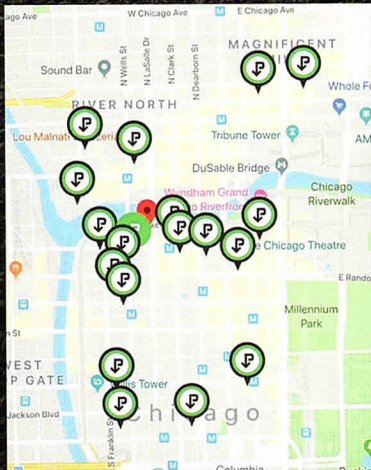
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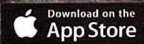


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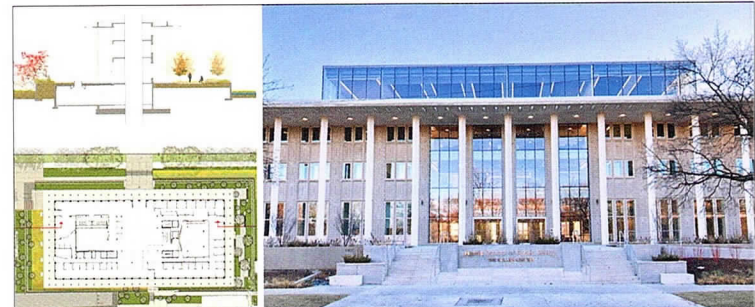


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### Keller Center – Harris School of Public Policy

Farr Associates + Woodhouse Tinucci Architects

Location: Chicago, Illinois

Lead Architect, Lead Designer: Farr Associates

Collaborating Architect/Interior Designer:

Woodhouse Tinucci Architects

Client: University of Chicago, Harris School of Public Policy

General Contractor: Mortenson Construction

Structural Engineer: Stearn Joglekar Ltd.

Lighting Designer: Anne Kustner Lighting Design, Ltd

Landscape Architect: Site Design Group, Ltd.

Civil Engineer: Terra Engineering, Ltd

MEP Engineer: dbHMS Engineering

The Keller Center – Harris School of Public Policy sought preservation and restoration of the historic 1964 Edward Durrell Stone building on the University of Chicago campus. The transformational design integrates policy-inspired solutions to better connect with the community, place policy on display and serve as an exemplar in sustainable design on target for LEED Platinum and Living Building Challenge, Petal certifications.

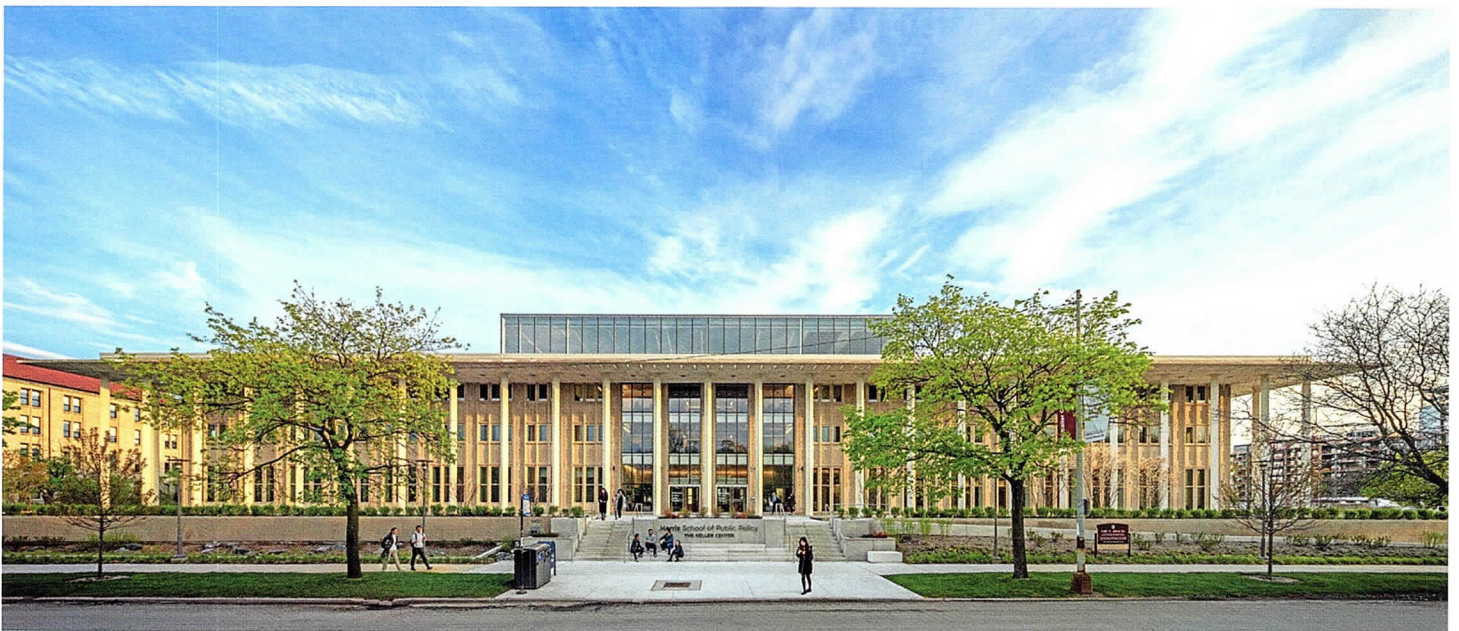
The decorative limestone-clad, 60s-era building with a 5-foot-tall imposing plinth was in need of full restoration and social repair to the adjacent neighborhood, which it turned its back to. New public paths erode the plinth, inviting passage on all sides. Encircling rain gardens soften the concrete

ALL PHOTOS BY TOM ROSSITER, FAIA



structure with sculptures and seating. Patterned bird-safe glass wraps the rooftop addition and opens the façade, inviting passage through the building to the public forum, where policy is on display. “The project really transforms the sense of entry and opened itself up to the community,” said one juror.

The expansive concrete structure had restrictive floor heights and offered little connection to the exterior. Extensive daylight analysis was performed to bring light through the four-story atrium that was carved into the building, while respecting interior decorative columns. Multiple items were salvaged and reused, most notably, pendants from the original building create a canopy over the communal seating where adjacent reclaimed chalkboards provide local artists with a canvas. A monumental stair promotes active design guidelines and extends the warmth of the forum up through the atrium with reclaimed ash trees, which were harvested from downed Chicago Park District trees and milled by local residents of the Woodlawn neighborhood. Said a juror, “They turned the interiors into a three-dimensional environment.”



# DISTINGUISHED BUILDING AWARDS

## Citation of Merit

PHOTO CREDIT: RAINER VIERTLBOECK



### 50 WEST

#### JAHN

**Location:** New York City, New York

**Client:** Time Equities Inc.

**Architect of Record:** SLCE Architects

**Interior Design:** Thomas Juul-Hansen

**Structural Engineer:** DeSimone Consulting Engineers

**MEP Engineer:** I.M. Robbins, P.C.

**General Contractor:** Hunter Roberts Construction Group

50 West is a 735-foot-tall residential tower with 191 condominiums located in lower Manhattan. At its base, the tower slopes inward to form a public plaza that leads to a new bridge spanning West Street. The curved glass façade intrigued jurors; one noted, “It sits comfortably within its context, adding a softness as a contrast to its surroundings.”

The tower’s shaft houses three to four apartments per floor, and in the lower tier, the apartments have two-story living rooms, bringing more interest and transparency to the façade. The main amenity floor is on level five and has a film screening room, lounge, library, game room and conference facility. The health club is located directly below on level four, and a three-lane, 20-yard swimming pool has been built in the lower level.

“How the tower hits the ground is fascinating; it’s more elegant than most,” commented one juror. The cor-ten structural components are left open to view, creating a pleasing contrast to the highly polished concrete floor throughout the house. The grid of cor-ten beams overhead defines the ceiling inside and flows beyond the glass enclosure to define outdoor rooms in the courtyard, blurring the distinction between inside and out. “I like the material choice here,” one juror commented. “It’s innovative but also looks good in the surrounding landscape.”

### Chicago Center for Arts and Technology (ChiCAT)

**Landon Bone Baker Architects**

**Location:** Chicago, Illinois

**Client:** Chicago Center for Arts and Technology

**General Contractor:** Bulley & Andrews

**Landscape Architect:** McKay Landscape Architects

**Structural Engineer:** Carsello Engineering

**MEP Engineer:** dbHMS

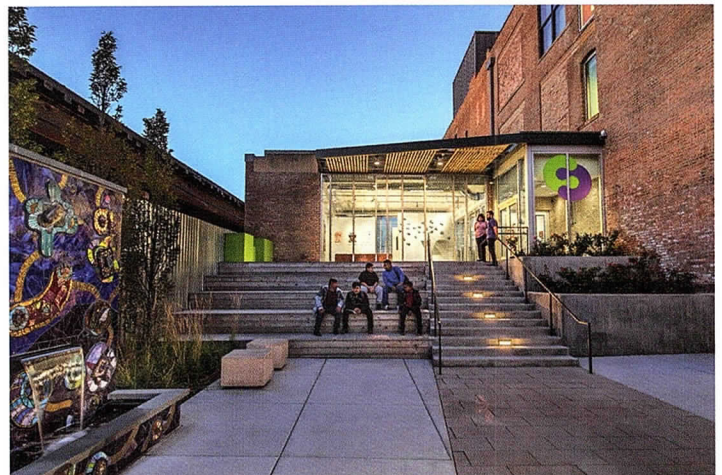
**Civil Engineer:** Prism Engineering

**Acoustical Engineer/Designer:** Shiner + Associates

Chicago Center for Arts and Technology (ChiCAT) is a state-of-the-art community center located in the Illinois Medical District (IMD) committed to high-end arts and technology afterschool programs and sector-driven vocational training in the health and manufacturing sectors for marginalized residents in Chicago’s near west side.

As part of the IMD anchor institutional network, ChiCAT is designed to be a welcoming and attractive hub and gathering space for the community. Courtyards, terraces, and multi-purpose spaces support a range of activity, with new high-tech amenities incorporated into existing industrial features. The former loading dock now serves as the art gallery and main entrance for ChiCAT — the raised and art-

PHOTO CREDIT: MARK BALLOGG, BALLOGGPHOTO.COM



filled space illuminates the activity from within and is seen by pedestrians from the north and east and passengers of the adjacent CTA Pink Line. The adaptive reuse project also utilizes the urban character of the site to support larger neighborhood development goals. “I love the outdoor spaces; the way they organized the site just feels good,” said one juror.

## Citation of Merit

### 1900 Reston Metro Plaza

JAHN

Location: Reston, Virginia

Client: Comstock Companies

Structural Engineer: Thornton Tomasetti

MEP Consultant: GHT Limited

Lighting Consultant: Randy Burkett Lighting Design

General Contractor: James G. Davis Construction Corporation

As a suburban expressway office project, often viewed at 60 mph, 1900 Reston Station becomes a sign distinguishing itself from other developments within the suburban context. At the same time, on a different scale the building must be approachable to pedestrians and relate to the larger Reston Station development.

The building's form slopes outward toward the expressway at the south and toward Reston Station Boulevard to the north. The building's north face is cut away, forming a covered plaza while marking the entrance to Reston Station. The exposed diagonal concrete structure is simple and straightforward, reinforcing the building's geometry. With high sun-angles in the summer, the south-facing sloped façade becomes self-shading, improving the overall performance of the façade by reducing the solar load. "There's something fresh about it; it stands out without screaming for attention," said one juror.

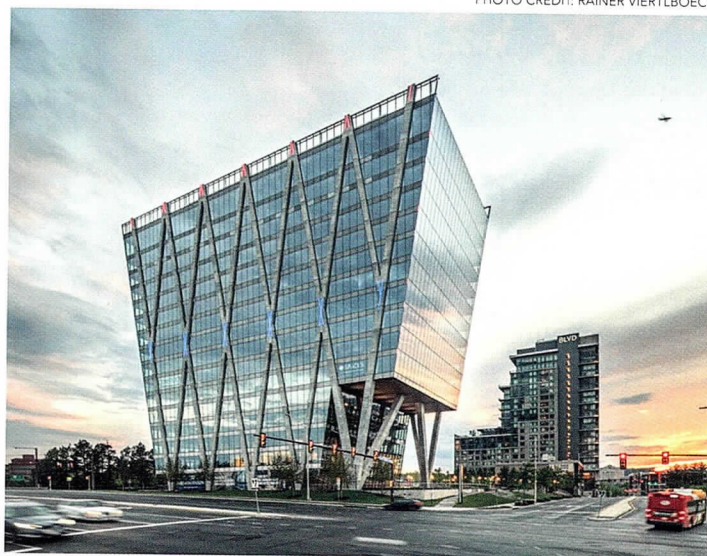


PHOTO CREDIT: RAINER VIERTLBOECK



PHOTO CREDIT: MARK HERBOTH, MARK HERBOTH PHOTOGRAPHY LLC

### UC Gardner Neuroscience Institute

Perkins and Will

Location: Cincinnati, Ohio

Client: UC Health

General Contractor: Messer Construction

MEP Engineer: HEAPY

Structural Engineer: Shell + Meyer Associates

Civil Engineer: The Kleingers Group

Exterior Façade Lighting: Schuler Shook

With the need to consolidate and expand neuroscience services and improve the patient experience, UC Health embarked on providing a state-of-the-art outpatient facility that provides innovative care to neurological patients. The Gardner Neuroscience Institute brings together 125 faculty from 15 Centers of Excellence into a new home for neurological care, education and research.

