

ThermaDrain®

INSULATED DRAINAGE BOARD

Finally....

You can forget about mortar blockages in cavity walls while getting greater energy efficiency.

Complete cavity wall drainage
top to bottom, side to side

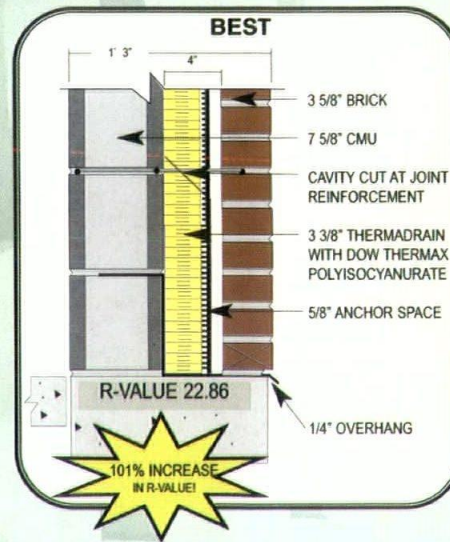
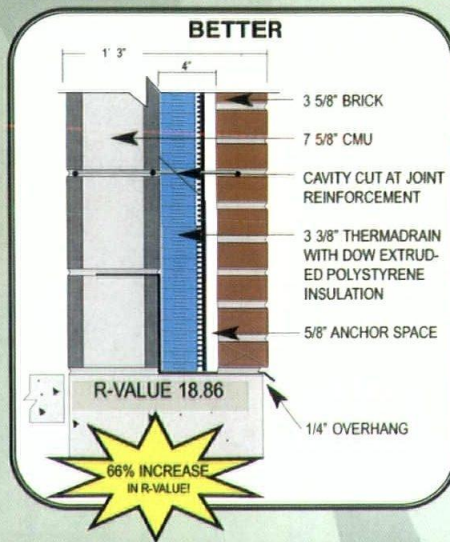
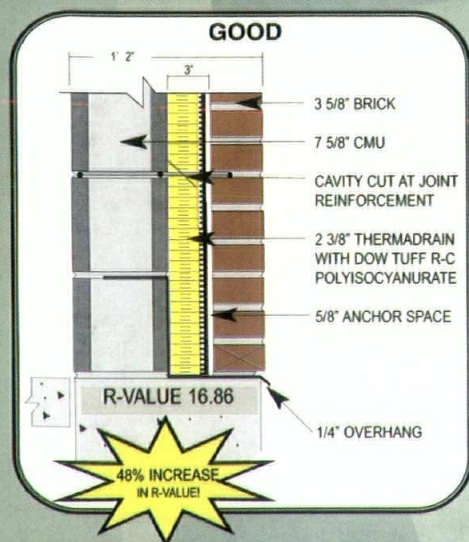
Insulation and drainage
system in one easy step

