

# Awards

THIS WEEK: 01/18–01/24

## A Dozen Projects on the Inside Track to AIA Honor Awards for Interiors

The 2002 Honor Awards Jury has selected 12 projects as recipients of this year's AIA Honor Awards for Interiors. Eight of the award winners are restorations and adaptive-use projects, two are new tenant fit-outs, and two are new buildings. This year, all of the interiors awards projects are located in the continental U.S. They range in size and scope from a guesthouse in Oklahoma City to a new airport in San Francisco. California tops the list of states with the most projects, with winners in Los Angeles, San Francisco, and Culver. Chicago, New York City, and Oklahoma City each serve as home to two winners. Providence, Des Moines, and Las Vegas each have one. And the winners are:

### 1. Guest House and Getaway, Oklahoma City by Elliott + Associate Architects, Oklahoma City, for the granddaughter of photographer North Losey



The architect conceived of this project as “a combination of understanding Indian territory, the unique light of the place, and a pioneer photographer who captured both on film.” Designed to honor of the four sacred directions and the four lights, “the floor, ceiling, and walls melt away and all that remains is light,” according to the architect.

The parti arose from the need to restore and renovate a detached 1920s Italianate garage and apartment located in a National Register Historical District residential neighborhood. The completed project will function as automobile storage and guest quarters and allow the visitor to “reacquaint with peace and quiet.” The resulting “light box” pays homage to North Losey, view photographer of the Indian Territory, who understood that the low winter sun contains a rainbow that quietly comes and goes in the late afternoon.

The awards jury termed this project a “great use of an environment to tell a story. Reductive spatial and material strategies effectively allow the occupant to enter the photographer’s spiritual world.” They found the project special because it is “quiet, contemplative— [with an] innovative use of natural light .... Its thoughtful, controlled interior and expansive quality go from minimalist approach to extreme successfully.”

#### Partners for Losey Guest House

**Structural engineer:** Stan Lingo  
Construction Services, Oklahoma City  
**General contractor:** Lingo Construction Services, Yukon, Okla.

### 2. Vesper Building, Oklahoma City, by Elliott + Associate Architects, with associate architect Mike Mays, Assoc. AIA, Oklahoma City, for BMI Systems



This building, originally marked for demolition, is located in an historic district named “Automobile Alley,” the original automobile showroom and services area from 1914 to 1960 for 54 dealerships, including Hudson, Essex, Packard, Cadillac, Pierce Arrow, Steinmetz, and Chevrolet. The area is located one block from the site of the Alfred P. Murrah Federal Building destroyed in the 1995 bombing.

The architect suggested saving the structure and was commissioned to prepare phased options for restoration and reuse. Phase I restored the exterior and converted the interior for temporary use as executive parking. Phase II includes the adaptive reuse of the ground level for a restaurant and the second level for offices.

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The architect determined that the plaster exterior, although not original, had been in place for more than 50 years. During its removal, the firm was surprised to discover that the plaster had been furred over the existing masonry. Hidden and generally intact, the existing brick was again exposed, except for the pilasters. Here, plaster had been applied directly and was impossible to remove without damage. The architect chose to paint the pilasters to match the brick, a process that was approved by the Historic Preservation Office.

The jury remarked on the project's "simple, playful use of florescent light." They also found the project's exposed archeological markings "very beautiful." ■■

**Partners for Vesper Building**  
**Structural engineers and general contractor:** Stan Lingo Construction Services, Yukon, Okla.

### 3. Qiora Store and Spa, New York City, by Architecture Research Office, New York City, for Shiseido Cosmetics, Ltd.

Located on Madison Avenue, the Qiora Store and Spa introduces Shiseido's new skin-care product line to North America. The architect engaged the store environment with the sidewalk: The double-height glazed storefront, unencumbered by signage, enables passersby to see right into the store. The Qiora brand thus is presented as "a unique sensory experience that unites the product with the space, transforming the conventional act of the shopping experience," according

to the architect. The jury agreed, calling the space "cool, minimal and lush."