The facility's exterior is made of a specialized polyester fiber mesh that controls light and heat and prevents glare while allowing natural light to enter the interior. This is critical for many neurological patients, as glare can be visually disorienting. Wrapping the east, west and south sides of the building, the angular, pleated, polyester planes are 10 feet wide and three stories tall. "The façade is beautiful and glows gently in the dark," commented a juror. As a patient-centered facility, each component of the design was developed with patient, family and caregiver input. The design accommodates the needs of patients with susceptibility to nausea, dizziness, fatigue or movement disorders.

# DISTINGUISHED BUILDING AWARDS

## Citation of Merit

### 2016 West Rice

Vladimir Radutny Architects

Location: Chicago, Illinois

Client: Ranquist & Spartan Development Groups

General Contractor: MC Construction Group

Structural Engineer: SP Engineers

Located in the heart of Chicago's Ukrainian Village, the 2016 West Rice residences are comprised of four uniquely configured duplexes with four single-story units stacked above. This eight-unit residential typology is a design response to our client's requirement to maximize the site's buildable area.

The building is organized as a small community of individual dwelling units wrapped in one contiguous skin. Unlike a single-family home, each residence is designed with at least three distinct orientations and abundance of outdoor space, maximizing daylight and airflow. The outward appearance is a direct result of strategic interior planning, with two large cubic voids defining large terraces at the second floor — an element that jurors appreciated. "The proportions are wonderful but also show restraint," one juror commented. Individual, large window openings in the building's corrugated metal skin appear more as perforations, perceptively reducing the building scale among its fellow neighbors. Jurors particularly liked the façade, calling it "elegant." The exterior cladding produces a dynamic play of light and shadow across the façades, highlighting atmospheric changes brought forth by the seasons and throughout the day.

PHOTO CREDIT: JC BUCK

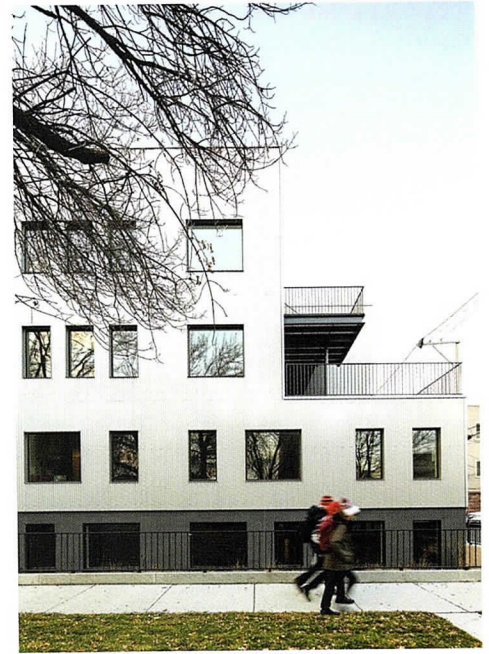


PHOTO CREDIT: KENDALL MCCAUGHERTY, HALL+MERRICK PHOTOGRAPHERS

### McDonald's Chicago Flagship

Architect and Landscape Architect: Ross Barney Architects

Location: Chicago, Illinois

Client: McDonald's Corporation

General Contractor: Walter Daniels Construction

Interior Designer/Ray Concept: Landini Associates

Structural Engineer: Goodfriend Magruder Structure

Green Wall and Green Roof Design: Omni Ecosystems

MEP Engineer: WCW Engineers

Electrical Engineer: Dickerson Electrical Engineers

Lighting Designer: Schuler Shook

PV Solar Pergola Design: Day and Night Solar

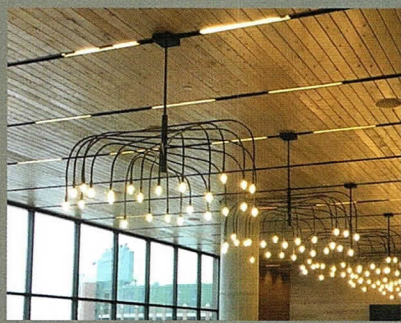
Civil Engineer: Watermark Engineering

Surveyor: Compass Surveying



How do you embody an iconic global brand architecturally? McDonald's Chicago flagship radically deviates from a typical prototype restaurant. The site has been occupied since 1983 by two iterations of the iconic "Rock n' Roll" McDonald's that emphasized the drive-thru. Ross Barney Architects' design encourages gathering to eat as a design feature. Said one juror, "It creates a nice public realm in an inviting institutional public space."

Beneath a large solar pergola, indoor dining areas within a pure glass box connect to outdoor shared plazas and park spaces. The previous restaurant's kitchen and basement are rehabbed and contained in a second box clad in concrete panels. In the dining room, the Cross Laminated Timber (CLT) and Glulam beam structure stand against a backdrop of white birch trees planted in the hanging atrium and hanging "plant tapestries." Jurors called the project "a big move for a company all about branding."



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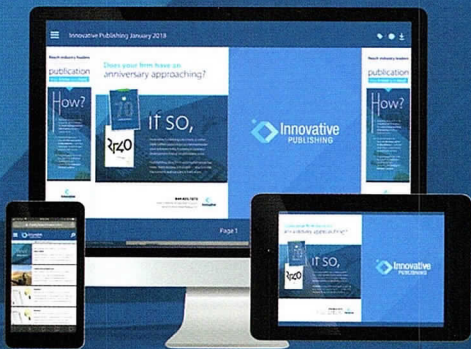
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# DISTINGUISHED BUILDING AWARDS

## Citation of Merit

### University of Chicago: Albert A. Michelson Center for Physics

Perkins Eastman

Location: Chicago, Illinois

Client: University of Chicago

General Contractor: Berglund Construction

MEP Engineer: dbHMS

Structural Engineer: Thornton Tomasetti

Civil Engineer: TERRA Engineering Ltd.

Acoustical Engineer/Designer: Threshold Acoustics

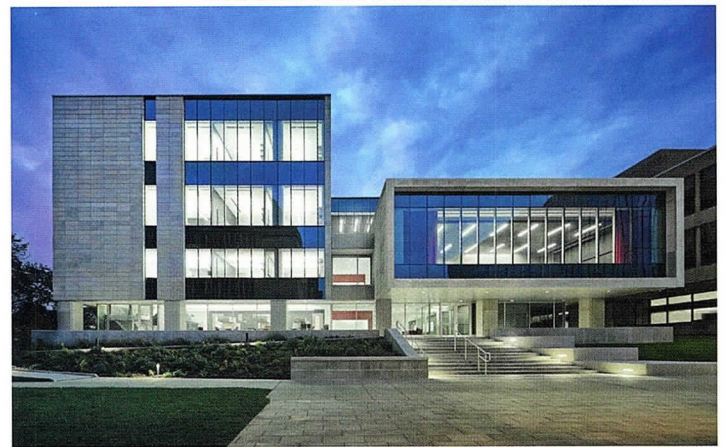
Specifications Consultant: ArchiTech Consulting

Cost Estimator: CCS

Code Consultant: AON

The Physics Research Center is an expansion and modernization of a midcentury building. The original structure could not accommodate programmatic needs; the architectural response, which included a two-story expansion, comprehensive gut renovation and a completely new enclosure, extends the life of the monolithic building.

By locating light-sensitive labs in the building's basement and interior, maximizing the day-lighting perimeter on both existing and new floors, and integrating solar-shading devices into the building's overall expression, the



design addressed key challenges of the existing structure. A communicating stair anchors collaboration nodes, flexible experimental labs, and workspaces and connects key social spaces, including a double-height lunch commons and outdoor terrace. A cantilevered volume provides a signature outward expression for the future of physics research. "The composition of the volumes feels very elegant. They didn't add many pieces to it, but it completely changes the building," said one juror.

### Ravine House

Wheeler Kearns Architects

Location: Highland Park, Illinois

General Contractor: Goldberg General Contracting, Inc.

Structural Engineer: Enspect Engineering

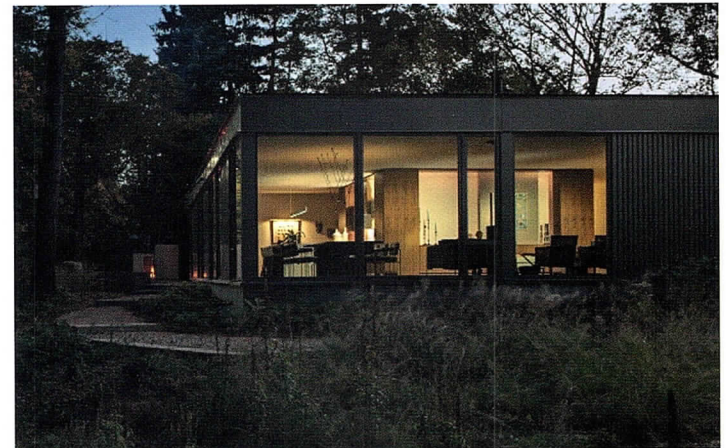
Landscape Architect: Kettelkamp & Kettelkamp Landscape Architecture

Civil Engineer: Daniel Creaney Company

Lighting Designer: Lux Populi

The project is a synthesis of a couple's past and future, interests and passions. The house is conceptualized as a single, dark, rectangular volume. One corner, the garage, is broken off to create an entry courtyard. The house and garage are intentionally pulled apart to infuse a bit of the wild into daily routines. While the exterior volume is wrapped in black, square-edged, vertical metal siding, the courtyard is lined with a vertical rain screen of American Black Locust. Local stones, clustered plantings and swaying birch flow through this courtyard: in essence, nature wins. A singular, smooth column of Black Locust supports the low entry canopy. Positioned "just so," it begs to be touched as one walks past.

Within, the heart of the home is a central volume of American Walnut. All rooms feed off this hub and are drawn to it, revolving around the warmth of

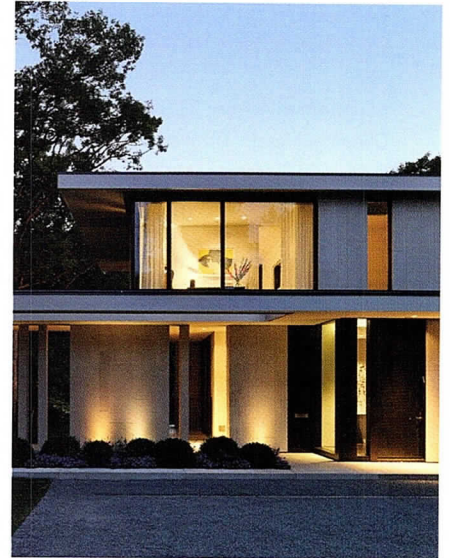
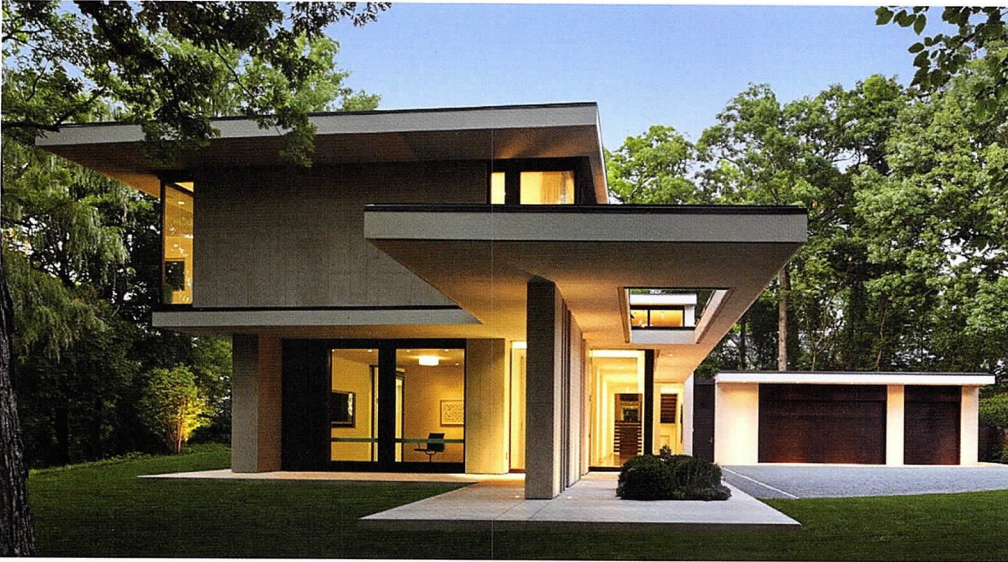


the material. Here, the couple walk on continuous white oak floors. Sitting comfortably in the living room or standing casually by the kitchen island, the view drifts out through large windows to rest on the cadence of the seasons, color spreading through the autumn leaves or dappled light on fresh snow. From the painting/spinning studio, the couple views past the courtyard birches rising through crushed stone to the raised beds of a vegetable garden that they built themselves.