Economical & Effective

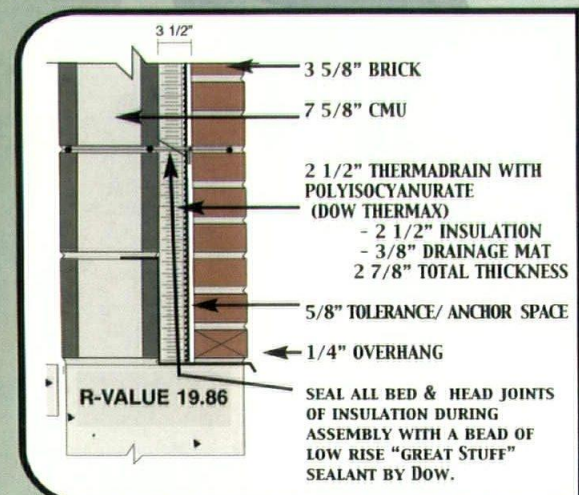


CPS - Skinner School
Chicago, IL
Architect: Schroeder, Murchie, Laya

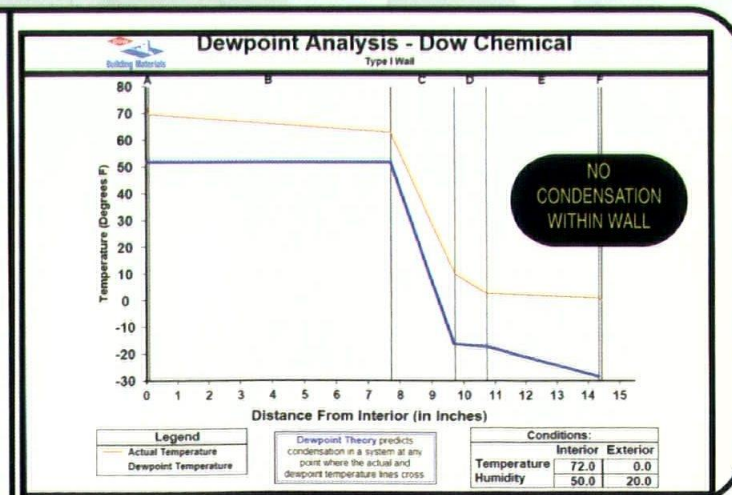
2009 ENERGY EFFICIENT CAVITY WALL WITH THERMADRAIN



THERMADRAIN ENERGY/ DEW POINT ANALYSIS



- **R-VALUE OF WALL USING THERMADRAIN WITH DOW TUFF R-C**
1 1/2" - 13.66
2" - 16.86
- **R-VALUE OF WALL USING THERMADRAIN WITH DOW THERMAX**
2 1/2" THERMAX - 19.66
3" THERMAX - 22.86
3 1/2" THERMAX - 25.96
- **R-VALUE OF WALL USING THERMADRAIN WITH DOW STYROFOAM®**
1 1/2" - 11.36
2" - 13.88
2 1/2" - 16.36
3" - 18.86



THERMADRAIN INSULATED DRAINAGE BOARD

423 Joseph Drive - South Elgin, IL 60177
800-837-4065 847-289-2804 (fax) www.thermadrain.com

It's a New Age...



HILL MECHANICAL GROUP

*Leveraging our BIM
capability to create . . .*

BIM 3-D CAD drawings

- Piping
- Ventilation
- Plumbing
- Building elements

Computer-aided manufacturing

BIM-generated bill of materials

Pre-construction collision detection

High definition laser scans

Wireless downloaded survey locations

Electronic material purchasing

Comprehensive reports

BIM

While many companies talk about Building Information Modeling, we've spent the last five years integrating BIM technology into our construction process systems. Today, we're Chicago's BIM-capable leader in successful pre-planning, design, prefabrication, purchasing/inventory control, construction management, commissioning and building operations.

Through innovation we've become Illinois' largest mechanical contractor. Now, each day, we save clients time and resources with modern solutions to age-old problems ... using applied BIM technology.



Courtesy of OWP&P Architects

Northwest Community Hospital – Arlington Heights

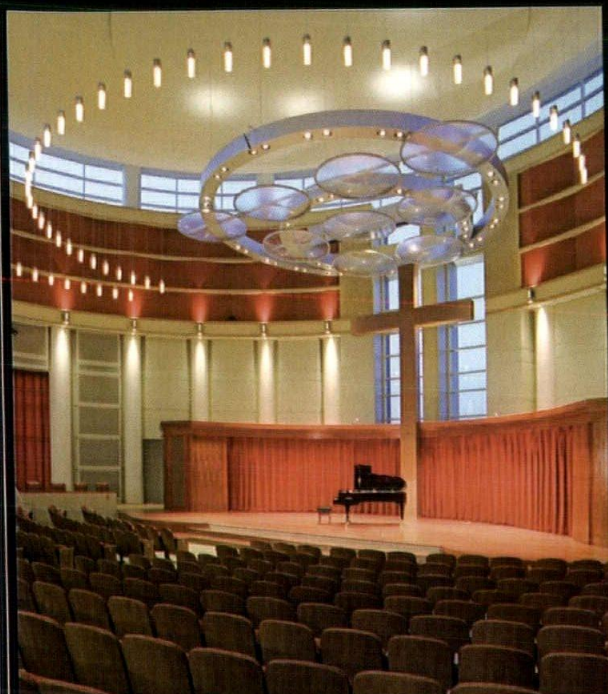
All building elements — architectural, structural, piping, plumbing, ventilation, pneumatic, electrical, and fire protection — incorporate integrated BIM technology, creating this 8-story patient-care tower.

