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MIES CROWN HALL AMERICAS PRIZE ANNOUNCES 2018 FINALISTS *Project Fact Sheet*

2018 AMERICAS PRIZE FINALIST PROJECTS

IMS Paulista

São Paulo, Brazil

Completed: September 2017



Photograph: Nelson Kon

Primary author

Andrade Morettin Arquitetos Associados

Contributing authors

José Luiz Canal (Construction and Project Management)

Ycon Engenharia (Structural Engineer)

G.O.P. (Structural Engineer)

Moretti Engenharia Consultiva (Foundation Engineer)

LZA Engenharia (Electrical Engineer, Fire and Safety)
Front Inc. (Facade)
Grupo Galtier (Facade)
Greenwatt climatização (Air Conditioning)
GPIC (Fire and Safety, Automation, Telecommunication and Audiovisual)
Urban Arquitetura (Law Consultant)
Peter Gasper & Associados (Lighting Consultant)
Lux Projetos (Lighting Consultant)
PROASSP Project Management and Consulting (Waterproofing)
Empro Comércio e Engenharia em Transporte Vertical (Vertical Transport)
Quadrado Programação (Visual Programming)
Walderez Nogueira Soluções Gastronômicas (Restaurant and Coffee)
Harmonia Acústica Akkerman, Holtz (Acoustics)
All'e Engenharia Construção (Construction)

Author

Instituto Moreira Salles

Statement

Objectives

The main concept was to transfer the ground floor of the museum from the bottom to the center of the building, fifteen meters above the level of Paulista Avenue, creating an entirely new open relationship between the museum, the city, and its inhabitants. From the elevated ground floor, the perception that the visitor has of the program spaces is straightforward and clear. The ground floor was transformed into a gathering and distribution plaza, which also has a cafe and shop; above the plaza, hovering over it, the exhibit spaces are protected in a closed volume; below it, the Media Library programs are grouped as a large meeting space dedicated to movies, music, literature and, more generally, to research and knowledge production. The spatiality of the museum is perceived and given mainly from the voids of the edifice, which are the spaces of circulation and meeting that spread between the program volumes and the facade of the building. The materiality of the facade—made with a self-supporting translucent glass—creates a quiet, cozy space. Likewise, the light that infiltrates these spaces carries with it the trail of the city, bringing into the museum the memory of the world that lies around it. Translucent glass as a second skin allows the museum to be perceived as a well-defined and whole volume, with the necessary force to confirm its position among its neighbors and other buildings on Paulista Avenue.

Context

The Moreira Salles Institute is a consolidated institution with strong presence in the cultural scene in Brazil. Despite holding a precious collection and experience in the promotion of exhibits and cultural events, IMS didn't have, until now, an exhibit space consistent with its possibilities in São Paulo. The new headquarters meets the concrete need for more space, but certainly is much more than that: above all it arises from the desire to create a place that can represent the values and transmit the spirit of the institution. The new headquarters of IMS was designed for the programmatic and symbolic needs of the Institute. We devised an accessible museum, anchored in the present day, which offers a frank and direct relationship with the city, while simultaneously providing a warm, tranquil internal setting; a museum able to balance the excitement of the sidewalks with the scale and nature of museological spaces; an environment with precise and peculiar top-quality lighting and time perception; finally, a museum able to provide a unique, subjective experience to visitors. To combine all these qualities, we

interpreted and analyze two essential parameters for the design concept: its building program and its urban context. In addition to the complex functional demands, what mattered here was to define the desired attributes and the connections for the inside spaces, and to outline the kind of relationship we would like to establish between the new building and the city.