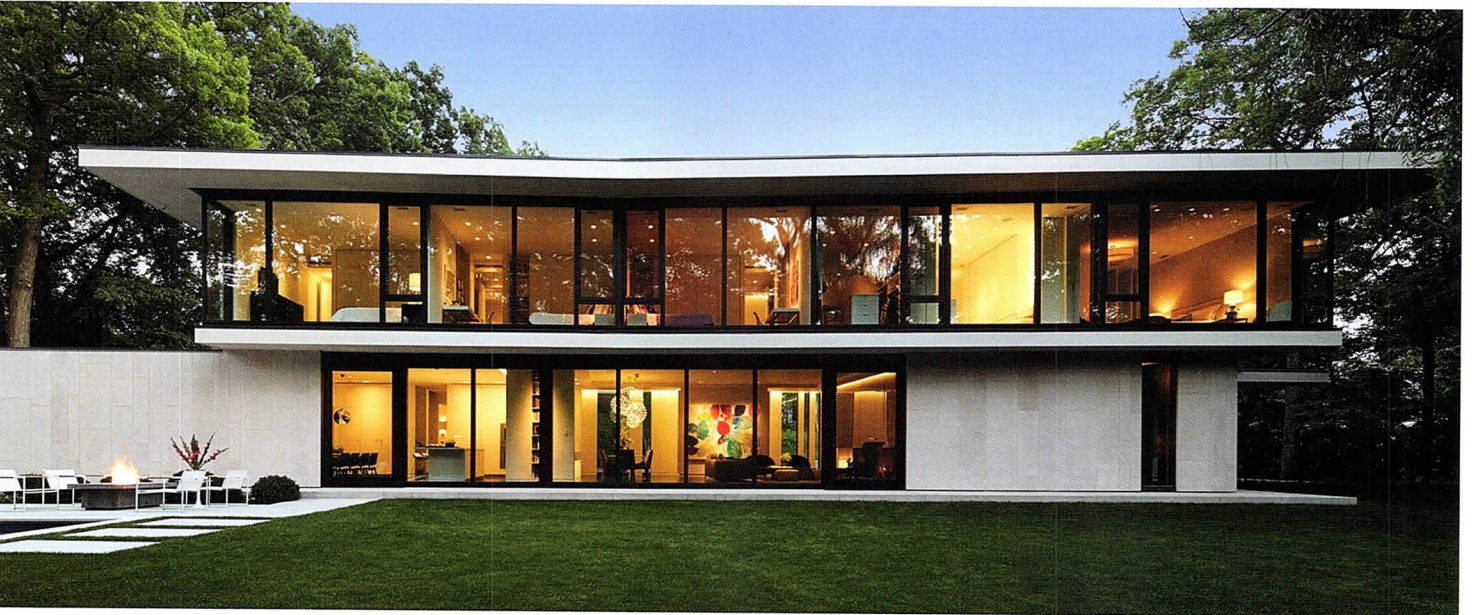


GOLDBERG GENERAL CONTRACTING, INC.

Photography: Steve Hall © Hall + Merrick



Architect: Robbins Architecture Inc.



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# DISTINGUISHED BUILDING AWARDS

## Special Recognition

### SPECIAL RECOGNITION FOR USER EXPERIENCE IN URBAN INFRASTRUCTURE

#### 95th/Dan Ryan CTA Terminal Station

EXP

Location: Chicago, Illinois

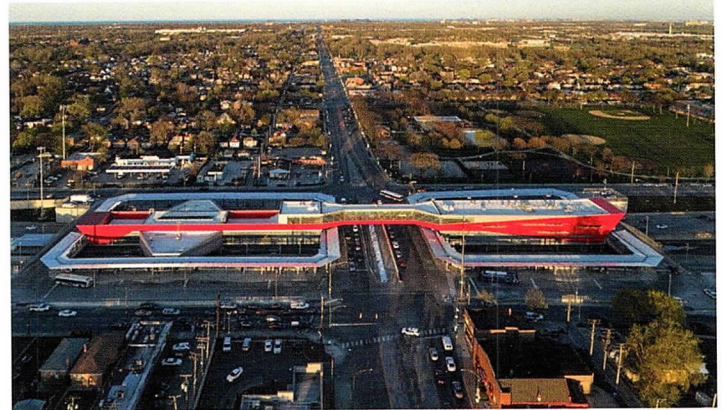
Client: Chicago Transit Authority

General Contractor: F.H. Paschen

Located between the north and southbound lanes of the Dan Ryan Expressway, the 95th Street multi-modal Terminal Station reconnects South Side communities to opportunities throughout Chicago. Scope included renovation/expansion of the existing North Terminal, construction of a new South Terminal, reconstruction of bus bridges and various street-level improvements.

The station influences its context beyond its primary use as transportation infrastructure to become “cultural infrastructure,” with ambitions of serving as public sculpture that animates and enlivens at many scales: at the city scale as an iconic gateway; at the neighborhood scale with the view from blocks away connecting east and west; and at the pedestrian scale as an open and inviting neighborhood station. Said one juror, “There’s a formal clarity about transit in this project; it makes the experience of traveling through the station much better.”

PHOTO CREDIT: JAMES STEINKAMP PHOTOGRAPHY



### SPECIAL RECOGNITION FOR COMMUNITY-FOCUSED FOOD PRODUCTION

#### Farm on Ogden

Booth Hansen

Location: Chicago, Illinois

Client: Lawndale Christian Health Center and Chicago Botanic Garden, Windy City Harvest

General Contractor: Cazim Construction Corporation

Structural Engineer: Forefront Structural Engineers

MEP Engineer: Ramm Associates

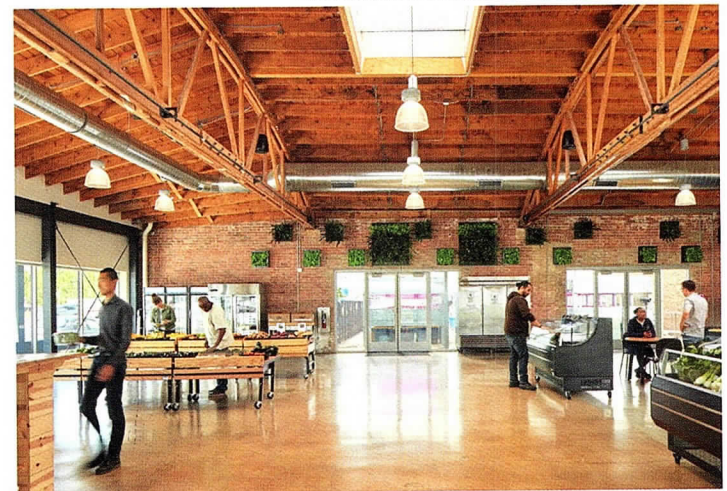
Landscape Architect: Wolff Landscape Architecture

Civil Engineer: Eriksson Engineering Associates Ltd

Greenhouse Consultant: Rimol Greenhouse Systems

Located in Chicago’s North Lawndale neighborhood, the Farm on Ogden is a joint project of the Chicago Botanic Garden’s Windy City Harvest and Lawndale Christian Health Center. The renovation of a bowstring truss building respects the neighborhood’s history while providing space for an indoor market, classrooms, commercial and teaching kitchens and offices. Inside this multi-use space, glass doors open to the new greenhouses. These greenhouses feature aquaponics and hydroponics systems, allowing seasonal vegetables and tilapia to be harvested year-round,

PHOTO CREDIT: STEVE HALL © HALL + MERRICK PHOTOGRAPHERS



expanding upon existing youth garden programming. Out front, the entry plaza creates an exterior public gathering space for employees and farmers markets.

“The project introduces a new building type into an urban setting,” said one juror. “It’s compelling: it highlights different forms of urban agriculture, all near to a rail line.”



**SPECIAL RECOGNITION FOR SUSTAINABLE URBAN INFILL IN AFFORDABLE HOUSING**

**Tierra Linda Affordable Housing Featuring Passive House 6-Flat**

Landon Bone Baker Architects

Location: Chicago, Illinois

Client: Latin United Community Housing Association (LUCHA)

General Contractor: Linn-Mathes, Inc.

MEP Engineer: RTM Engineering Consultants

Civil Engineer: Eriksson Engineering Associates

Structural Engineer: Virgilio & Associates

Landscape Architect: McKay Landscape Architects

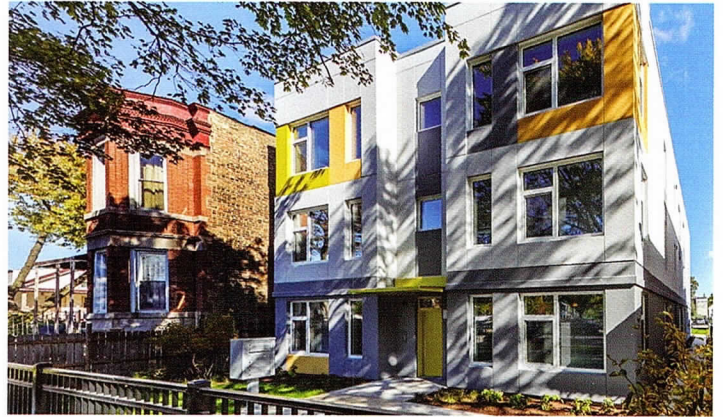
Energy Consultant: Eco Achievers

Passive House Consultant/Certifier: Passive House Institute US

Building Permit Consultant: Building Permits Inc.

The Tierra Linda housing project contains the first multi-family Passive House residence constructed in Chicago. Being a part of an affordable housing development in the rapidly gentrifying neighborhoods of Humboldt Park and Logan Square, the completion of this project demonstrates a respect for the health and well-being of all people, regardless of income, ethnicity, or status.

PHOTO CREDIT: MARK BALLOGG, BALLOGPHOTO.COM



Beginning in 2011, the Tierra Linda project was conceived and designed by the joint effort of the development team with the architects, maintenance staff, tenants and neighbors. Each of the Tierra Linda homes is scaled to fit into the existing fabric; the buildings are identifiable due to their vibrant colors, which reinforce the existing neighborhood identity. The collaborative process uncovered and introduced the benefits of green housing and formed the vision for the project, reinforcing the core theme of healthy living and wellness.

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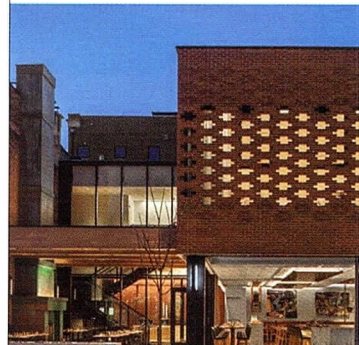


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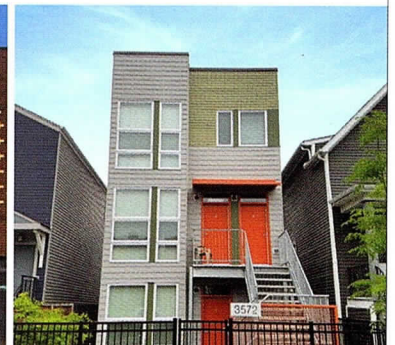
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# INTERIOR

# ARCHITECTURE

# AWARDS

## Jurors



**Anne Marie Duvall  
Decker, FAIA**  
Duvall Decker Architects  
Jackson, Mississippi



**Simon Jacobsen, Assoc. AIA**  
Jacobsen Architecture  
Washington, DC



**Mary Johnston, FAIA**  
Johnston Architects  
Seattle, Washington

# INTERIOR ARCHITECTURE AWARDS

## Honor Award

### Keller Center – Harris School of Public Policy

Farr Associates + Woodhouse Tinucci Architects

Location: Chicago, Illinois

Lead Architect, Lead Designer: Farr Associates

Collaborating Architect/Interior Designer: Woodhouse Tinucci Architects

Client: University of Chicago, Harris School of Public Policy

General Contractor: Mortenson Construction

Lighting Designer: Anne Kustner Lighting Design, Ltd.

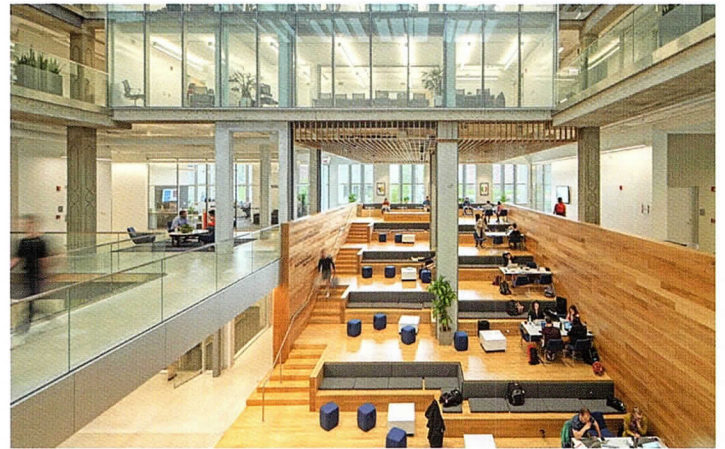
Structural Engineer: Stearn Joglekar Ltd.

MEP Engineer: dbHMS Engineering

The Keller Center – Harris School of Public Policy sought preservation and restoration of the historic 1964 Edward Durrell Stone building on the University of Chicago's south campus. The transformational design integrates policy-inspired solutions to better connect with the community, place policy on display and serve as an exemplar in sustainable design on target for LEED Platinum and Living Building Challenge, Petal certifications.