Bob Krier, President

847.451.5000

www.hillmech.com

LIGHTING WITH A HIGHER PURPOSE



Houston Baptist University - Houston, TX

LIGHTING DESIGNERS
Schuler Shook



Chicago 312 944 8230
Minneapolis 612 339 5958
Dallas 214 747 8300

schulershook.com

CHICAGO ARCHITECT

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.

Publication Director

Zurich Esposito
esposito@aiachicago.org

Publisher

Joe Mazzella
joseph_mazzella@mcgraw-hill.com

Editor

Dennis Rodkin
rodkin@aiachicago.org

Senior Editor

Lara Brown
brownl@aiachicago.org

Contributors

Lee Bey
Cindy Coleman
Edward Keegan
Pamela Dittmer McKuen
Laurie Petersen
Lisa Skolnik

Design

Jay Hartwell, McGraw-Hill

Proofreader

Paula Widholm

Advertising Sales

Dean Smith
dean_smith@mcgraw-hill.com
Eric J. Bober
eric_bober@mcgraw-hill.com

AIA Chicago

McGraw Hill
CONSTRUCTION

Chicago Architect March/April 2009 Vol. 2, No. 3
Published six times a year by the McGraw-Hill Companies, Inc.

Postmaster send address changes to the McGraw-Hill Companies, Chicago Architect, Attn: Circulation Manager, 130 E. Randolph St., Suite 1400, Chicago, IL 60601.

Photocopy Permissions: Where necessary, permission is granted by copyright owner for those registered with Copy Right Clearance Center (CCC), 222 Rosewood Drive, Danvers, MA 01923, www.copyright.com to photocopy any article herein for personal or internal reference use only for the flat fee of \$2.00 per copy for each article. Send payment to CCC. Copyright © 2009 The McGraw-Hill Companies, Inc.

The information contained within has been obtained by the McGraw-Hill Companies, Inc. from sources believed to be reliable. However, because of the possibility of human or mechanical error, the McGraw-Hill Companies, Inc. does not guarantee the accuracy or completeness of any information and is not responsible for any errors or omissions or for the results obtained from use of such information. The editor reserves the right to censor, revise, edit, reject, or cancel any material not meeting the standards of Chicago Architect. The information and opinions published in Chicago Architect represent the views of the authors and not those of the publication or AIA Chicago, unless otherwise stated. The acceptance of advertising does not reflect endorsement of products or services by this publication or AIA Chicago.

Letters to the Editor: Chicago Architect gladly accepts all signed, dated letters to the editor. We reserve the right to edit for style and any potentially libelous content. Letters should be no longer than 250 words. Submit letters to CA@aiachicago.org.

Story Ideas and Submissions: Chicago Architect welcomes your story ideas and your written article submissions, whether about your projects or about business trends and issues. Email us at CA@aiachicago.org.

To build this collection, we went to the best suggestion box of all. Your job site.

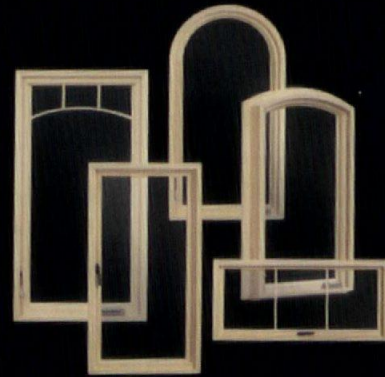


©2009 Marvin Windows and Doors. All rights reserved. ®/®/Registered trademarks of Marvin Windows and Doors.

The New Marvin Ultimate Casement Window

Meet the Ultimate Casement Collection, a revolutionary new line that combines the craftsmanship and innovation you've come to expect from Marvin. Inspired by your suggestions, we developed larger sizes and matched them with the industry's most innovative hardware for unrivaled performance. All that combined with easy installation and a wash mode that allows homeowners to clean their windows from inside makes this new collection truly ultimate.

Visit marvincasement.com or call 1-800-284-2034 for a free Marvin Product Catalog.