Performance

The IMS Paulista, after five months of its inauguration, has become a significant element in São Paulo's cultural agenda. Located on Paulista Avenue, one of the most vibrant and important gathering spaces of the metropolis, the Institute has received over 200,000 visitors during its first two months of activity. The strategy of creating a museum frankly opened to the street, with free access and fluid circulation has contributed to the widespread public acceptance of the project. The escalator welcomes visitors from the sidewalk and leads the flow throughout seventeen meters in height to encounter the meeting place—the museum hall—in the building's center of gravity. This elevated square opens itself to the city as a great balcony with an unique perspective of the metropolitan scenario. From the square, all the visitation circuits start and end; the visitors can take a break for coffee or visit the bookstore: it is the museum's vertical circulation platform with its open staircase and elevator sets. The desire, in the design phase, that this space would be the focal point of the museum—as well as its piece of connection with the city—was fulfilled. The large number of visitors that are distributed every day in the various spaces of the great hall attests the vitality of this elevated square. The activities spaces of the IMS, such as exhibition halls, auditorium/cinema, library, and classroom, have been fully occupied. The spatial solutions and the provision of infrastructure, especially detailed for each of them, contributed greatly to the implementation of the Institute's wide agenda of activity.

Edificio E, University of Piura

Piura, Peru

Completed: April 2016



Photographs: Cristobal Palma

Primary author

Barclay & Crousse Architecture

Contributing authors

David Leininger (Assistant)

Julio Higashi (Structural Engineer)

Author

Universidad de Piura – María Pía Chirinos – Research Vice-Provost

Statement

Objectives

The building stands as a new educational typology created under four main concerns. *A new learning landscape*: The building offers spaces that can enrich learning, focused on enhancing quality of life as much as on supporting the learning experience. For achieving this, the building stimulates informal learning outside classical learning spaces. Learning can take place anywhere/anytime, blending mobile technology with social activity in the multiple non-designated open spaces it offers. *Sense of community*: The creation of non-designated spaces

for students to work together outside the classrooms contributes to creating a sense of community, where the shared interests developed via networks is enriched through face to face interaction. Social and economic boundaries tend to blur when people learn to know each other in these nonhierarchical spaces. *The building as a campus:* Although clearly defined by a 70 x 70m quadrangular shape, the building is composed of 11 independent structures, two and three levels in height, under ample cantilevered roofs that emerge from each one, providing shadow over multiple gathering and circulation places. It has a permeable ground floor that favors shortcuts across the building when walking through the campus. *Space and Climate:* By creating a comfort zone in the permanently sunny, hot, and dry climate of the Peruvian northern desert, the shaded open-air spaces nurture the academic life the same way the dry forest allows living in the desert.

Context

The building sits in a huge campus located at the edge of Piura, a city built in a natural oasis of the Peruvian Northern desert, near the Equator. The campus shelters a remarkable sample of the Equatorial Dry Forest, mainly constituted by carob trees growing over sandy land. National policies encouraging low-income rural students in private universities fostered the creation of additional learning spaces for accommodating an increasing student and faculty population. This new learning landscape stimulates informal learning outside classical learning spaces. The main challenge was how to build harmoniously in a dry forest, using the most restrained footprint possible and be able to integrate the rural open-air way of life of the new students into the building. The campus offered very few shaded meeting spaces for interactions between students and with teachers outside the formal classes, so segregation could represent a real problem when admitting a very heterogeneous student population.

Performance

The project is about blurring boundaries between the campus space, informal learning, formal classrooms, working places, and eating points. It gathers students and faculty members as equals, so as to encourage casual encounters between them. The building also creates a new centrality for the campus by envisioning overlapping networks of compelling places, which can offer multiple choices to users and generate synergies through adjacencies and the clustering of facilities. The 11 structures and the spaces within create a new learning landscape, structured around a rational, square-shaped circulation, so to facilitate orientation. At the same time, the spaces created between them are interstitial and labyrinthine, creating a series of unattended possibilities for gathering, resting and strolling. These spaces represent oases of breeze and freshness, where gaps between the cantilevered roofs ensure adequate natural ventilation and lightning underneath. Sunlight is therefore transformed in an imprecise sun clock as it moves through gaps and draw lines in floors and walls. The facades are equipped with vertical louvers and prefab trellises, depending on the orientation in the tropical setting, ensuring solar control in its perimeter.