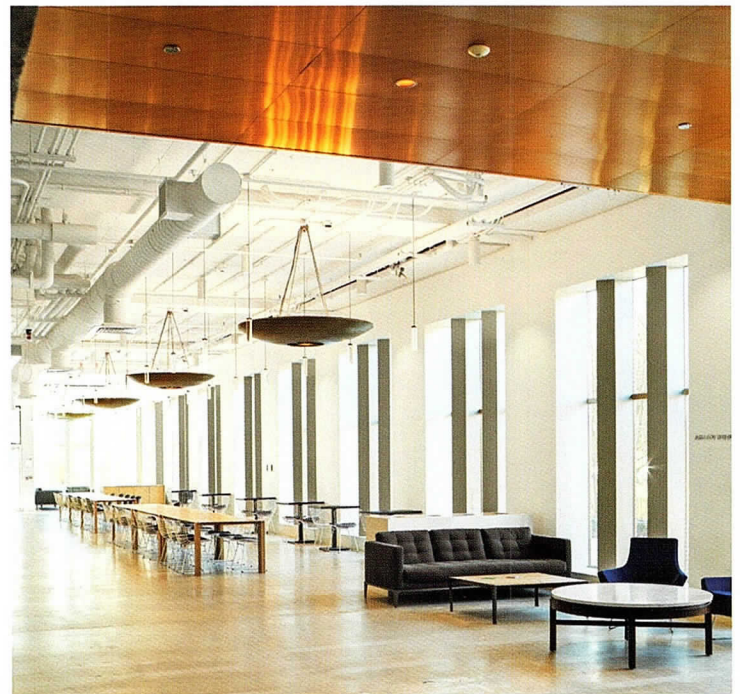
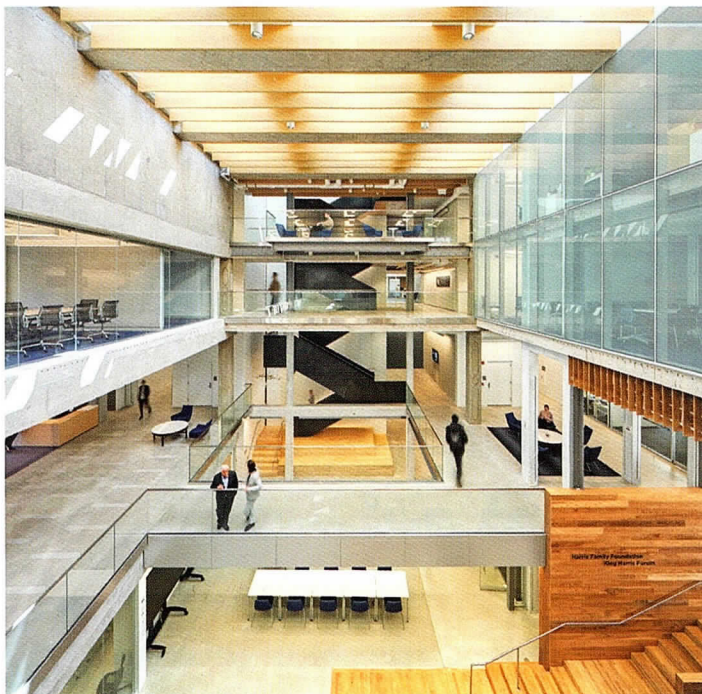
The expansive concrete structure had restrictive floor heights and offered little connection to the exterior. A four-story atrium was carved into the building to bring natural light to the basement level. Multiple items from the original building were salvaged and reused, most notably, the bronze pendants create a canopy over the communal seating where adjacent reclaimed chalkboards provide local artists with a canvas. A monumental stair — which jurors called “the best stair” — promotes active design guidelines and extends the warmth of the forum up through the atrium. The stair and forum utilize

PHOTO CREDIT: TOM ROSSITER, FAIA



reclaimed wood harvested from downed Chicago Park District ash trees, which were milled by local residents.

All floors feature an adaptable gender-neutral restroom design to preemptively respond to future changing building codes. Universal design creates an inclusive environment at all spaces with custom-designed millwork and furniture elements. Natural materials of steel, copper, stone and wood are celebrated throughout, providing warmth to the white-washed concrete structure. Every material used was analyzed down to 100 parts per million and resulted in manufacturers changing their material ingredients that will affect all future projects on a national scale to provide healthier materials. “They’re really walking the walk with the living building challenge,” said one juror.



ALL PHOTOS BY MARK BALLOGG, BALLOGG PHOTOGRAPHY



### Park Plaza Synagogue

Epstein

Principal Designer: Andrew Metter, FAIA

Location: Chicago, Illinois

Client: Park Plaza Senior Living

General Contractor: Helios and G.A Johnson

The challenge was to provide a new synagogue worship space and socializing area for an existing 200-unit Jewish Senior Living Facility. Amenities would include a linear/secular Galleria, (utilized as a social/exercise space); and a sacred Synagogue Sanctuary. Andrew Metter, FAIA, and Epstein designed a series of “nested boxes” that convey the eternal values of the Jewish culture — community, tradition and faith.

The metal outer box consists of hard metal, conveying the idea of unity and commonality of purpose. The design of the screen wall

allows for varying degrees of “openness,” depending upon one’s perspective. The glass box, protected by the metal skin, speaks of tradition, which is fragile, and being in the middle is the “glue” that holds all together. The gold mesh fabric box consists of the woven cascade-coil metal gold curtain, its method of construction visible, the individual links being an expression of the idea of the responsibility of individual faith.

The sacred space of the synagogue (versus the social space) is defined by a moveable gold metal curtain. When the curtain is drawn, it wraps and defines the space with the same gesture as one who dons a tallis (the Jewish prayer shawl) before praying. This creates the intimacy necessary for worship, while forming a powerful communal space. “This is one of the few times I’ve seen curtains function well like this,” said one juror.

Utilizing layered façades and transparency, the project creates a sense of continuity, which reinforces the idea of prayer as an extension of the individual soul. “This is a very special building,” one juror remarked. “It’s sensitive to the people who live there, which is a difficult thing to do.”

# INTERIOR ARCHITECTURE AWARDS

## Honor Award

ALL PHOTOS BY MIKE SCHWARTZ



### Michigan Loft

Vladimir Radutny Architects

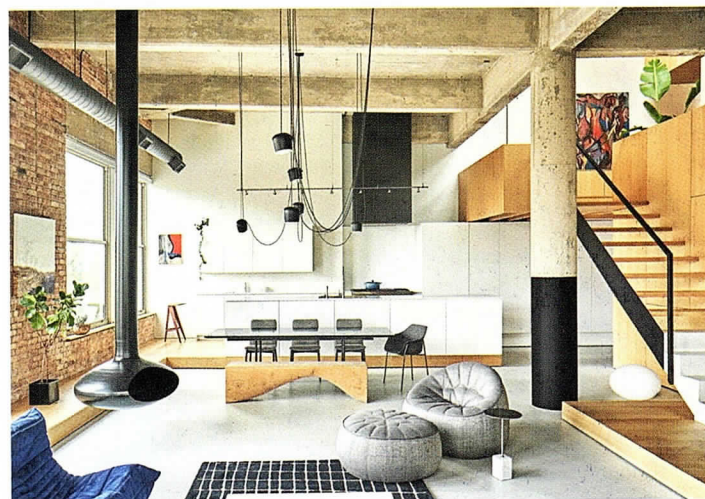
Location: Chicago, Illinois

General Contractor: Artistic Construction

Structural Engineer: Triumph Engineering

Inside a century-old structure initially built for automotive assembly and display, Vladimir Radutny Architects renovated a residence that was poorly functioning as a domestic space. In resolving the spatial problems inside this impressive volumetric shell, they crafted a living environment that evokes mental wellness and inspiration within.

As one enters this dwelling through a low, wood-clad transition zone, the overwhelming feeling of being inside a large industrial room is very much subdued. Scaled architectural components, material restraint and theatrical lighting throughout lessens the overall spatial dominance, while openness and clarity of space is maintained. Living functions such as laundry, mechanicals and storage are integrated within the built-in cabinetry and dispersed strategically throughout the space. Kitchen elements are treated similarly and placed atop the raised platform to elevate one's experience during preparation of meals. The continuous wood platform organizes the vastness of the open room, providing an edge for more intimate furniture arrangement and a backdrop for plants and life objects. Clad in black steel, the sleeping cube is situated away from the perimeter for greater noise and temperature control.



The metal skin transforms as panels open up, revealing one of many uses contained within.

As one moves between levels, a variety of unexpected vantage points and views are revealed. These upper levels function as sleeping space for visitors and couple's work zones, enabling open living to have both separation and connectivity throughout the day. Jurors called this project "The epitome of interior architecture." "Look at that," exclaimed one, "this is really something else entirely."

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# INTERIOR ARCHITECTURE AWARDS

## Citation of Merit

PHOTO CREDIT: TOM HARRIS



### Chicago Public Library, West Loop Branch

Skidmore, Owings & Merrill LLP

Location: Chicago, Illinois

Client: City of Chicago, Public Library System; Sterling Bay

General Contractor: Blinderman Construction

Lighting Designer: Gwen Grossman Lighting Design

MEP Engineers: Air Design Systems; ABCO ELECTRIC

Consultants: Bader Arts Metals; POHL & VEI

This two-story adaptive reuse project preserves the industrial character of two former television studios while creating a new cultural and social center for the neighborhood. The library features a weathered steel exterior to unify the façade and guide visitors through the steel-framed entrance. The renovated interior exposes the original bow-truss ceilings and skylights to create a loft-like space. “I like how they brought exterior elements indoors,” said a juror. Non-structural dividing walls were removed throughout the space, and new openings in the common wall of the conjoined buildings unify the interior.

Architectural interventions and custom graphic design identify various programmatic areas, including all-ages reading spaces, flexible community rooms on the second floor, and a digital learning space with a recording studio. A digital “Tinkering Lab” for younger children complements several early learning spaces. Existing alcoves transformed into storytelling rooms house interactive play elements and walls with magnetic and writeable surfaces for interactive learning. “The kid spaces are warm and habitable rather than over-the-top,” commented one juror. “Everything feels like a living room, and I love it,” added another.

### Brunswick, Headquarters Relocation

CannonDesign

Location: Mettawa, Illinois

Client: Brunswick

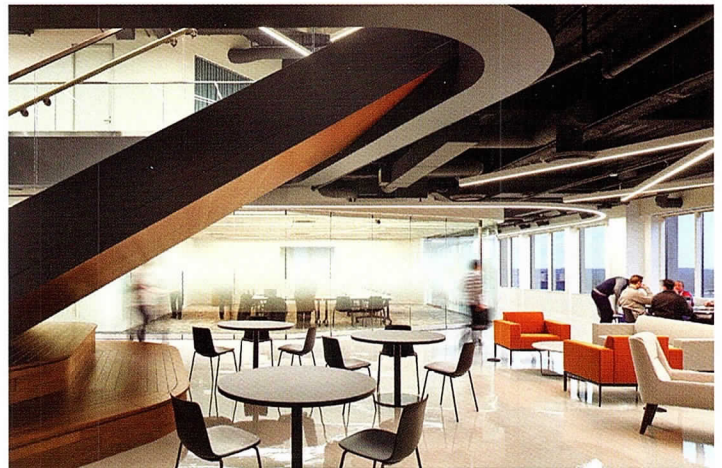
General Contractor: Executive Construction, Inc.

From its mid-19th century beginnings, Brunswick has been known for innovation. Finding themselves in a work environment that felt too traditional, leadership sought to use the headquarters relocation as an opportunity to once again announce Brunswick as visionary.

Brunswick’s products — from Lifetime Fitness exercise equipment to motorboats to billiards tables — are seemingly diverse but all are tied together by the common thread of activity. CannonDesign’s design promotes activity in its planning with circulation that doubles as a walking track. “The curve works in a unique way,” said one juror. An illuminated band guides employees along the walking path throughout the office, leading toward the hub of collaboration spaces surrounding the amphitheater stair. That central stair is the practical transition between floors, further promoting healthy movement.

Details throughout the new headquarters refer to Brunswick’s history and products — the curved wall, reminiscent of a boat hull, and the use of materials found in their products such as wood, steel, felt and slate. “The space is dynamic and fun; jazzy but in a midcentury way,” one juror stated. “It fits what they do.”

PHOTO CREDIT: CHRISTOPHER BARRETT





Citation of Merit

## Shane Campbell Gallery

UrbanLab

Location: Chicago, Illinois

Client: Shane Campbell Gallery

General Contractor: Castlebar Construction

MEP Engineer: Building Engineering Systems

Structural Engineer: Sound Structures

Shane Campbell Gallery is an 8,550-square-foot, adaptive reuse renovation of a masonry and bowstring truss building, one used as a parking garage. The program includes galleries, offices, conference rooms, a photo studio, and a storage and staging warehouse. UrbanLab's goal was for visitors to visually engage artworks without becoming overly distracted by building systems. Several building systems are hidden from view in new extra thick walls and under a new concrete slab to ensure the primacy of the artwork. Each gallery is designed so that the artwork — its surface and materiality, lightness and weight, form and shape — engages the viewer in simplified space. "The minimalist detailing gives an illusion that the walls are floating," exclaimed one juror.



PHOTO CREDIT: EVAN JENKINS

Less detail allows for added emphasis on basic architectural elements, many of them beautiful "found objects" present within the existing building, including the bowstring roof truss. Rather than create a (more traditional) relationship of architecture framing art, the firm's goal was for the art to interactively encompass the viewer. Said one juror, "It's a project with a lot of heart."

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# INTERIOR ARCHITECTURE AWARDS

## Citation of Merit

### Tied House

Gensler

Location: Chicago, Illinois

Client: Audioleaf

General Contractor: Helios Construction Services

Lighting Designer: Zutale Design

Structural Engineer: Rockey Structures LLC

Landscape Architect: Ted Wolff Landscape

MEP Engineer: RTM Engineering Consultants LLC

Civil Engineer: V3

General Consultant: Demeter Millwork

Tied House draws inspiration from the history and detailing of Schubas Tavern as a former Schlitz "tied house," reinterpreted in a contemporary fashion. The Schubas masonry patterning became the feature element of the brick screen façade, hovering as a volume over the bar and restaurant, and hiding an events space behind. An operable sliding glass wall opens the bar directly out to a trellis-covered courtyard. Anchoring the trellis is a massive pre-patinated copper fireplace, the material echoing the details of Schubas' façade. The huge cream and copper-veined marble bar takes on a modern version of the existing, deeply varnished wood bar, and custom molded

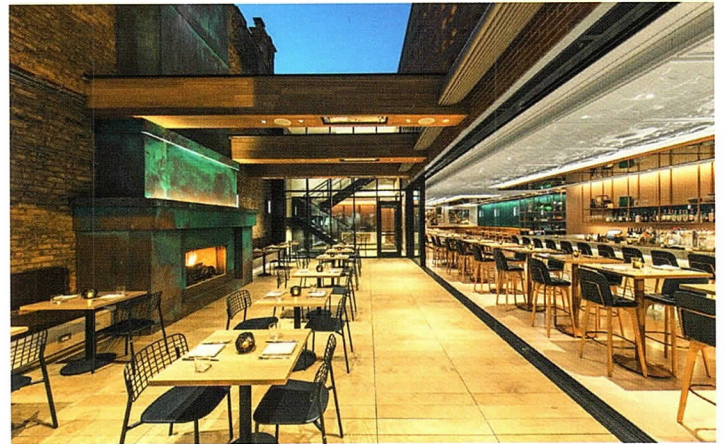


PHOTO CREDIT: ERIC LAIGNEL

ceiling panels are scaled-up versions of the original pressed tin ceiling next door. The space offers an airy, contemporary companion to its neighbor. As concerts wrap up, the evening crowd is treated to an intimate space, shifting into the courtyard. Tied House pays tribute to the past by reinventing classic materials in a modern way. Said one juror, "Restaurants have to totally distinguish themselves these days; this project manages to do that while also paying homage to the past."