Curvilinear shapes create a continuity of space and movement that encourages meandering and exploration of the product. To preserve the openness of the interior, the architect placed the service rooms in a cluster along the south edge of the 1,500-square-foot space.

Translucent, full-length organza panels of varying translucency diffuse perimeter lighting and put into question the physical limit of the space. In the retail area, the fabric creates soft boundaries for consultation and reception. In the spa area, fabric hides the more intimate spaces of the lounge and cabins. The interior walls of the cabins are opaque and lined with ultrasuede, creating a soft and quiet place for relaxation. These layers of fabric panels continually reconfigure collages of color and light as visitors circulate through the space.

The jury was captivated by the use of fabric that creates "the fluidity of sense of

life—emotionally soothing, ephemeral." They found the fabric, in addition to providing privacy, evocative of a sense of calm. ■■

**Partners for Qiora Store and Spa**  
**Engineer:** Selnick/Harwood Consulting Engineers, New York City

### 4. Old St. Patrick's Church, Chicago, by Booth Hansen Associates, Chicago, for St. Patrick's Church



PHOTO © HEDRICH BLESSING PHOTOGRAPHY

The restoration of Chicago's Old St. Patrick's Church represents a collaborative effort among church, community, congregation, artists, craftspeople, and architects that results in the magnificent refurbishment of a historic place of worship. The architect reports that this church, the oldest surviving public building in Chicago, was founded in 1846 and built in 1854 by Irish immigrants as a conventional "church of time" furnished with generic Catholic icons. Around 1915, Thomas  
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O'Shaughnessey, an artist who studied the Celtic culture in Dublin and learned the art of stained glass at the Art Institute of Chicago, transformed the windows and walls with images from the Book of Kells, the wondrous illuminated manuscript of the Gospels created by Irish monks in the 800s.

After numerous repaintings by less successful artists, the result was a mix of styles, and only the windows remained to illustrate the Celtic idea. Over the last 10 years, the church experienced a renaissance centered on a search for fresh meaning and spiritual identity. The architect used modern technology to recreate and expand the splendor of the church's historic artistry and Celtic heritage.

The final phase of the artistic reunification was recently completed. In addition to restoring the O'Shaughnessey stained glass and recovering the stenciled walls, the renovation program included a reorganization of the church plan around the naturalistic forms of the Celtic tradition in accordance with the spirit of Vatican II. The architect updated the church's accessibility and installed new mechanical, electrical, lighting, sound and security systems. The architect also designed a new altar and altar screen, shrines, pews, baptismal font, and decorative lighting fixtures incorporating sculptural relief from the Book of Kells.

The jury described the project as an "impressive use of new technologies combined with sensitive understanding of traditions and craft to fortify the spirit and meaning of this historic

church." They found the new elements within the restoration to be well-placed and in harmony with the original elements, and pronounced it a "sleight of hand between old and new inserted in seamless, artistic way...truly a religious space." ■

### Partners for Old St. Patrick's Church

**Engineer:** Schuler & Shook, Chicago

**General contractor:** Turner SPD, Chicago

### 5. Rose Main Reading Restoration, New York City, by Davis Brody Bond, LLP, New York City for the New York Public Library



PHOTO © PETER AARON, ESTO PHOTOGRAPHICS, INC.

This Classical library, designed and completed in 1911, today prides itself on unparalleled public access to its renowned collection and electronic resources. To help the library continue to meet this mission, the architects orchestrated a meticulous restoration to

return one of the largest clear-span rooms in the nation to its former grandeur and function.

Envisioning themselves as the eyes of the original designer, the architects adapted the room to maximize efficiency of library service while maintaining its historic and aesthetic integrity. Improvements to the main reading room include expanded capacity, new electronic resources, faster and more reliable book delivery, a multimedia viewing area, a self-service copy center, improved access for readers with disabilities, and a reorganized open-shelf reference collection. Thirty of 42 original historic tables were carefully restored and adapted to allow most user stations to access data and power for library equipment and personal laptops.