SESC 24 de Maio

São Paulo, Brazil

Completed: August 2017



Photograph: Nelson Kon

Primary author

Paulo Mendes da Rocha and MMBB Arquitetos

Author

SESC – Social Service of Commerce from São Paulo State

Statement

Objectives

Besides transforming the building structure of Mesbla, a former department store, this social center for leisure and culture also agglutinated a neighbor small building that was demolished to give way to the construction of a technical block reserved for services and equipment. In the central void of the main building, which used to serve as an illumination gap crowned by a skylight at the old store section, a new independent structure consisting of four cylindrical pillars supports new slabs. To expand the area of the original slabs by nearly 500 square meters, the proposal made the floors continuous. In these new spaces were concentrated uses that need greater voids, such as the theatre inserted in part of parking area (with an independent access) and the double-height exhibition hall. On the top, the new structure supports a new volume, three floors high, congregating cafe, locker rooms, and a pool on the roof. The ground floor,

named SESC Square, is an extension of the street and most of the spaces in the social facility are open to everyone. The vertical circulation gains potential by a series of ramps that connects continuously the complex program and invites visitors to explore the building.

Context

SESC (Social Service of Commerce from São Paulo State) is social centers for leisure and culture. This unit occupy the structure of the 1940s building where the old Mesbla chain operated one of its department stores, on the corner of 24 de Maio and Dom José de Barros St., in downtown São Paulo. In addition to the commercial building in question, the institution purchased two other properties that have been aggregated to the complex. The challenge was transform the monotony of the original standardized floor plans in a complex program composed of leisure and cultural spaces: theatre, library, studios, exhibition rooms, sports rooms, and a swimming pool. The project is a prime example of how to build on the legacy of the pre-existing urban environment, demonstrating the virtues of the city's future life while justifying the use of privileged site in such an iconic part on São Paulo.

Performance

SESC maintains 38 centers of activities that bring together its fields of expertise, carried out through programs in Culture, Education, Sports, Leisure and Health. The institution actions aim to develop international and national partnerships for the implementation of music, theatre, dance, circus, literature and visual art projects. In SESC 24 de Maio, no sidewalks separate the walking zone to the entrance of the building, doors are not visible and it indicates that the facilities are open to everybody without constraints. The ramps provides free accessibility to the spaces and contents offered by the institution and enhances the democratization of cultural as a form of individual autonomy and practice. The water mirror in the eleventh floor cafe has become a favorite children's playground. The unit was opened August 19, 2017. Since then, the building has received 1,257,455 people.

Smithsonian National Museum of African American History and Culture

Washington, DC, USA

Completed: November 2016



Photograph: Darren Bradley

Primary author

Adjaye Associates

Contributing authors

Freelon Group, Perkins + Will (Architect of Record)

Davis Brody Bond / SmithGroupJJR (Associate Architect)

Author

Smithsonian Institution

Statement

Objective

Located on Constitution Avenue, adjacent to the National Museum of American History and the Washington Monument, the museum houses exhibit galleries, administrative spaces, theatre space and collection storage space for the NMAAHC. As Lead Designer for the Freelon Adjaye Bond/SmithGroup (FAB) team, David Adjaye's approach has been to establish both a meaningful relationship to this unique site as well as a strong conceptual resonance with America's deep and longstanding African heritage. The design rests on three cornerstones: the

“corona” shape and form of the building; the extension of the building out into the landscape—the porch; and the bronze filigree envelope.

Context

Situated on the Washington Monument grounds the museum maintains a subtle profile in the landscape—more than half is below ground—with five stories above. The corona is based on elements of the Washington Monument, closely matching the 17-degree angle of the capstone and the panel size and pattern has been developed using the Monument stones as a reference. The entire building is wrapped in an ornamental bronze-coated aluminum lattice that is a historical reference to African American craftsmanship. The density of the pattern can be modulated to control the amount of sunlight and transparency into the interior. The south entry is composed of the Porch and a central water feature. An extension of the building out into the landscape, the porch creates an outdoor room that bridges the gap between the interior and exterior. At 50 meters (49 feet, 2 inches) deep, the setback is similar to other buildings on the north side of the Mall.