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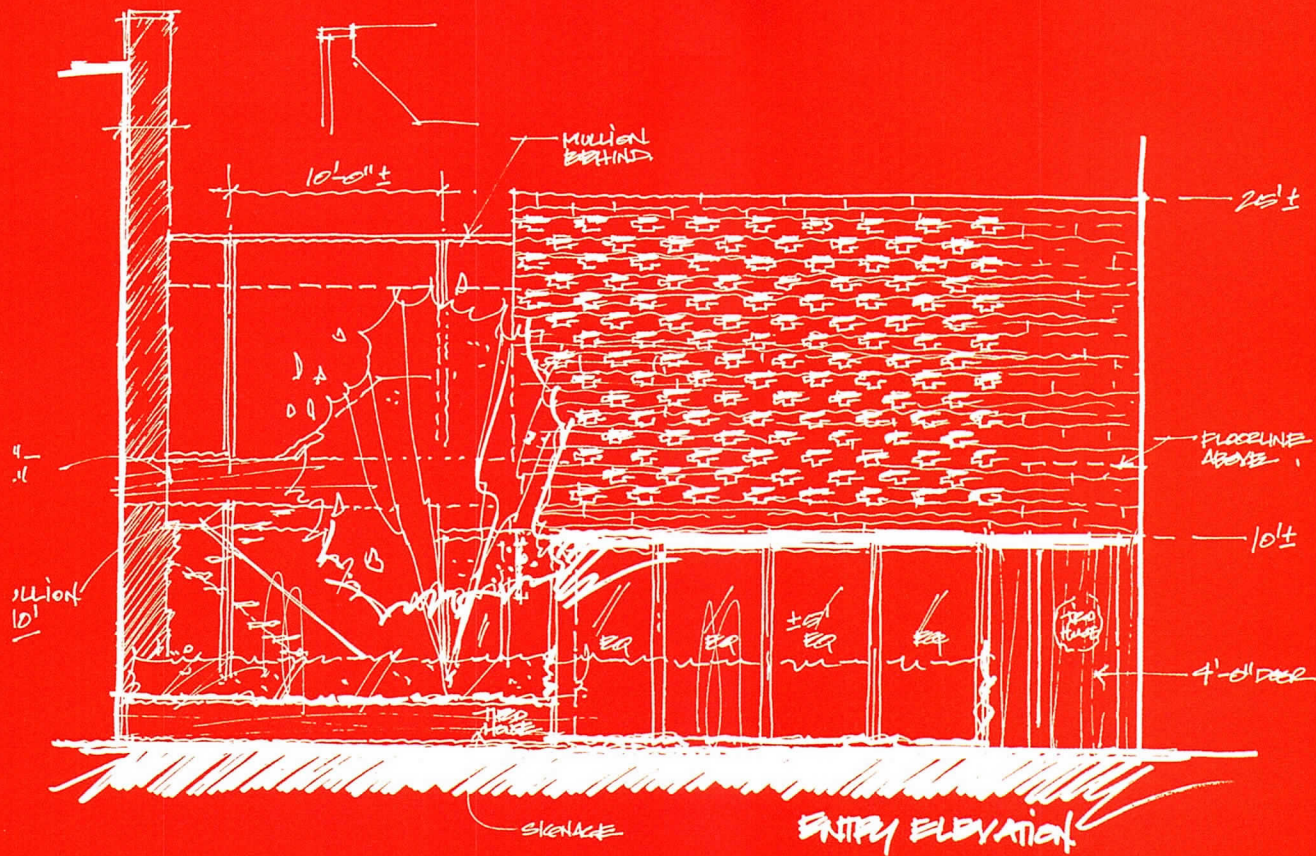
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## Special Recognition

### SPECIAL RECOGNITION FOR THE WINTERGARDEN

#### Confidential Private Office

Design Architect: CannonDesign and Alvisi Kirimoto

Architect of Record: CannonDesign

Location: Chicago, Illinois

General Contractor: Executive Construction Inc.

Jurors were taken by this office's "Wintergarden" design. The organization's founder amassed an impressive collection of art and an appreciation of Eastern design principles through extensive travel in Asia. A seated Buddha draws guests toward the Wintergarden: A dual layer of vertical hickory slats wrap the 24-foot-high space, creating a floating box that ends 10 inches above the floor. Japanese artist Ueno Masao created a 12-foot-tall bamboo sculpture that floats within the space.

Overall, the environment conveys subtle serenity and simple modernity, realized as a minimalistic experience and translated with refined craft. "The Wintergarden's floating boxes are compelling — like teahouses — to create a contingency of color and light. It's heroic," said one juror.

PHOTO CREDIT: NIC LEHOUX

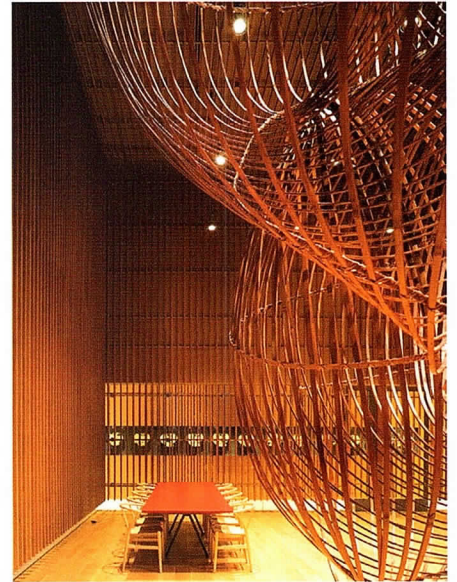
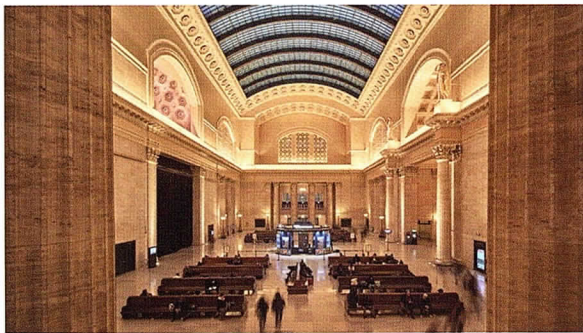


PHOTO CREDIT: AMTRAK



### SPECIAL RECOGNITION FOR HISTORIC PRESERVATION

#### Chicago Union Station Great Hall Restoration

Goettsch Partners

Location: Chicago, Illinois

Client: Amtrak – National Railroad Passenger Corporation

General Contractor: Berglund Construction

Structural Engineer and Façade & Roofing Consultant: Klein & Hoffman

Structural Peer Review: TGRWA

MEP Engineer: ESD

Vertical Transportation Consultant: Jenkins & Huntington

Lighting Designer: CharterSills and Associates

Consultant, Color Analysis: Evergreene Architectural Arts

Preconstruction Services: Berglund Construction

Program and Building Manager: CBRE

Named a Chicago landmark in 2002, Chicago Union Station was designed by noted architecture firm Graham, Anderson, Probst & White and completed in 1925. The station's ornate Beaux-Arts main waiting room, the "Great Hall," is one of the United States' most historic and memorable public spaces with its 219-foot-long vaulted skylight and connecting lobbies and stairwells.

Jurors were impressed with the skylight restoration: The project team was hired to investigate and assess the existing conditions, and design and construct a new watertight skylight over the original system, while also fully restoring deteriorated finishes.

At the completion of the full 42-month project, the existing skylight was re-glazed, a new high-performance skylight was added. "This is a technically difficult thing to do; it's a heroic effort to protect the interior and provide lighting to an exquisite space," commented a juror.

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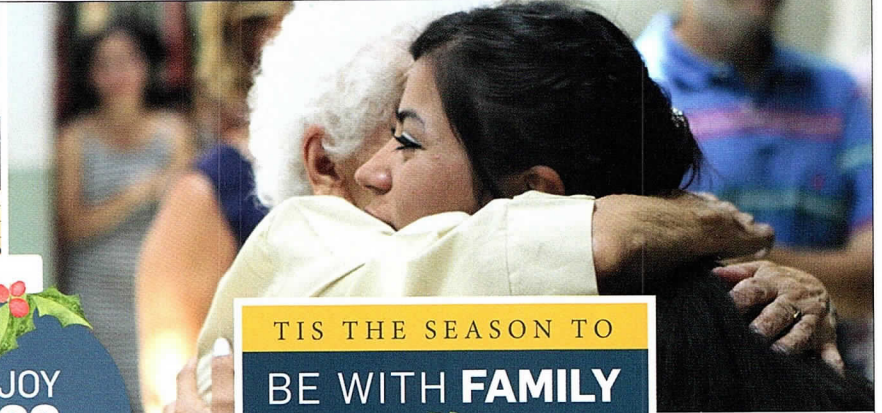
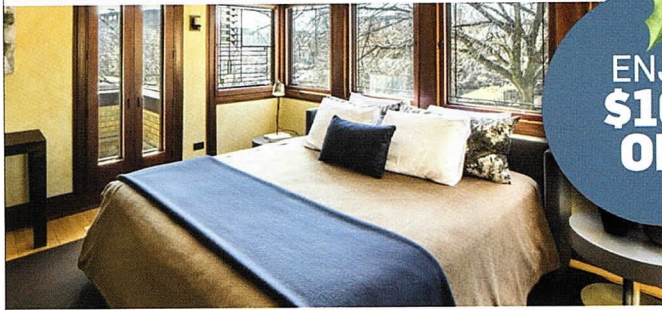
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# DIVINE DETAIL AWARDS

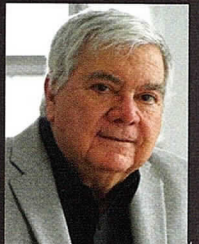
Jurors



**Kara Boyd, AIA**  
mir Collective  
Chicago, IL



**Danielle Tillman, AIA**  
bKL Architecture LLC  
Chicago, IL



**John Vinci, FAIA**  
Vinci | Hamp Architects  
Chicago, IL

## Honor Award

### Marquette Building ADA Entrance

Harboe Architects

Location: Chicago, Illinois

Client: MacArthur Foundation

General Contractor: MTH Industries

Structural Engineer: Enspect Engineering Inc.

General Contractor: [Gunny Harboe] Reed Construction

Specialty Sub Contractor: [Gunny Harboe]

MTH Industries

Providing accessibility to a highly significant historic building can be a very challenging design problem. Such was the case with the National Historic Landmark Marquette Building. Originally designed by Holabird and Roche and constructed in 1895, the Marquette Building is one of Chicago's most cherished historic skyscrapers. The original entrance consisted of four pairs of beautiful bronze doors that were highly ornamented. Although two pairs of doors were swapped out for revolving doors in the 1920s, two pairs of the original ornamented bronze-clad doors were still in use until about 2006, when they were replaced with plain bronze doors because of their highly damaged condition. The client requested a solution that would allow unassisted direct access in a wheelchair and restore the entrances. The original pairs of doors were separated by a 6-inch ornamental mullion leaving only a 28-inch clear opening to pass through, too narrow for a wheelchair. Things were complicated further by the very poor condition of the original doors, which had been butchered over the years by multiple alterations.

Jurors called Harboe's solution "clever; demonstrating the historic value of the original building." The solution was to cast new bronze doors that incorporated the middle mullion as part of one of the door leaves, thus allowing 35 inches clear. All the original ornamental detail was exactly replicated from the original doors and all of the original bronze door framing and pulls were restored and reused, except for the part of the mullion that was removed. The only visible addition is the bronze bollard for the actuator button.

"These types of historic buildings have a hard time solving accessibility issues. Often you end up with solutions that are very unlike the original. This project preserves the building's identity," commented one juror.

PHOTO CREDIT: GUNNY HARBOE, FAIA





PHOTO CREDIT: KATE JOYCE STUDIOS PHOTO



### Chicago Riverwalk 'Stramp'

**Ross Barney Architects**

**Location:** Chicago, Illinois

**Client:** Chicago Department of Transportation

**General Contractor:** Walsh Construction, Contractor and Benesch, Construction Manager

**Prime Consultant/Landscape Architect/Civil Engineer:** Sasaki

**Landscape Architect:** Jacobs Ryan Associates

**Lighting Designer:** Schuler Shook

**MEP Engineer:** Delta Engineering Group

**Civil Engineer:** Infrastructure Engineering

**Structural Engineer:** Rubinos & Mesia Engineers

The River Theater "Stramp" is perhaps the most exciting element of the Chicago Riverwalk. Its humble programmatic goal is to serve as a vertical circulation path, yet it aspires to be a place of great dynamism — a riverside landmark, a backdrop for fashion shoots, seating for a concert, a

workout space, the scene of an action movie chase sequence. At other times it may seem serene and personal, as visitors relax on terraced seating under the canopies of honey locust trees.