MARVIN
Windows and Doors

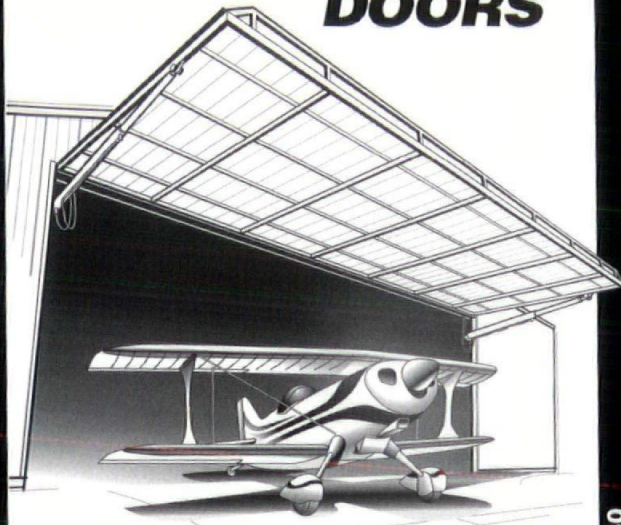
Built around you.®

New

Lift Straps

"One-Piece"

BI-FOLDS and Hydraulic DOORS



- Commercial
- Agricultural
- Aviation



SCHWEISS

THE DOOR LEADER

800-746-8273

visit us at

bifold.com

140

Chicago Architect Advisory Committee

Thomas Braham, AIA
Peter Exley, FAIA
Jeff Missad, Assoc. AIA
Peter Schlossman, AIA
Linda Searl, FAIA
Brett Taylor, AIA
PK. VanderBeke, AIA
Cynthia Weese, FAIA
Thomas Zurowski, AIA

AIA CHICAGO 2009 BOARD OF DIRECTORS

President

Grant Uhlir, AIA

First Vice President/ President-Elect

Walter Street III, AIA

Vice Presidents

Christopher Chwedyk, AIA
Donna Robertson, FAIA
Brett Taylor, AIA

Secretary

Dawn Schuette, AIA

Treasurer

Mark Hirons, AIA

Past President

Rik Master, AIA

Directors

James Arends, AIA
Rand Ekman, AIA
Angie Lee, FAIA
Scott Rappe, AIA
Percy "Rebel" Roberts II, AIA
Aurelian Tsemo, AIA
Amy Yurko, AIA

Associate Directors

Mark Schwamel,
Assoc. AIA
Lynette Stuhlmacher,
Assoc. AIA

Professional Affiliate

Director

Eric Berg
Paul Petska

AIA Illinois Region

Directors

Thomas Braham, AIA
Len Koroski, AIA

AIA Illinois Delegates

David Bradley, AIA
Mary Brush, AIA
Laura Fisher, FAIA
Dina Griffin, AIA
Eben Smith, AIA
Eric Davis, AIA
(alternate)
Kevin Pierce, AIA
(alternate)

2009 COMMITTEE CHAIRS Working with an Architect

Chris Turley, AIA

2009 KNOWLEDGE COMMUNITIES

Design

Scott Cryer, Assoc. AIA,
chair
Rocco Castellano, AIA,
co-chair
Julianne Scherer Johnson,
Assoc. AIA, past chair

Environment

Vuk Vujovic,
Assoc. AIA, chair
Brandon Biederman,
Assoc. AIA, co-chair
Eileen Pedersen,
Assoc. AIA, co-chair
Steve Kismohr, AIA,
past chair

Healthcare

Mark Nichols, AIA,
chair

Historic Resources

Clark Christensen,
Assoc. AIA, chair
Susan Turner, AIA, PMP,
co-chair

Housing

Steven Montgomery, AIA,
chair

Interfaith Forum on Religious Art and Architecture

Suzanne Morgan, AIA,
co-chair
Dawn Schuette, AIA,
co-chair

Interior Architecture

Kristen Conry, AIA,
co-chair
Barbara Padilla, AIA,
co-chair
Enrique Suarez, AIA,
co-chair

Practice Management

David Kasprak, AIA,
co-chair
David Moehring, AIA,
co-chair
Michael Webber, Prof.
Affl., past chair

Regional & Urban Design

Federico Vidargas, AIA,
chair
Diane Gormely-Barnes,
AIA, co-chair
Jeff Jenó, AIA,
co-chair

Small Project

Practitioners Roundtable

Bud Dietrich, AIA,
chair
Julie Liska, AIA,
co-chair

Technical Issues

Pei-Yi Wu, AIA,
co-chair
John Price, AIA,
co-chair

Young Architects Forum

Matthew Dumich, AIA,
chair
Jessica Lybeck, Assoc. AIA,
co-chair
Darya Minosyants,
co-chair