Performance

The underside of the porch roof is tilted upward allowing reflection of the moving water below. This covered area creates a microclimate where breezes combine with the cooling waters to generate a place of refuge from the hot summer sun. There is also an outdoor patio that is accessed from the fifth floor of the building. Inside the building, visitors are guided on a historical and emotional journey, characterized by vast, column-free spaces, a dramatic infusion of natural light and a diverse material palette comprising pre-cast concrete, timber, and a glazed skin that sits within the bronze-coated aluminum lattice. Below ground, the ambience is contemplative and monumental, achieved by the triple height history gallery and symbolized by the memorial space—the “oculus”—that brings light diffused by a cascade of water into the contemplative space from the Monument grounds. Moving upwards, the views become pivotal, as one circulates along the corona with unrivalled panoramas of the Mall, Federal Triangle buildings, and Monument Grounds.

Teopanzolco Cultural Center

Cuernavaca, Mexico

Completed: July 2017



Photograph: Jaime Navarro Soto

Primary authors

Carlos Bedoya

Abel Perles

Wonne Ickx

Victor Jaime

Isaac Broid

Contributing authors

Alejandro Luna e Itzel Alba (Theatre Counsel)

Cristian Ezcurdia (Acoustic Counsel)

Jaume Soler (ARUP) (Acoustic Counsel)

Author

Cristina Faesler - Secretary of Culture of the State of Morelos

Statement

Objectives

The building is organized around two elements with strong geometric definitions: a triangular building that contains the public programs (lobbies, services, box office, restrooms, the 800 seat performance hall) and the platform surrounding it that contains the backstage (dressing rooms, storage, workshops, etc.), including a multipurpose black box theater mostly used for rehearsals. The horizontal platform surrounding the triangular building serves as a viewing area towards the city. This grand plinth contains a series of patios and openings to preserve existing trees, green areas, and an open-air theater space. The main triangular-shaped roof comprises a large stepped ramp reducing the physical presence and visual impact of the new building, as well as converting the roof itself into an additional open-air auditorium, which has the archeological site as a backdrop. This great triangular esplanade forms the roof of the auditorium's main hall, and contains another, smaller triangular esplanade that in turn forms the roof of the main lobby. Both platforms descend in opposite directions and create a visual interplay of inclined planes that can be appreciated from different points of the building. The interplay of these platonic solids creates an exciting composition of outdoor spaces, open viewing platforms, and shaded plazas that can be activated in multiple ways.

Context

The project for the new Cultural Center is located on a site opposite the archeological zone of Teopanzolco, a situation that proposes two fundamental strategies: on the one hand to enhance the relationship with the archeological site and on the other to generate a significant public space. The axis of composition of the triangular floor plan of the entrance space was deliberately aligned with the main pyramid. As a result, the lobby placed exactly opposite the pyramid becomes a viewpoint and a space for meeting before or after events, and a space that establishes an ongoing dialogue with contemporary cultural life and the presence of the past.

Performance

The complex is designed in such a way that the operation of the building can be done in the most energy-efficient way. The main lobby is a semi-open space with strategically located apertures permitting cross-ventilation, avoiding the use of mechanical air-conditioning systems. The mild climate of Cuernavaca allowed us indeed to reduce air conditioning to only the main performance hall: all supporting spaces are outdoor spaces or designed as passive environments with natural ventilation. There is no glass used in any part of the building: from the main foyers (which have large door made out of metal mesh) to the backstage areas and dressing rooms (which have window openings covered with mosquito nets), all areas are directly open connected to the surrounding environment. The chosen materials (pigmented concrete, oxidized steel and wood for the interiors) do not only emanate an earth-bound atmosphere, but are also materials that age well, thus creating a building that will maintain its presence and character over time and that requires very limited maintenance.