The River Theater's form appears complex, but is governed by a series of simple rules. Instead of a steep ramp, the design is a gentle walkway for this grand, civic space. This means, technically, that the slope must be 5 percent or less to avoid the placement of railings and intermittent landings, those required elements that characterize the geometry of ramps (between 5 percent and 8.3 percent in slope). In a space measuring 300 feet long by 40 feet wide and with a vertical separation between Wacker Drive and the Riverwalk path at close to 20 feet; a 5 percent walkway connecting the two grows to 400 feet in length. A simple stair would take up more than 31 feet in this condition.

The result is a geometric solution that folds the streetscape to the river's edge in a smooth and dynamic way. Like Rome's Spanish Steps or the grand arch of La Défense in Paris, the River Theater has become a civic gathering ground for Chicagoans and visitors from around the globe. Jurors called it "ambitious" and "a detail as compelling as the public space it helps to define."

## Honor Award

PHOTO CREDIT: STEVE HALL



### Ed Kaplan Family Institute for Innovation and Tech Entrepreneurship ETFE Wall

John Ronan Architects

Location: Chicago, Illinois

Client: Illinois Institute of Technology

General Contractor: Power Construction Company

Structural Engineer: Werner Sobek Stuttgart

MEP Engineer: dbHMS

Civil Engineer: Terra Engineering

Landscape Architect: Terry Guen Design Associates

Lighting Designer: Charter Sills

Security Consultant: Jensen Hughes

Programming Consultant: Shepley Bulfinch

ETFE Subcontractor: Vector Foiltec

The second floor of the IIT Innovation Center, which cantilevers over the ground floor to provide sun shading, is enclosed in a dynamic façade of ETFE foil cushions, which can vary the amount of solar energy entering the building through sophisticated pneumatics. The façade is comprised of four layers of ETFE foil, which create three air chambers within the façade assembly. The two outer layers of ETFE are fritted with staggered dot patterns, which are offset from each other; the inner layer can be moved back and forth pneumatically, bringing it together and apart with the outer fritted layer to modulate the amount of incoming solar energy. This movement is achieved by introducing air into one chamber and removing it from the adjacent chamber, which relocates the fritted inner layer. When the inner layer is



pressed together against the fritted outer layer, the dot patterns overlap to reduce light transmittance. When the inner layer is moved away from the outer layer, it increases light transmittance. Controlled via automated building system controls or overridden manually, the dynamic façade can adapt throughout the day to changing weather and daylight conditions in real time to minimize energy usage and maximize daylighting potential. Said one juror, "In the daytime it looks a bit inflatable, but at night — that glow is unbeatable," one juror exclaimed. "It's an inexpensive solution that makes for a grand building."

The ETFE foil is 1 percent the weight of glass, reducing the amount of required structure, and gives the building a light, cloud-like appearance. The ETFE is wrapped around a solid clear acrylic rod at the building corner to enhance this lightweight appearance. "A bold move using this material, but it fits in so nicely among IIT's campus," said one juror.

Honor Award

PHOTO CREDIT: BILL TIMMERMAN



**Sonoran Village High Performance Window Wall**

David Hovey & Associates Architect, Inc.

Location: Scottsdale, Arizona

General Contractors: Optima DCHGlobal, Inc.; Optima Construction, Inc.

With an innovative 21st century vision of urban residential design, Sonoran Village is a complex of five residential buildings that feature a modular system approach with a high-performance window wall with integrated sunscreens and louvers of bright colors. This interchangeable system of exterior wall elements is located strategically based on building orientation, site exposure, and views to integrate light and privacy in response to the desert environment. Deep terraces with

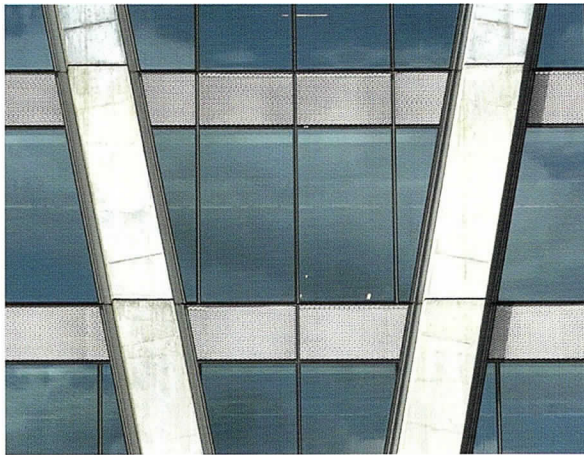
integral landscaped planters are provided at each unit. The result is an undulating and dynamic façade of shades and shadows, textures and voids, that the jury called “compelling.”

A key detail to the exterior enclosure system is the integration of the sun screening elements with a standardized window wall system. Rolled and perforated aluminum sunscreens and louvers of bright yellow were carefully designed so that they could be prefabricated and installed off-site on the unitized window wall system. This prefabrication process allowed for greater quality control and cost effectiveness. Providing protection from the desert sun prior to reaching the exterior glass surface is the most effective means to protect the units from heat gain. These sunscreen features allowed for airy and light-filled units with floor to ceiling glass while maintaining protection from the desert sun.

Jurors were intrigued by what one called “a unique combination of ideas — sunlight and shade — with mechanical systems — louvers and shades.”

## Citation of Merit

PHOTO CREDIT: RAINER VIERTLBOECK



### 1900 Reston Metro Plaza, Exposed Exoskeleton

JAHN

Location: Reston, Virginia

Client: Comstock Partners

General Contractor: James G. Davis Construction Corporation

Structural Engineer: Thornton Tomasetti

MEP Consultant: GHT Limited

Lighting Consultant: Randy Burkett Lighting Design

The exposed concrete structure is simple and straightforward, reinforcing the building's geometry and structural honesty. The exoskeleton is engineered to resist both gravity and lateral loads in the north-south direction. Spandrel beams were integrated as tension ties connecting columns together and internal columns slope in alignment with the exoskeleton, providing a consistency of concept throughout the interior spaces.

"The exposed concrete structure is the language of parts unresolved," said one juror. "It's courageous and bold."

In the east-west direction, post-tensioned tendons were used to tie the exoskeleton together within the floor slabs. At mid-span the tendons were crossed to conceal dead-end anchors inside the exterior columns, maintaining the clean finished look on the face of the exposed structure. "Being on a highway, identification is important; this project is nicely done," said a juror.

PHOTO CREDIT: LAURA PETERS

### Britannica Headquarters Renovation

CannonDesign

Location: Chicago, Illinois

Client: Britannica

General Contractor: Interior Construction Group Inc.

Britannica's simple premise, a search for truth, is embodied by a simple detail. The results are rich and speak to a transition to the future for the organization. A single module, a bookcase with a universal plate mount, is mass produced and tessellated to create unique, modern space.

As part of a modernization into a more collaborative and contemporary work environment, CannonDesign developed a new central hub for gathering, meeting and relaxing in the heart of Britannica's new workplace. Combining library, flex work and café functions, they developed new spaces defined by the actual tomes of research that make up Britannica's rich history.

Developed to be easily deployable and equally economical, the bookcases are a repetitive single unit. Connected with a single splice plate and fastener pattern, the entire system builds, bends and tilts through the space. Integrated technology can deliver modern encyclopedic content, company messages or recreational media.

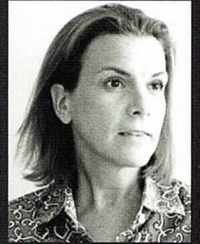
"This is a nice example of a simple design creating a compelling solution," commented one juror.



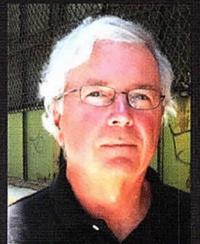


# URBAN DESIGN AWARDS

## Jurors



**Susan Hickey, AIA**  
Bailey Edward  
Chicago, IL



**Jay Muller, AIA**  
Muller2  
Chicago, IL



**Lesley Roth, AIA**  
RATIO Architects Inc.  
Chicago, IL

## Honor Award

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### South Lakefront Framework Plan

SmithGroup

Location: Chicago, Illinois

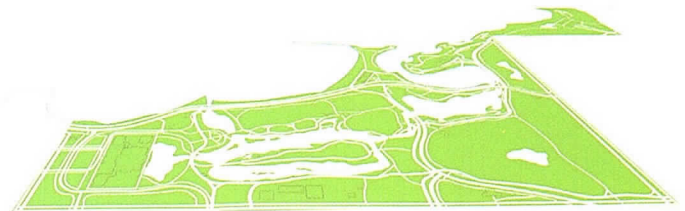
Client: Chicago Park District

Graphic and Web Design: Studio V Design

Landscape Historian: Carol Yetken

Designed by Frederick Law Olmsted and host to the 1893 Columbian Exposition, Jackson Park is a landmark landscape with historical and cultural significance. It has evolved over the past 150 years but has retained an indelible role in the culture and community of Chicago. Today, the South Lakefront Parks (Jackson Park and South Shore Cultural Center) provide recreation and restorative landscapes that are a critical part of the social fabric of their communities, and they are home to cultural destinations that attract more than 1 million visitors annually.

The new South Lakefront Framework Plan provides recommendations and guidance for the next 20 years of park evolution. Proposed major changes precipitated the need for this new plan. In 2016, Jackson Park was selected as the site for the Obama Presidential Center. Simultaneously, a proposal to consolidate the park's two golf courses into a single championship course emerged. The Framework Plan builds on previous plans to envision a future for all 628 acres of



Jackson Park and the South Shore Cultural Center. The plan also balances many conflicting community desires through several big moves and many small interventions. These big moves create a connected waterway, honoring Olmsted's vision; natural habitat and park paths that soften and protect the coastline; and new parkland that shelters the harbor and provides recreation. "The way they address habitat conservation is so simple but wonderful," said a juror. The design recommendations of the plan embrace the commitment to the cultural legacy of the South Lakefront, outlining a performance landscape for sustainability and positioning the parks for future greatness.

"I love this project," commented one juror. "There are so many parts of these parks most people don't know about, and the designers integrated recreation and leisure with accessibility so everyone can experience these places."

Honor Award

## World Expo 2020 Dubai

Adrian Smith + Gordon Gill Architecture

Location: Dubai, UAE

Client: Expo 2020

This master plan for Expo 2020 in Dubai addresses city growth goals in order that Expo investments in infrastructure and buildings advance long-term UAE objectives for economic and social advancement. Following the Expo, the entire site will transform into a mixed-use technology hub focused on global logistics to leverage its adjacency to new international airport and deep-sea port assets.

Rebranded District 2020, this urban innovation lab will contain 32 million square feet at full buildout of mixed work-live-learn development with public transit, exhibition facilities and regional attractions. The 500-acre site is accessible via regional expressways and Dubai Metro commuter rail is under construction. Approximately 5.4 million square feet of permanent buildings are being constructed for the Expo that will be converted into office, residential and educational facilities organized around small-scale blocks and neighborhood parks.

At its center, the firm designed Al Wasl Plaza. Al Wasl is a 4-acre garden and performance venue framed by five office and hotel buildings. By day, the plaza is shaded by a 425-foot-wide by 220-foot-tall trellis. By night,



IMAGES COURTESY OF ADRIAN SMITH + GORDON GILL ARCHITECTURE

the trellis transforms into a dynamic 360-degree projection screen that will be the largest spherical media platform in the world. The trellis enables immersive group experiences, while also creating iconic identity for District 2020.

“This project addresses the public realm, something you don’t see a lot of in Dubai because of the heat,” explained a juror. “They’re creating new civic spaces by providing heat relief through sustainable components like shading.”

Firm-developed performance specifications and guidelines are being implemented to ensure Expo 2020 is among the most sustainable global events on record with power to influence UAE development policy for decades to come. “I love the approach the firm took,” added another juror. “It’s a great project.”



# URBAN DESIGN AWARDS

## Citation of Merit

IMAGE COURTESY OF SKIDMORE, OWINGS & MERRILL LLP



### Wild Mile

Skidmore, Owings & Merrill LLP

Location: Chicago, Illinois

General Contractor: Department of Planning and Development, City of Chicago

Client: City of Chicago

Ecology and Landscape Consultant: Omni Ecosystems

Engineering Consultant: Tetra Tech

National Strategy Consultant: O-H Community Partners

General Consultant: Near North Unity Program

General Consultant: NeighborSpace

General Consultant: Urban Rivers

The Wild Mile is the latest of a series of interventions in the Chicago River, dealing with a 1-mile stretch of the North Branch Canal and Turning Basin. Designed as a 17-acre floating eco-park, the framework plan advances a community-led vision of renewed urban ecology that helps strengthen neighborhood connectivity, generate cleaner water, and support more vibrant ecosystems. When completed, the Wild Mile will transform the formerly industrialized, human-made branch of the Chicago River along Goose Island into an eco-park that serves people, wildlife and the environment. With a series of floating gardens, forests with public walkways, kayak docks and other amenities.

In 2016, the initial team installed a 1,500-square-foot floating garden as a first step toward making the Wild Mile vision a reality. Since then, the project has evolved into a collaboration with key stakeholders and local community members providing input central to its goals, objectives, and priorities. "This is a great proposal for an underutilized area that connects many neighborhoods," commented a juror. "It's really a good case study for best practices on how to best engage the river," added another.