AIA Chicago Chapter Staff

Executive Vice President

Zurich Esposito

Program Director

Joan Pomaranc

Financial Director

Francina Holt-Berlin

Communications Manager

Lara Brown

Membership Manager

Steve Riforgiato

Program Manager

Megan Bell

Public Information

Receptionist

Linda Freeman

*Subscription to Chicago
Architect is included with
AIA Chicago membership.
Non-members may subscribe
by signing up at www.aiachicago.org*

*Additional copies of Chicago
Architect are available for
\$7.50 per issue and can
be obtained by contacting
the AIA Chicago office at
312-670-7770. If you are
interested in purchasing
a large number of issues,
contact AIA Chicago and
ask about group sales.*

*The American Institute of
Architects is the voice of
the architectural profession
dedicated to: serving its
members, advancing their
value and improving the
quality of the built
environment. Through a
culture of innovation, The
American Institute of
Architects empowers its
members and inspires the
creation of a better-built
environment.*

IT ALL STARTS HERE.



With the right systems—and technology partner—everything is possible. In today's marketplace, design efficiency and innovation are not optional—they're expected. The right process solution can be the engine that empowers your architectural innovation. Want to pump up your productivity, enhance your sustainability strategies, and ultimately, better your bottom line? Let us show you how.

(800) 873.7238 / www.masterg.com/building-aec


MASTERGRAPHICS

Making Design Data Work

Autodesk Premier Solutions Provider
Building Architecture

Contemporary Cool



Visit us at AIA Expo2009
Booth #6735



Private residence, Milton FL. Spencer Maxwell Bullock Architects. Biggs Green Construction. Specialty Contractors Roofing. 7/8" Corrugated Panels in Champagne Metallic & Flush Panels in Copper Penny Metallic.

Performs great. Looks even better. Petersen Corrugated Aluminum Panels are the sustainable, smart and modern choice.

- Ideal for Commercial, Industrial and Residential Applications
- Available in 37 colors in Steel and 36 in Aluminum. All finishes are PAC-CLAD® Kynar 500®
- Perforated or Stucco Embossed options



www.PAC-CLAD.com Elk Grove Village, IL: 1 800 PAC CLAD
Annapolis Junction, MD: 1 800 344 1400 Tyler, TX: 1 800 441 8661
Kennesaw, GA: 1 800 272 4482 Fridley, MN: 877 571 2025

Tofc



President's letter

Our nation's currently challenged economy is obviously a concern for our profession, but I want to remind you that there is also opportunity ahead. With the federal effort to renew and rebuild America's infrastructure, there's focused interest in new schools, transportation, community centers, housing—programs and projects that create demand for design, planning, construction, adaptive reuse, and renovation.

That's cause for hope.

At AIA Chicago, we're acutely aware of what's going on in the profession, and we're responding. We're creating programming that provides support for people in the community. Watch your inbox for the chapter's regular e-mail newsletters on events that may help you weather the storm.

At the same time, I hope you'll consider 'The One Percent Solution.' We're encouraging members to donate 1 percent of their time on a weekly or annual basis to pro bono work for the profession or in their community—20 hours over the course of a year. Members who have time on their hands with projects on hold should realize now is the time to embrace those interests and the AIA Chicago activities that they may have been too busy to attend in the past.

Part of what we can accomplish is to further the breadth and depth of our leadership, our outreach and our programming offerings. I remember how inspiring it was last fall at DesignNight to hear about what a dedicated mentor our lifetime achievement honoree, Gertrude Lempp Kerbis, FAIA, was for other women entering the profession. I'd like more of our membership to follow Gert's lead, advocating for the values we share, and now is an opportune time.

Your AIA membership is equally important. I certainly understand the economic challenges so many people are facing, but I want to urge you to renew if you haven't or if you've been considering letting your membership lapse. Membership brings you networking opportunities, job postings, project opportunities, and programming from the chapter and from AIA national that are designed expressly for these times.

And it's also kind of a support group if you're feeling alone and distraught. We're all in this together. Keep your head up.

Grant C. Uhlir, AIA | President | AIA Chicago
grant_uhlir@gensler.com

Chicago Architect is printed on paper whose content is 25% post-consumer waste and 50% total recycled content. It is printed by Sun Litho, using vegetable oil inks, alcohol substitutes, water-based press washes, and citrus-based cleaners. Sun Litho has eliminated the use of film and film processing, and uses aqueous plates, waste recovery programs and EPA-licensed handlers.