True North

Detroit, USA

Completed: June 2017



Photograph: Jason Keen

Primary author

Edwin Chan

Contributing author

Studio Detroit (Architect of Record)

Author

Prince Concepts

Statement

Objectives

EC3 commenced by presenting the design utilizing a physical model to the City of Detroit's Planning and Development Department—as the developer still needed to secure a much-needed parcel to complete True North's .57-acre site. The site was secured on the first meeting and the shared vision for True North was to elevate the simplicity and prowess of the Quonset Hut form for how we live and work today, as well as to meet the regulatory codes and requirements for new residential development. Following a community engagement barbeque

and several rounds of questions and answers, True North was green lighted by the community and the city to proceed into construction. Fully realized in less than one year, True North is a development comprised of nine rental residences and shared community spaces with over 30 newly planted trees. Located two-and-a-half miles from Downtown Detroit in a quiet, spacious neighborhood, it is pioneering for both where and what is being built. The strategic placement of the huts is driven by a need for openness and security, views and privacy, socializing and solitude. Each structure is assembled on top of a four-inch concrete slab with in-floor radiant heat, which is also the unit's finished floor. The end walls feature custom steel framing around polycarbonate panels that provide a higher level of security, natural light, and high thermal value. Each interior is unique and designed to inspire different creative lifestyles in Detroit.

Context

The developer of True North is Prince Concepts, an emerging real estate development company founded by a Dallas-born, New York City-based entrepreneur. Architect Edwin Chan and his firm EC3 were introduced to the client through John Patrick, the founder of the international architecture talent agency, ABOVE THE FOLD. It is EC3's first constructed ground-up development. Detroit—its fertility, its flexibility and its open-mindedness—was the perfect context for this coming together to produce a project that has impact at the community/neighborhood, civic/city, society/national, and digital/international level. “Before meeting Edwin, I felt that the ideas were strong but it wasn't until he came to Detroit and presented his design proposal that I knew this project was right for Detroit,” reflects Prince Concepts' founder. “He brought a unique vision that elevated and inspired our entire team.” Equally important, the team strongly felt that the project had to serve and respect the community, embodying a new idea for elevating the attraction and value of a place without isolating or bulldozing the context and people who make up that context.

Performance

Prince Concepts sought a visionary architect to transform the Quonset Huts from their preconceived purpose into a welcoming and hospitable design for contemporary living in Detroit. Open to the neighborhood, True North is creative development and community that has put Detroit on the map in a new way. Accessible from the street via three pathways, the strategic size and placement of the huts fosters a sense of openness and security, views and privacy, socializing and solitude. It also makes for a destination spot in Detroit's ever-developing built environment. Once inside the community, pathways connect visitors and occupants to the eight huts (nine units total), gardens and eight secure parking spots. EC3's unit layouts—sizes ranging from 475 to 1,600 square feet—to inspire different creative lifestyles. Most of the units feature an interior polycarbonate “island” containing a kitchen, a bathroom, and a mechanical/storage closet. Above the island, a mezzanine platform provides occupants with a flex for any use, with a variety of creative calling True North home. Nationally awarded and internationally recognized, True North has successfully activated the Core City neighborhood with the developer since initiating five new projects, all of which are currently in design and construction.

2018 AMERICAS PRIZE FINALIST BIOS

Andrade Morettin Arquitetos Associados

Andrade Morettin Arquitetos Associados, founded in 1997, mostly elaborates projects in the area of architecture and urbanism, having developed projects for office buildings, housing, schools, cultural centers, exhibitions, and others. The practice works on projects of various scales and very different natures in the field of architecture and urban planning. Recognition with major awards on the national and international scenes has given the office considerable stability and has ensured the realization of a number of relevant projects.

Barclay & Crousse Architecture

Barclay & Crousse Architecture manages a wide range of programs and focuses on the relationship to both place and human well-being. Pertinence in usage and taking care of time, space, and light are central in their approach to architecture. Founded in 1994 in Paris, since 2006 the studio is based in Lima, pursuing its activity in France with the Parisian studio Atelier Nord-Sud. Their transatlantic experience has been recognized by the first Oscar Niemeyer Prize, and by several international Biennales. Their work has been acknowledged by the International Committee of Architectural Critics (CICA) with the 2013 Latin America Prize and the Place of Remembrance has earned the Peruvian Architecture National Prize, Hexágono de Oro, in 2014. Their projects have been exhibited and published worldwide.

Paulo Mendes da Rocha and MMBB Arquitetos

Paulo Mendes da Rocha was born in 1928 in Vitória, Espírito Santo, Brazil. He attended the Universidade Presbiteriana Mackenzie College of Architecture, in São Paulo, graduating in 1954. Among several international honors, he has been awarded with the Mies Van der Rohe Foundation Prize in 2000, the Pritzker Architecture Prize in 2006, and the Golden Lion for lifetime achievement at the Venice Architecture Biennale in 2016.