"In addition to a very well-crafted clean-up of a historic space, the architects have successfully solved the thorny problem of integrating technology with traditional details—old space resurrected with restraint for new users," complimented the jury. "Very subtly done and with great craftsmanship." ■

### Partners for Rose Main Reading Room

**General contractor:** A.J. Contracting, New York City

**Lighting consultant:** Fisher Marantz Renfro Stone, New York City

**Mechanical consultant:** Atkinson, Koven, Feinberg, New York City

**Structural consultant:** Weidlinger Associates, Inc., New York City

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### 6. TBWA/Chiat/Day Advertising, Los Angeles, by Clive Wilkinson Architects, Los Angeles, for TBWA/Chiat/Day Advertising



PHOTO © BENNY CHAN/FOTOWORKS

“This project is unique because it exemplifies the vision and philosophy of the company,” said the awards jury of this new headquarters for an internationally known ad agency. The client, it seems, had outgrown its existing premises and planned to relocate to the Playa Vista area of Los Angeles. The vision for the new headquarters called for the creation of an “advertising city” constructed inside a large warehouse, where the 500 employees could be brought together in one space.

The architects saw this ambitious program and the scale of the 120,000-square-foot existing warehouse as a

chance to develop this small city environment with multiple levels, green park space, landmark structures, an irregular “skyline,” distinct neighborhoods, light wells, etc. Traditional urban planning concepts of “city center,” Main Street, neighborhoods, parks, alleys, civic functions, building facades and street furniture all became planning elements necessary to humanize the raw industrial space.

For the exterior, the architects created a sculptural metal-clad “gatehouse” pavilion as the agency’s main entrance and identifying landmark. The site provided the opportunity to offer a capsulated entry through the gatehouse, evoking today’s typical entrance to a city via airplane. From the gatehouse, the “city” is entered through two 50-foot-long tubes that serve as pedestrian bridges to the ground floor and the second level. “By using the principles and language of city planning to organize the office environment, the architects have created an intriguing workspace for a creative user...it’s sheer exuberance,” said the jury. “There’s a playful, whimsical aspect to this environment.” ■

#### Partners for TBWA/Chiat/Day Advertising

**Structural engineer:** John A. Martin & Associates, Los Angeles

**Mechanical, electrical, and plumbing engineers:** Syska & Hennessy, Los Angeles

**General contractor:** Matt Construction, Santa Fe Springs, Calif.

### 7. New International Terminal, San Francisco, a joint venture among Skidmore Owings & Merrill LLP, Del Campo & Maru, and Michael Willis Architects, all of San Francisco



PHOTO © TIMOTHY HURSLEY

This project is “one of few airports in America that gives hope of resurrecting positive experience for travelers,” according to the awards jury. “It has lots of allusions to flight; it looks like dragonfly wings!”

San Francisco’s New International Terminal encloses a total of 1.8 million square feet on five levels, allowing the building to accommodate up to 5,000 arriving international passengers per hour (versus 1,200 in the previous building). The team of architects planned and designed the facility to provide clear organization of public space in which users can intuitively understand wayfinding.

From a design perspective, the archi-  
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tects say, the heart of the project is the glass-enclosed Departure Hall. The design team envisioned the hall as a major civic space that could serve, metaphorically, as the city's front door. The project's civic-proportioned scale—it is 700 feet long, 200 feet wide, and up to 83 feet high—creates a dramatic departure point for travelers within an economy of material and form. The roof structure requires a minimal number of supporting columns, resulting in a very open interior.

Light—in particular that famed Bay Area natural light—also plays a major role in the terminal's design. The voluminous hallway has abundant natural light and air, as well as architectural features that minimize the need for air conditioning and artificial light. Both daylight and night lighting enhance the floating quality of the roof and reveal the character of the building and its structure.

“As a first impression of San Francisco, the traveler is greeted with something so magnificent that it puts you in a good mood before you head to the free-

way,” enthused the jury. “It gives one a sense of drama and excitement, encouraging you to venture immediately out to the city to explore what else it has to offer.” 

### 8. XAP Corporation, Culver City, Calif., by Pugh + Scarpa, Santa Monica, Calif., for XAP Corporation




PHOTO © PUGH + SCARPA

“The best part of this project is the architect-designed furniture, which is meticulously crafted and detailed,” said the awards jury of the XAP Corporation's headquarters. “The well-handled forms

and materials create the expression and the quality of the space.”