9 From Darkness to Light Tigerman's design for Holocaust Museum articulates Jewish history

11 Uptown Guys 2 architects take their firm → to the streetfront

12 Century of the City Burnham and Bennett's plan gets a checkup

15 Master Planner **16 Chapter Reports** **19 People + Projects**

25 Interior Solutions Design for a residential lobby reveals generational tastes



Larry Dieckmann (left) and Patrick Thompson of MDT

Features

26 Can You Top This? 3 local structures were designed to raise the roof—eventually



32 State of Health A look at OWP/P's latest innovations in healthcare design →



38 Urban Mix Masters Considering the parts that make urbanism whole



49 Sources + Resources

43 The Practice Design-build works when architects are out front

47 The Spec Sheet The "cost" of not employing green technology

52 A-Z Joe Rosa, The Art Institute's curator of architecture and design, talks to Zurich Esposito →



CORRECTIONS

In the March | April 2009 article "Real Simple," David Jones, a 19th century Lake Forest resident, was identified as the maternal grandfather of present-day architect Rick Phillips, FAIA. In fact, Jones was the maternal grandfather of Edward Bennett Jr, who was Phillips's stepfather. In the same article the surname of Louis Kahn was misspelled.

And in the article "Pay Attention," the surname of Solomon Cordwell Buenz partner Gary Kohn was misspelled. We regret these errors.



Interiors • Healthcare • Retail • Residential Condo • Office • Industrial • Aviation • Community • Hospitality • Building Services

Hoffman Estates, IL • Chicago, IL • Charleston, SC
with job sites across the nation

FROM DARKNESS TO LIGHT

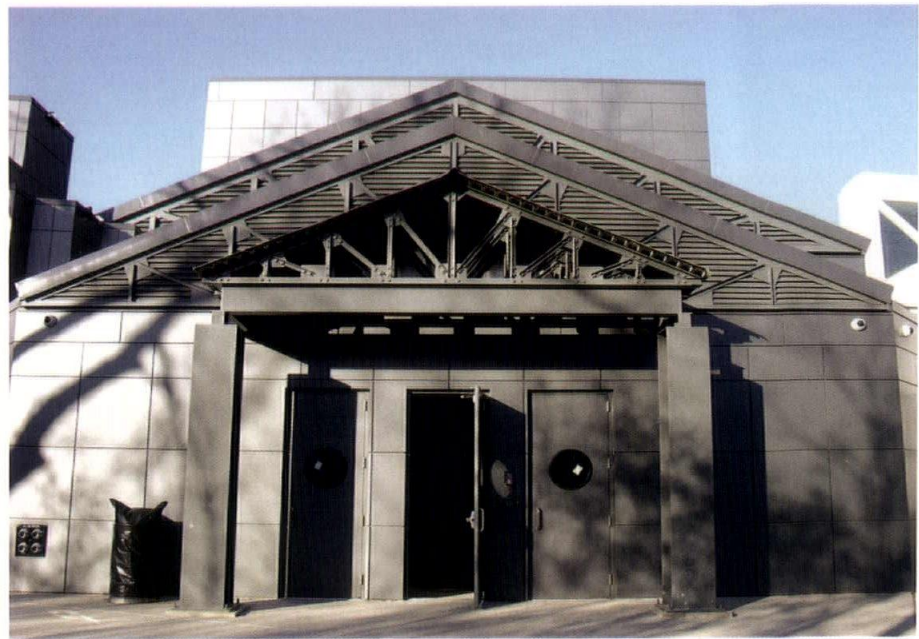
Tigerman's design for Holocaust Museum articulates Jewish history



Other architects made grand presentations, with charts and graphs and renderings. Stanley Tigerman, FAIA, produced a simple sketch: a V-shaped building. One side was black and angular; the other side was white and curvilinear. Two hours later, Tigerman was hired to design the Illinois Holocaust Museum and Education Center in Skokie.

"This is the most adventuresome building I've done—not materially, but spatially," he says of the center, which opens April 19 at 9603 Woods Drive overlooking the Edens Expressway. The opening date is the anniversary of the 1943 Warsaw Ghetto uprising, the largest revolt by Jewish prisoners against the Nazis.