MMBB Arquitetos came about in 1991 as a result of the association of the architects Fernando de Mello Franco, Marta Moreira, and Milton Braga. Current partners are Marta, Milton, and Maria João Figueiredo, who are consolidating a comprehensive professional performance distinguished by the development of public and institutional designs in the areas of building, infrastructure, and urbanism.

Adjaye Associates

Sir David Adjaye OBE is recognized as a leading architect of his generation. Born in Tanzania to Ghanaian parents, his influences range from contemporary art, music, and science to African art forms and the civic life of cities. In 1994, he set up his first office, where his ingenious use of materials and his sculptural ability established him as an architect with an artist's sensibility and vision. In 2000, he reformed his studio as Adjaye Associates, which now has offices in London, New York and Accra and projects spanning across the US, UK, Europe, Africa, Asia and the Middle East. His largest project to date, the \$540 million Smithsonian Institution National Museum of African American History and Culture, opened on the National Mall in Washington DC in 2016. The museum was named Cultural Event of the Year by the *New York Times* and the Beazley Design of the Year by the Design Museum.

PRODUCTORA and Isaac Broid

PRODUCTORA is a Mexico City–based architectural studio founded by Abel Perles, Carlos Bedoya, Victor Jaime and Wonne Ickx. PRODUCTORA’s work is distinguished by an interest in precise geometries, the production of clearly legible projects with limited gestures and the search for timeless buildings in their material and spatial resolutions. The office is working on projects in Mexico and abroad, ranging from residential projects to public buildings. Its work has been presented in the Architectural Biennials of Beijing (2006), Venice (2008, 2012, 2018) and Chicago (2015, 2017), in the National Art Museum of China (Beijing), and in the Victoria and Albert Museum in London (UK). PRODUCTORA has been recognized by the Architectural League of New York with the Young Architects Forum (2007) and the Emerging Voices (2013) awards. In 2016 they received the Mies Crown Hall Americas Prize for emerging architects (MCHAP.emerge) for the Pavilion on the Zocalo.

Isaac Broid is a Mexican architect. Broid studied architecture at the Universidad Iberoamericana and completed a master's degree in urban design at Oxford Polytechnic in England. He has lectured throughout Mexico and is a member of various editorial boards of architecture magazines. His work on residential, transportation, and cultural projects includes: Line A of the light-rail metro in Calzada Zaragoza, in association with Aurelio Nuño and Carlos McOregor; the Center of the Image, in the Plaza de la Ciudadela, in association with arch. Zabłudowsky; corporate offices for TELCEL; Casa Vázquez, Coyoacán; Condominium Amsterdam 18, Hipódromo Condesa; Rancho Tequisquiapan, Querétaro; Condominio Tlaxcala 190, in association with Miquel Adrià and Michael Rojkind; and the National School of Folk Dance. Among other awards, in 1991, he received the silver medal at the Bulgarian Biennial, and in 2008, he received the gold medal at the Architecture Biennial in Mexico.

Edwin Chan / EC3

Edwin Chan is a licensed architect who founded the cross-disciplinary design studio EC3 in 2011, after practicing architecture for more than twenty-five years at Gehry Partners in Los Angeles. Born and raised in Hong Kong, Chan earned a Master of Architecture from the Graduate School of Design at Harvard University and a Bachelor of Arts from the College of Environmental Design at the University of California at Berkeley (UC Berkeley). Among his many awards and distinctions are the honor of Chevalier de l’Ordre des Arts et des Lettres from the Republic of France.

PROGRAMMING

The finalists were announced at an event, held at Bedrock Detroit, that concluded a ten-day jury tour of the finalist project sites.