The design of this 22,000-square-foot renovation serves a corporate pioneer in electronic and Internet-based information management systems for college-bound students. Offices and workstations, which constitute a dense area of the program and require similar spatial properties, fixtures, and furnishings, are clustered and organized in an open landscape, which supports a continuity and flow of space. Service spaces and additional offices requiring more privacy are organized in simple volumes that flank the perimeter. This organizational strategy also allowed the architects to use the spatial qualities of the existing building—an industrial sawtooth roof warehouse with exposed framework and dramatic clerestory windows—to best advantage.

The architects says that placement of “formal bars of program” at the perimeter allows for the creation of “an elegant circulation space through which the buildings mechanical and electrical services are quietly distributed.” Each “bar” is characterized by a tall soffit hiding the building's infrastructure, as required by the building's architect. Designed to serve as formal background, the workstation and office elements establish a rigorous order contrasted by the more freely flowing sculptural elements within the overall design. The jury said it's a “nice mix of heavy elements versus light elements,” and admired the “nice metering out of elements in space.” 

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#### Partners for San Francisco's New International Terminal

**Landscape architect:** Patricia O'Brien Landscape Architecture, San Francisco

**Structural engineer:** SOM Structures, San Francisco

**Consulting structural engineer:** Olmm Structural Design, San Francisco

**Joint venture general contractor:** Tudor Saliba, Perini Corp & Buckley & Company, Sylmar, Calif.

**Interior designers:** Kwan Henmi Architecture/Planning, Inc., San Francisco, and Tsunami Ponder Design, San Francisco

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### 9. Smith-Buonanno Hall. Providence, by William Kite Architects, Inc., Providence, for Brown University




PHOTO © WARREN JÄGGER PHOTOGRAPHY, INC.

To ascertain what a state-of-the-art classroom facility should be and cement project goals for this Ivy League university, the architects conducted several group discussions with faculty, students, administrators, trustees, maintenance staff, and other interested parties. They then generated a design concept that inserted new spaces within the existing gym while preserving the character and quality of the original building interior

The main design driver is new upper story spaces—free of the exterior walls—constructed within the volume of the existing gym. The original wood trusses continue to modulate the larger spaces, while a new ceiling construction built around these trusses below the level of the roof allows for exposed truss areas properly scaled for the smaller new spaces.

Glazed ceiling and wall areas within the new construction provide acoustical privacy and transparency into and through the building. Existing brick interior walls were cleaned and left exposed.

“You never forget you’re in a gym, although now it’s for a different purpose,” the jury commented, noting that they were glad the original space is not lost in the new function. “The architect has used new materials to make a well-crafted, modern interior that complements the character of the original historic building.” 

#### Partners for Smith-Buonanno Hall

**Structural engineer:** Odeh Engineers, Inc., North Providence

**Mechanical engineer:** Wilkinson Associates, Warwick, R.I.

**Electrical engineer:** Powers Engineering Inc., East Greenwich, R.I.

**General contractor:** Dimeo Construction Company, Providence

### 10. Tribune Press Room Renovation, Chicago, by Perkins & Will, Chicago, with associate architect McClier Corporation Chicago, for the Tribune Company

“Nice use of light—the building is lighted with various artificial lights that glow off the glass though essentially below grade,” commented the awards jury of the Tribune Press Room Renovation project. It evinces sort of a “spirit of Gotham—a nocturnal environment sense of daylight through lighting.”

This distinct project called for the transformation of an abandoned turn-of-the-20<sup>th</sup>-century printing press and reel area

in the client’s basement into reusable space for the company’s Internet-based business units. It basically is an interior intervention that contrasts the brawny structural concrete framing with the new finely detailed glass and steel elements. Asymmetrically organized on three levels, the workspace encompasses 65,000 square feet of open work environment housing work areas for 280 people. Team rooms, located in structural glass towers, are three stories high. The dramatic 32-foot-high ceiling of the public “Main Street” acts as a collector for staff meeting and casual interaction.