The architect intertwined space and mass to memorialize the Holocaust story: Visitors enter through the dark,



A soaring, sunlit interior space (left) speaks to the triumph of the human spirit over darkness—as embodied at the museum in the brooding and forbidding entrance (right).

windowless side, and descend toward the crux of the two forms. That's where a World War II-era German rail car, like those used to transport Jews and others to their deaths, awaits. On the light side, visitors traverse an upward path to remembrance and reflection rooms, then exit—enlightened, the organizers and architect hope.

The design had been percolating in Tigerman's head for years, ready for the right calling. Other than enlarging the square footage a few times, the center's parent, the Holocaust Memorial Foundation of Illinois, agreed it was theirs.

"I like doing religious buildings because there is a belief system," says Tigerman, who is Jewish. "I don't care what religion you are, people who believe in something are more committed than those who don't."

Tigerman is a partner with his wife, Margaret McCurry, FAIA, in the Chicago-based Tigerman-McCurry Architects. He also is a scholar of world religions and author of "The Architecture of Exile," a 1988 tome about the conjunction of Judaism and architecture.

The 65,000-square-foot, three-story building in Skokie is rich with historical and theological symbolism. Most obvious is the rugged simplicity of building materials, reminiscent of military construction. The façade is black and white anodized



From Darkness to Light

continued from page 9

aluminum with visible rivets. Interior ductwork and conduit are exposed. The walls are CMUs. (“Not the fancy ones,” Tigerman notes.)

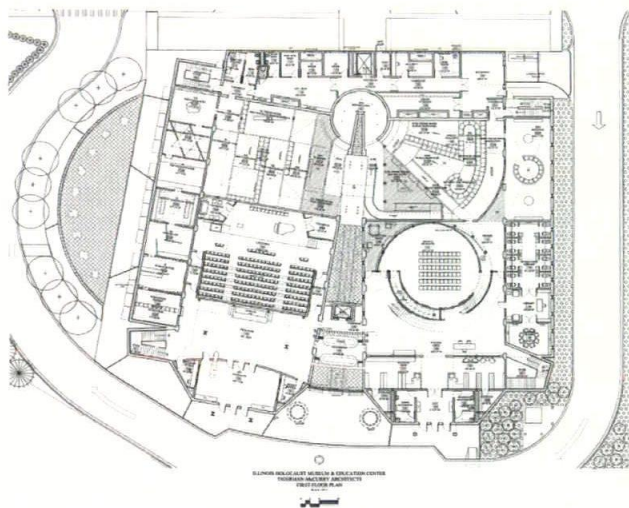
The white side has windows. The black side has punkah nozzles like those that spewed gas onto the victims in concentration camps.

In the reflection room are 12 chairs signifying the 12 tribes of Israel. “Or the 12 disciples, if you prefer,” says Tigerman, making a Christian reference.

Towering outside the building are two open-weave columns, which, depending on perspective, represent the columns of King Solomon’s temple, or the spindles that support a Torah, or coils of barbed wire, or smoke stacks. Any one of those evocations is appropriate.

Atop the building, shooting toward the heavens, are six high-powered beams of light representing the 6 million Jews who were killed in the Holocaust.

“The vision of this building and now its presentation are nothing short of



The museum floorplan appears to have been pulled apart, the central gash evoking the sharp break between past and present that is one of many legacies of the Holocaust.

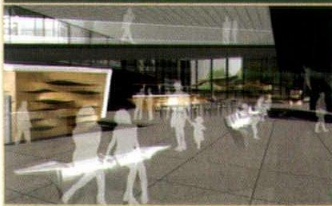
magnificent,” says the center’s project and executive director Richard Hirschhaut. “Stanley has created a bold and striking and even somewhat provocative structure that is a metaphor for all Jewish history.”

The location is fitting—some would say destined—because of the village’s connections to the Holocaust. After the war, Skokie became an enclave for survivors, and within a couple of decades, its Jewish population was second only to Israel. In 1977 a group of neo-Nazis threatened to march through town and litigated for the right to do so. They won, but the march didn’t take place. The Foundation was established in 1981 with the goal of combating hate through education.