On **October 10, 2018**, the authors of the 2018 finalist projects will be celebrated at a symposium at IIT’s Crown Hall, where the jury will name the winner and engage in a direct dialogue about what qualities make for the most innovative and impactful contemporary architecture in the Americas. Morning sessions will feature dialogue between students, faculty, jury members, and finalist architects and clients. A public conversation in the afternoon will address themes relevant to contemporary practice derived from finalist projects. The symposium will conclude with an exhibition of the finalist works, a reception, and a dinner, followed by the announcement of the winner of the 2018 Americas Prize.

2018 MCHAP JURY BIOS

Ricky Burdett CBE | MCHAP 2018 Jury Chair

Ricky Burdett is Professor of Urban Studies at the London School of Economics and Director of LSE Cities and the Urban Age Programme. He sits on the Mayor of London's Cultural Leadership Board, is a Council Member of the Royal College of Art, and is a Trustee of the Norman Foster Foundation. He was Chief Advisor on Architecture and Urbanism for the London 2012 Olympics and architectural advisor to the Mayor of London from 2001 to 2006. He was Director of the Venice Architecture Biennale in 2006 and curator of the Global Cities exhibition at Tate Modern in 2007. Burdett has been on architectural juries for high-profile projects including Tate Modern, London's Aquatic Centre, Rothschild Bank Headquarters, Holland Green, and Elizabeth House and has worked on major regeneration projects across Europe and the USA. He was appointed CBE (Commander of the British Empire) in the Queen's 2017 New Year's Honours List.

Jose Castillo

Jose Castillo is a practicing architect and urban planner living and working in Mexico City. Castillo holds a degree in architecture from the Universidad Iberoamericana in Mexico City as well as a master's in architecture and a doctor of design degree from Harvard University's Graduate School of Design. Castillo has lectured extensively all over the world. He currently teaches at Harvard's Graduate School of Design, teaching an option studio and lecturing for the Cities by Design Course. Since 2005, Castillo has curated exhibitions in New York City, Rotterdam, São Paulo, Venice, the Canary Islands, and Brussels.

Ron Henderson

Ron Henderson is Professor and Director of the Landscape Architecture + Urbanism Program at Illinois Institute of Technology and has held previous appointments at Harvard, Pennsylvania State University, and Tsinghua University. He is founding principal at L+A Landscape Architecture, whose work in North America, Asia, and Europe has been widely recognized—including special mention for the European Prize for Urban Public Space Mies van der Rohe Award, Premio Torsanlorenzo International Prize in Landscape Architecture, and numerous national and regional landscape architecture and urban design awards. He is Senior Fellow of Garden and Landscape Studies at Dumbarton Oaks, a Japan-US Friendship Commission Creative Artist Fellow, and a Fellow of the American Society of Landscape Architects.

Rodrigo Pérez de Arce

Rodrigo Pérez de Arce (Architect, A.A. Grad. Dip. 1975, UCV Doctor 2011) has taught at the Architectural Association, University of Bath, University of Pennsylvania, Cornell University, and the Harvard University Graduate School of Design, among others. He now teaches at the Catholic University Santiago. His topics of interest include historical, landscape, and programmatic dimensions of public space. He has published on topics of landscape, public space, and play. His professional practice includes a major cultural center, the renovation of Santiago's Plaza de Armas and the Crypt for the Metropolitan Cathedral, the renewal of public spaces in Valparaiso, and an (unbuilt) fog garden in Atacama (all in partnership).

Claire Weisz

Claire Weisz is a founding partner of WXY, a New York firm globally recognized for its community centered approach to architecture, urban design, and planning. In 2016, WXY was named New York State Firm of the Year. In addition to her role there, Weisz was a co-founder and co-executive director of The Design Trust for Public Space, is a Fellow of the American Institute of Architects, is on the WMF Modern Century Advisory Council, and has served on design juries both nationally and internationally. She lectures and teaches widely, most recently as the 2017 Portman Visiting Critic at the Georgia Tech School of Architecture. That same year, she was named one of Fast Company's most creative people in business. She has recently been awarded the Medal of Honor from the NYAIA for 2018.