Different lighting solutions were developed for the 10-foot-, 20-foot-, and 32-foot-high ceilings. The lowest ceilings are washed with light from a custom indirect light fixture; the mid-level lighted with high-bay pendant fluorescent- and halogen-directed fixtures. The 32-foot ceilings are lighted with halogen theatrical fixtures, and the glass team-room towers were lighted from the inside to become glowing light sources themselves.



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The architects enclosed the existing loading dock at mid-level another glass structure, allowing its reflective quality to animate windowless spaces. According to the architect, “its transparency engages the openness of the work process, and its structural capabilities act as a metaphor for the new age of publishing.

The jury categorized the project as “almost calligraphic in nature—just as the written word is more expressive and personal than the typewritten word.” They also liked the beautiful glazing details and the “juxtaposition of the old against the new. The execution of detail is unique to everything seen.”

### Tribune Press Room Renovation

**Engineers:** McClier Corporation, Chicago and Bryne & Associates, Chicago  
**General contractor:** Pepper Construction, Chicago

### 11. Sticks Inc., Des Moines, by Herbert Lewis Kruse Blunck Architecture for Sticks, Inc.

“This project is the result of a collaborative effort between artists and architects insistent on creating a discreet building language, one that pronounces the process of production while promoting a communal work environment,” said the architect. It is a work space for a rapidly growing artists studio specializing in the design and production of contemporary art objects made from fallen timber and milled wood. The production pavilion is located in the clearing of a mature oak grove on the western edge of Des Moines. Retained by the crest of the site, the pa-

vilion courts the northern light while maintaining much of the site’s old growth.

The building, with its pre-engineered steel frame and roof, is an assembly of building systems meant to serve as a stimulus for enhanced production efficiency, growth, and operational flexibility. The building envelope’s metal and tilt-up concrete panels have been shifted off the steel frame to create a display space along the east edge of the interior and a loggia along the west. The architect used varying fenestration systems—including a faceted aluminum-framed curtain wall and 15 pairs of lited mahogany doors etched and painted with the artists’ designs—to provide the natural light essential to the artists.

The resulting assemblage encourages an effective studio environment in an otherwise prosaic building type. “The result of successful collaboration, the finished space showcases the efforts of the architects and the artists,” said the jury, who

particularly liked the consistent use of details. “It is an important space celebrating people who work with their hands.”

### Partners for Sticks Inc.

**Engineer:** Charles Saul Engineering, Des Moines

### 12. Tsunami, Las Vegas, by Morphosis, Santa Monica, for Ark Restaurants Corporation



PHOTO COURTESY OF THE ARCHITECT



PHOTO © FARSHID ASSASSI/ASSASSI PRODUCTIONS


“This design of a Las Vegas resort restaurant proposes hyper-spatiality as a counterpoint to the intangibility of place endemic to local entertainment venues,” the architects say in explanation of their work. Their strategy, they say, reflects the Vegas of Robert Venturi’s iconic *Learning from Las Vegas*, merging the “box” and the “sign” building types to produce “a more projective, and less representational” result.

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The architects defined the space by manipulation of a two-dimensional 100-foot x 100-foot printed surface depicting a dense collage of elements of Asian culture. The restaurant was “voided” by painting the interior black to create the generic box. This “black box” became a backdrop for graphic intervention, the “design-by-sign” approach. Then, as if “skinned” from the interior, the flat graphic “sign” surface is bent, folded, and wrapped. Thus, the two-dimensional image becomes three-dimensional shell. The project’s “very defined

atmosphere; use of angled planes for images is very successful,” opined the jury. “Purporting to be anti-iconic, this space is fascinating. It has a Strength of scenographic power in that it’s very overtly theatrical.” 

### Partners for Tsunami

**Structural engineer:** Joseph Perazelli, PE, Century City, Calif.

**Mechanical engineer:** Ae Associates, Inc., Greeley, Colo.

**General contractor:** Price Woods General Contractor, Las Vegas.

### 2002 INSTITUTE HONOR AWARDS FOR INTERIOR ARCHITECTURE JURY

**Chair Carol Ross Barney, FAIA**

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