### Winterwaterway: Adaptive Reuse of the Erie Canal

CLUAA

Location: Rochester (Pittsford and Fairport), New York

Architect: John Ronan Architects

Client: New York Power Authority (NYPA)

Professional Engineer: Urban Engineers Inc., Ports and Waterways Division

General Consultant: Buro Happold Engineering | Cities

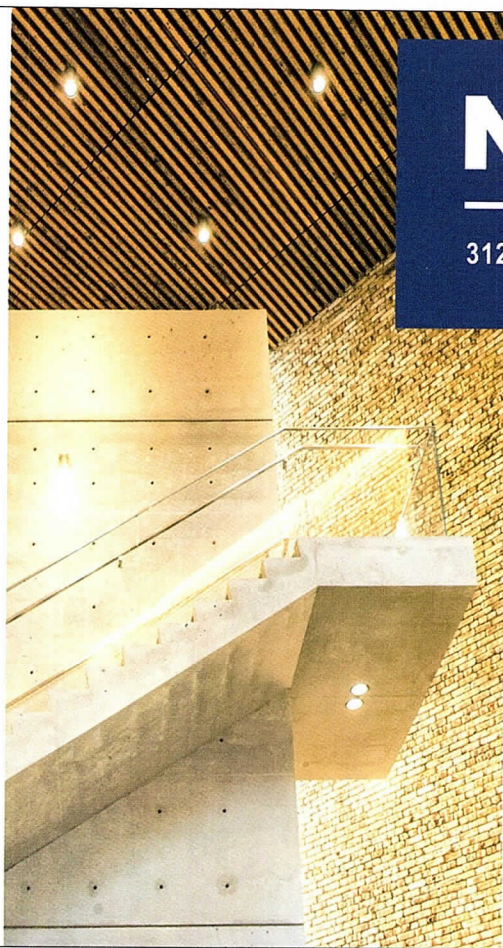
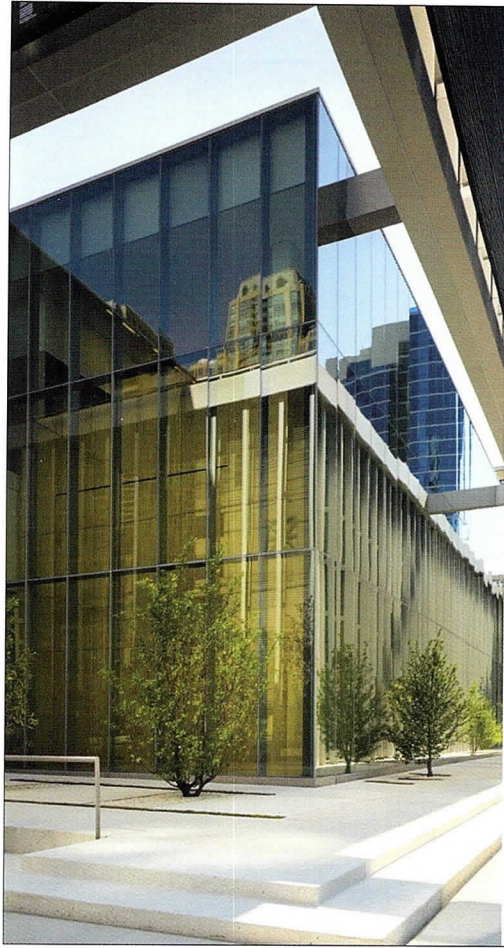
Produced for an international competition to envision new ideas for the Upstate New York Waterway Network, this project explores the adaptive reuse of the Erie Canal in wintertime through the design of a dedicated winter recreational landscape — a winterscape — in selected stretches of the waterway. Comprising a floating pontoon system, anchored to the canal bed or canal embankments, the project occupies the waterway between November and April each year. During this period, the Erie Canal closes to navigation and parts of the canal are dewatered, resulting in significantly lower water levels. Programming ranges from ice skating to pond hockey and from hot tubs to wintertime festivals. The winterscape is a modular system and stored in a dry dock when not in use and transported along the canal to a different host location each winter season. The proposal was one of seven projects out of 145 entries selected for Phase 2 development.

IMAGE COURTESY OF CLUAA



The project catalyzes activity in and around canal towns during the months when the canal is typically underutilized by envisioning the waterway as a social space from November to March. It is also accessible from local and regional trails, snow mobile and ski trails, including the Erie Canal Heritage Trail. "Energizing these communities is a tough challenge," said one juror, "but I can see this as a replicable model that can be used all over the U.S. It's a fun and smart way to activate public spaces in the harsh winter."





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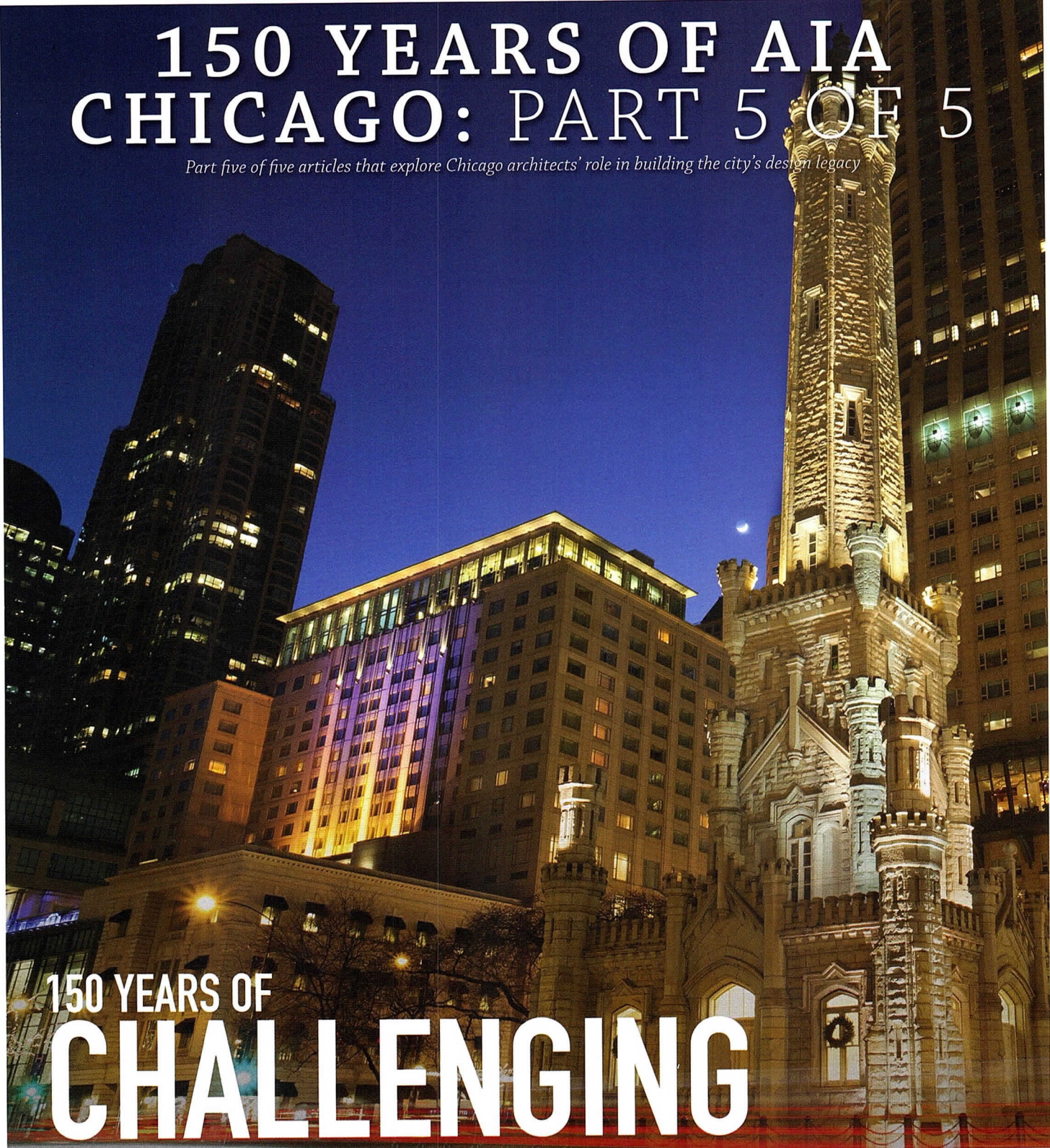


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# 150 YEARS OF AIA CHICAGO: PART 5 OF 5

*Part five of five articles that explore Chicago architects' role in building the city's design legacy*



## 150 YEARS OF **CHALLENGING**

# **ASSUMPTIONS**

BY LAURIE PETERSEN

**P**ronouncing “sesquicentennial” is a challenge. Summarizing 150 years of history is even harder. So *Chicago Architect* decided to scan those 15 decades through the lens of migration, asking when and why so many architects came here, and where they originated. It quickly turned into a series of upended assumptions and surprising personal stories.

Didn't architects flock here after the Great Fire of 1871? Actually, there were already 60 architects here when AIA Chicago was founded in 1869. The chapter's first president, William W. Boyington, capitalized on the survival of his Water Tower Pumping Works to design many post-fire buildings despite having lost everything in the blaze.

What about the World's Columbian Exposition of 1893? It was in fact the great prosperity of the preceding decade that drew a wealth of talent, including the 22-year-old Bostonian Henry Ives Cobb.

Surely the Great Migration saw the arrival of a wave of black architects? Wrong again; Chicago already had a community of black professionals. The first black woman to be licensed as an architect in the United States, Beverly Lorraine Greene, was born in Chicago in 1915.

The closing of the Bauhaus and the rise of Nazism? Ludwig Mies van der Rohe was one of a very small number of German emigres during the 1930s. It was

the postwar prosperity of the late 1940s and the 1950s that saw many arrivals from a decimated Europe. The burgeoning of international scholarships such as the Fulbright, as well as the GI Bill for American veterans, created educational opportunities for many. They included the dynamic team that designed the Hancock and Sears Tower: Bangladeshi Fazlur Khan and Peruvian-American Bruce Graham.

Our current era is too young to make assumptions about larger historical moments. Once again we will look at a few individual stories to see what light they shed on the bigger picture.

Helmut Jahn, FAIA, exemplifies two trends seen in articles about previous eras. Like several of the earliest immigrants, he came from Germany having already received an architecture degree. Like his midcentury cohorts, he took advantage of an international scholarship (in his case from the Rotary Club) to study in the United States. The fame of Mies made the Illinois Institute of Technology a natural draw. His professors there included Gene Summers, who hired him to work at C.F. Murphy. In the 1980s, Jahn rose to international prominence and the firm was renamed Murphy/Jahn; it is currently JAHN. Award-winning commissions include many in his home country of Germany.

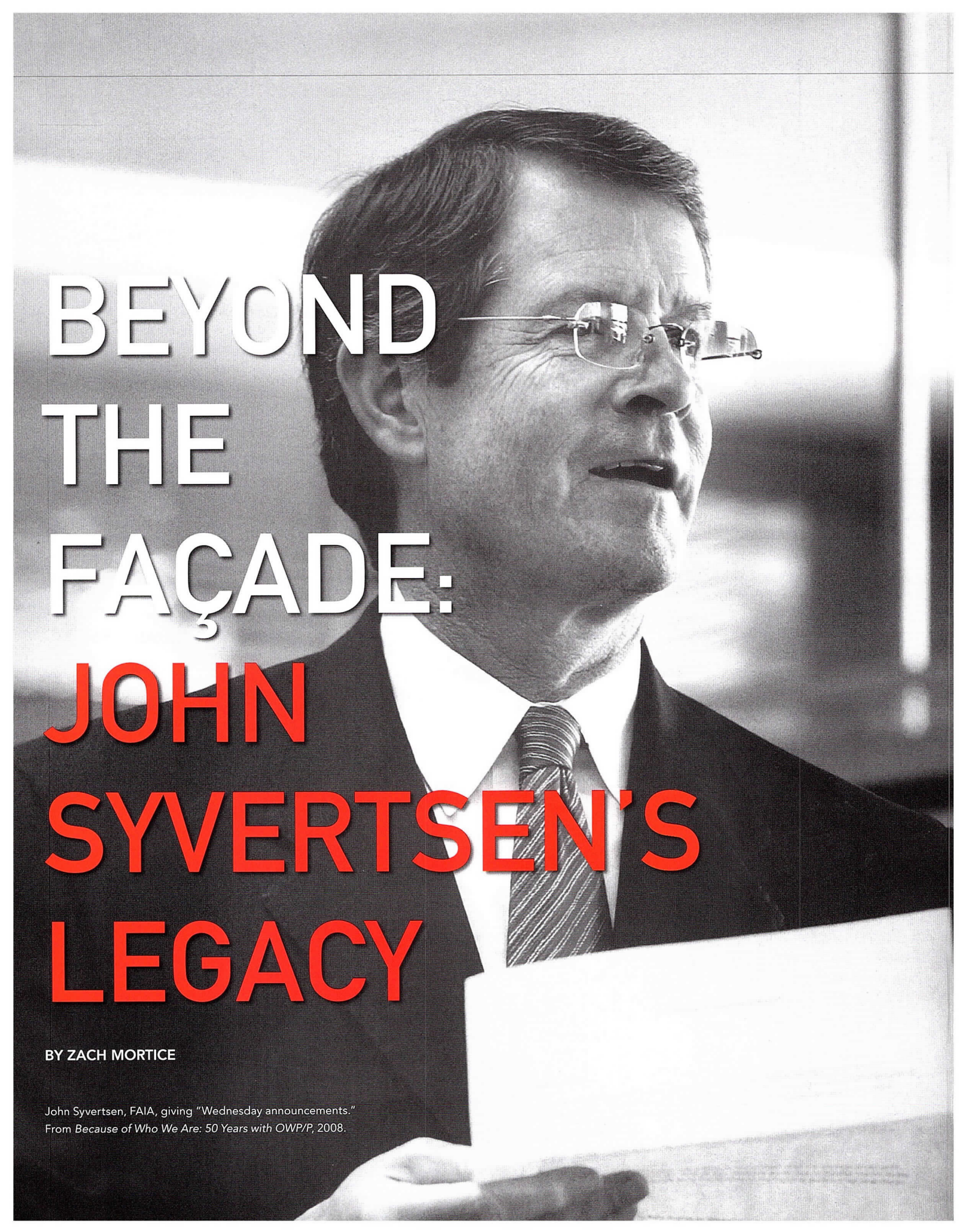
David Hovey, FAIA, was also drawn to study architecture at IIT. It was a local option, not far from his high school in Oak Lawn, but

it was halfway around the world from his native New Zealand. Hovey's American father had settled in that country after having been based there in World War II and marrying a New Zealander. The family moved to the Chicago area when Hovey was 15 years old, and he already knew his future career path. Though tempted by other universities, he says that during a visit to IIT, “I felt an immediate affinity for Crown Hall; I sensed the natural beauty of what contemporary architecture could be.” Hovey went on to have a distinguished career as a pioneer in combining development, design and construction.