PAST MCHAP WINNERS, FINALISTS, AND JURY MEMBERS

MCHAP Prize for Emerging Practice Winners

Poli House, Coliumo Peninsula, Chile—**Pezo von Ellrichshausen**
Pavilion on the Zocalo, Mexico City, Mexico—**PRODUCTORA**
Common Unity, Mexico City, Mexico—**Rozana Montiel Estudio de Arquitectura**

MCHAP Prize for Emerging Practice Finalists

C.I.D., Road to Ayquina, Chile—**Emilio Marin & Juan Carlos Lopez Arquitectos**
Haffenden House, Syracuse, USA—**Jon Lott, PARA Project**
OZ Condominiums, Winnipeg, Canada—**5468796 Architecture**
San Francisco Building, Asunción, Paraguay—**Jose Cubilla & Asociados**
Kiltro House Talca, Penciahue, Chile—**Juan Pablo Corvalan**
Maximilian's Schell, Los Angeles, USA—**Benjamin Ball and Gaston Nogues**
OMS Stage, Winnipeg, Canada—**5468796 Architecture**

MCHAP Americas Prize Winners

Iberé Camargo Foundation, Porto Alegre, Brazil—**Alvaro Siza**
1111 Lincoln Road, Miami Beach, USA—**Herzog & de Meuron**
Grace Farms, New Canaan, USA—**SANAA**

MCHAP Americas Prize Finalists

Altamira Residential Building, Rosario, Argentina—**Rafael Iglesia Arquitectura**
Capilla del Retiro, Auco, Los Andes, Chile—**Undurraga Deves Arquitectos**
Mestizo Restaurant, Santiago, Chile—**Smiljan Radic Studio**
Bloch Building, Nelson-Atkins Museum of Art, Kansas City, USA—**Steven Holl Architect**
Seattle Central Library, Seattle, USA—**OMA / LMN**
Weekend House, São Paulo, Brazil—**Angelo Bucci**
UTEC Campus, Lima, Peru—**Grafton Architects**
Pachacamac Museum, Lima, Peru—**Llisa Cortegana**
Tower 41, Mexico City, Mexico—**Alberto Kalach**
Star Apartments, Los Angeles, USA—**Michael Maltzan**

MCHAP Jury Members

Kenneth Frampton, Ware Professor of Architecture, Graduate School of Architecture, Planning and Preservation, Columbia University, New York

Wiel Arets, Founder, Wiel Arets Architects; Professor, College of Architecture, Illinois Institute of Technology, Chicago

Jorge Francisco Liernur, Architect, Professor at Torcuato Di Tella University, and Researcher of Argentina's National Council for Scientific and Technical Investigation, Buenos Aires

Dominique Perrault, Founding Principal, Dominique Perrault Architecture, Paris

Sarah Whiting, Dean and William Ward Watkin Professor, Rice School of Architecture, Houston

Stan Allen, architect and former Dean of Princeton University's School of Architecture, New York

Florencia Rodriguez, editorial director of Piedra, Papel y Tijera publishers, Buenos Aires

Ila Berman, Dean and Edward Elson Professor, University of Virginia

Jean Pierre Crousse, Co-Founder, Barclay & Crousse, Lima, Peru

ABOUT MCHAP

The Mies Crown Hall Americas Prize (MCHAP) is a biennial prize that acknowledges the best built works of architecture in the Americas. MCHAP was conceived by Illinois Institute of Technology College of Architecture in 2013.

Visit <http://arch.iit.edu/prize/mchap/> for more information.

ABOUT ILLINOIS INSTITUTE OF TECHNOLOGY

Founded in 1890, IIT is a PhD-granting university with more than 7,300 students in engineering, science, architecture, psychology, design, humanities, business, and law. IIT's interprofessional, technology-focused curriculum is designed to advance knowledge through research and scholarship, while preparing students from throughout the world for a life of professional achievement, service to society, and individual fulfillment.

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COLLEGE OF ARCHITECTURE

IIT Architecture builds on a legacy of disciplined experimentation in materials and technologies to educate and inspire the next generation of architects and landscape architects. From its landmark campus and home at S. R. Crown Hall, IIT Architecture champions an interdisciplinary approach to education and research that is simultaneously local and global in its impact. IIT Architecture students are educated to address complex, contemporary challenges of designing and constructing across all scales. Both faculty and students enjoy a longstanding

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SPONSORS

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