Another architect who immigrated at a young age is Juan Moreno, AIA. Born in Bogota to Colombian parents, he moved to Los Angeles with his family at just 5 years old. He got his architecture degree at California State Polytechnic University Pomona, and left southern California for the first time during a first-year trip to Chicago. He was wowed by the city's urbanism, and a year of study abroad in Florence solidified his determination to locate in an urban environment. That chance came in 1999, when he was offered the job of lead designer at the Austin Company, a design/build firm. After several buyouts and mergers, Moreno decided to leave what was then AECOM to found his own firm. JGMA has won accolades and awards for a variety of work, much of it involving educational and other not-for-profit institutions.

Paola Aguirre, Assoc. AIA, like Helmut Jahn, already had a degree in architecture and wanted to pursue further education in the United States. After working as a municipal planner in her native city of Chihuahua, Mexico for three years, she came to the Harvard University Graduate School of Design and got an M.Arch in urban design. During a February trip to Chicago, she visited a UIC studio class taught by Geoff Goldberg and decided she would like to live here. A job at the City Design Practice at Skidmore, Owings & Merrill was followed by a stint at the University of Chicago Place Lab. In 2016, she struck out on her own to found the multidisciplinary Borderless Studio. Of her unconventional practice, she said, “it's important to try different things.” That outlook, and the global, forward-looking name of her firm, provide a fitting bookend for this five-part exploration of the aspirations of Chicago architects. **CA**

*To commemorate the 150th anniversary of AIA Chicago, Chicago Architect is running a series of five articles that look at the movement of architects to Chicago. When and why did so many of them come here? Was it the famous events such as the Great Fire of 1871 or the World's Columbian Exposition of 1893 that drew the greatest numbers of architects? The series tells the stories of a few architects from each era to shed light on these questions. To see past articles, visit [aiachicago.org](http://aiachicago.org).*



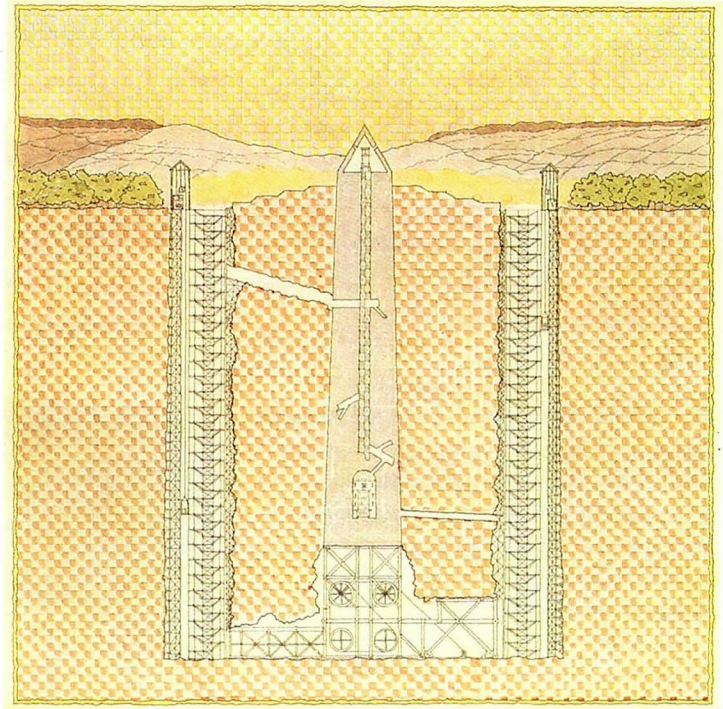
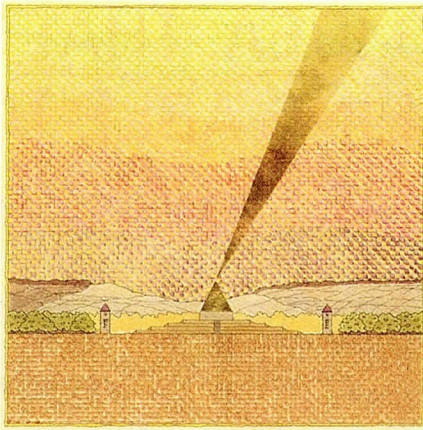
BEYOND  
THE  
FAÇADE:

JOHN  
SYVERTSEN'S  
LEGACY

BY ZACH MORTICE

John Syvertsen, FAIA, giving "Wednesday announcements."  
From *Because of Who We Are: 50 Years with OWP/P*, 2008.

Syvertsen has spent years crafting a fine arts practice, using his architecture background as inspiration for intricate drawings.

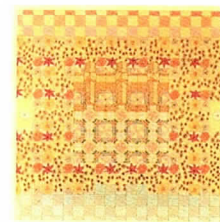
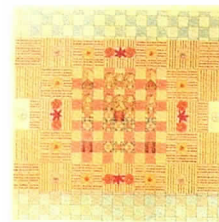
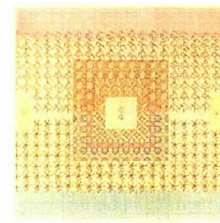
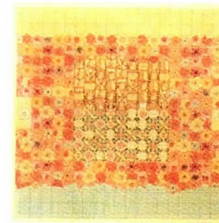


**T**wo years out of grad school, as the Great Recession dawned, Matthew McGrane, AIA, working at (former) OWP/P, looked around Chicago's design community and saw a massive gap between the material needs of people in this suddenly shuddering and strained economy, and what traditional architecture firms were providing. More, he knew that in many cases, designers had the skills to make up this gap. "The Great Recession was a chance to broaden our horizons and see how design thinking could translate outside of the traditional structures of corporate architectural practice," he says.

And while he and other young colleagues had the enthusiasm to carry this work forward, they didn't have the resources, or, as he states, "the clout to make any of these things happen."

But a powerful ally was closer than he might have expected: John Syvertsen, FAIA, then-president of OWP/P. With his deep connections to the architecture community and commitment to civic service, he could get McGrane and the rest of his 25-year-old entry-level designers into conference rooms with foundation funders and nonprofit heads, getting these leaders focused on how design can create a more equitable world.

This initiative that Syvertsen helped found eventually became Open Hand Studio, which worked to mainstream the idea of social practice as an integrated and ethically mandatory element of firm life. With Open Hand, pro-bono work for clients often boxed out of ever hiring an architect became a core function of his large firm's identity, never a sideshow subject to anyone's whims or convenience. "Ultimately, we would hope that this



ABOVE: "Four Agrarian Patterns" from "New Chicago Architecture" (book) Museo di Castelvecchio, Rizzoli International Publications, 1981.

TOP LEFT:  
"Monument or Memorial to American Culture: Elevation" from "Monuments and Memorials" exhibition at the State of Illinois Art Gallery, 1990-91

TOP RIGHT:  
"Monument or Memorial to American Culture: Section" from "Monuments and Memorials" exhibition at the State of Illinois Art Gallery, 1990-91.

would not just be a series of peripheral activities, but it would be more or less endemic to the practice, which might even suggest down the road that it could be an aspect of every program that we do," says Syvertsen. Since Syvertsen and others founded it, Open Hand Studio has focused on simple accessibility refits for nonprofits, tactical greenspace installations on vacant land, and renovations for job-training organizations focused on the homeless. After OWP/P's merger with CannonDesign in 2009, Open Hand Studio spread throughout its 12-plus offices.

Open Hand Studio is a cornerstone of Syvertsen's legacy, but it's also philosophical vision of practice he's been able to transmit far beyond his firms. With Archeworks, he created

## HEAD OF THE CLASS

Architecture educator, consultant and commentator Reed Kroloff is the new Rowe Family dean of the Illinois Institute of Technology's College of Architecture. AIA Chicago's Zurich Esposito had the opportunity to sit down and chat with Dean Kroloff at IIT's Crown Hall.

PHOTO BY DARRIS LEE HARRIS

**Zurich Esposito:** You relocated to Chicago from Washington, D.C., many months before the dean opportunity at IIT emerged. What brought you here?

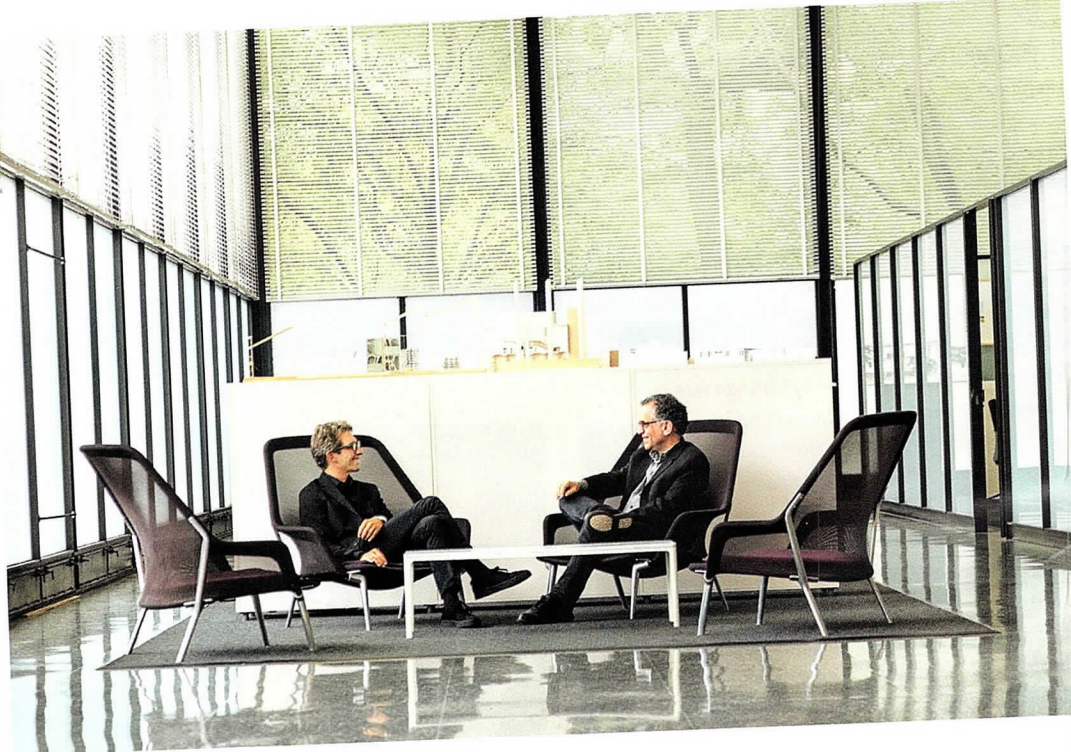
**Reed Kroloff:** My partner, Casey Jones, now a principal at Perkins & Will, left his position as director of architecture and construction at the U.S. Department of State when Donald Trump was elected. I was running our essentially portable private practice (Jones Kroloff is a consultancy largely focused on architect and designer selection processes). So, we decided to take the first opportunity we've ever had to move to a place simply because we wanted to live there, rather than because we had gotten a job there.

**ZE:** Why was Chicago the city you chose?

**RK:** We had several criteria. The first criterion was simply wanting to be there. But it also had to be a city where a walking lifestyle is possible, with really great cultural opportunities and, in addition to being affordable, it had to have a strong architectural community. Chicago was No. 1 on the list; it has all that.

**ZE:** You've been a dean at Tulane's School of Architecture and director of Cranbrook Academy of Art and Art Museum. What impressed you about IIT's College of Architecture?

**RK:** This college of architecture has a combination of strengths that make it unique. To start, it's a school with an extraordinary legacy, founded by a world-renowned



architect who changed the face of the planet with his architecture and came here to IIT and changed how architectural education worked. And still works.

Second, and notably, this school is seated within a really strong technical university. The things that architects need to know a lot about are here on campus in abundance.

And finally, the school also has an exceptional tie to the professional community. They are inextricably linked. After 25 years in design education I had grown truly alarmed at the growing separation between the schools and the profession. This is one of the few schools that I can see has no problem embracing the profession

and actually doesn't see itself as distinct from it.

On top of all that, the College of Architecture in *this building*, Crown Hall. To be able to work in one of the most important buildings of the 20th century is a privilege. And it's in Chicago, the place that invented modern architecture, and invented American architecture.

Few schools can say that they have a set of distinguishing characteristics quite like that.

**ZE:** And what distinguishes the student body and the faculty?

**RK:** Many things. For example, a good portion of our students are first-generation-to-college. They are eager to be here, and they are

here to achieve. The excitement of the student body was palpable when I came for the interviews.

The faculty is great as well. There are architects who are here to teach and great teachers who love architecture. The mix is good and in equilibrium.

**ZE:** So, what big-picture impact would you like to have on IIT's College of Architecture?

**RK:** If I could do *anything* in the period of time that I'm here it would be to start to build a model where the profession could look this school and say that what we doing is important for the profession. That would make me extremely happy. **CA**



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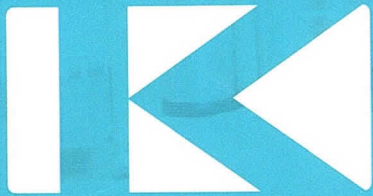
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