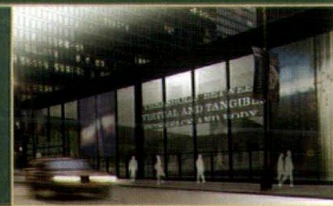
Tigerman, who lost members of his extended Hungarian family to the Holocaust, describes the project as a “passionate pursuit.” He obsessed hard and long over details and unresolved issues, often during the wee hours of the night. Now the work is finished, and he has new endeavors—among them, a book of his memoirs.

“Frank Lloyd Wright was once asked which building is the most important he ever did, and he said, ‘The next one,’” Tigerman says. “That’s how I feel. The building is terrific in my view, but when it’s done, it isn’t mine anymore, and I walk away from it. I’m on to the next thing.” → **Pamela Dittmer McKuen**

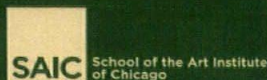
PROVIDING WORLD-CLASS ART AND DESIGN EDUCATION SINCE 1866



THINK
CREATE
EXPERIENCE



The **SCHOOL OF THE ART INSTITUTE OF CHICAGO** offers three graduate programs in design. Students at SAIC can pursue a Master of Architecture, Master of Architecture with an emphasis in Interior Architecture, and a Master of Design in Designed Objects. Students explore new fields of design activity which cross the boundaries of traditional design and architectural disciplines. The unique combination of courses in design, technology, materiality, theory, history, and visualization expand students’ awareness, understanding, and ability to design for today’s human needs and desires.



www.saic.edu
admiss@saic.edu

800.232-7242
312.629-6100

ADMISSIONS
36 South Wabash Avenue
Suite 1201
Chicago, IL 60603

UPTOWN GUYS

2 architects take their firm to the streetfront

Sandwiched between a sprawling Family Dollar store and the Uptown Village Thai Rice & Noodles Restaurant sits the architecture firm Manske Dieckmann Thompson. The bright orange façade at 4619 N. Broadway St.—visible from the Wilson Red Line stop—has made a colorful addition to the Uptown neighborhood since October 2007.

“The show windows are clearly a 50s revision,” Patrick Thompson, a principal, says of the large windows that allow passersby to see project photos and the architects at work. This transparency has piqued residents’ curiosity.

“We’ve had people walk in and ask, ‘What do architects do?’” Thompson says. “We’ve had people say, ‘I want to build a house in Nigeria,’” Larry Dieckmann, AIA, chimes in. “Some just do a tour of the show windows. One guy wanted to charge up his electric scooter,” Thompson says. (They let him.)

Although three initials are on the marquee, it’s now a two-person firm, headed by Thompson and Dieckmann. The two met in 1984 when they had overlapping stints working for Rick Solomon, FAIA. “We knew we got along,” Dieckmann says of his partnership with Thompson. “Larry went big, and I left for another boutique,” Thompson says, but they found ways to work with one another on other projects. “By 1992—in-formally—we’d been calling ourselves partners,” Dieckmann says.

They officially set up shop in 1995 on the eighth floor of the Bridgeview Bank Building on the corner of Lawrence and Broadway. After 12 years in the 900-square-foot space, the partners were feeling isolated. The general location was good—Thompson lives close enough that he can walk or bike to work in good weather—but “it got stale,” Dieckmann recalls.

Joyce Dugan, president and CEO of Uptown United, a neighborhood economic development group, suggested that the pair look at the storefront office space of a three-story brick and limestone building on Broadway, built in 1907. “That stretch of the



Photo by Ballogg Photography

Flanked by display windows, a deep passageway creates a transition from the very public sidewalk into MDT’s private office. The vibrant, contemporary storefront creates a bright spot—even at night—in Chicago’s historic Uptown neighborhood.

street doesn’t have a lot of redeveloped buildings. A record store had been there for a million years, and they went the way of all the record stores,” Dugan explains. “We kept the first floor empty for a long time—I didn’t want to rent to a liquor or fast food place.”

Dugan has known both MDT partners for about a decade, through their community involvement (Thompson sits on the Uptown United board) and their slew of projects in the area. The duo has designed church additions, community health centers, commercial offices, restaurants and occasional offbeat projects—the Uptown Tattoo Factory, Soggy Paws Dog Wash—to keep their portfolio lively.

“They were a perfect tenant because we knew they would do something stylish and be a good influence for people on the street,” Dugan explains. “It brings other people to think about fixing up their own [place].”

Thompson and Dieckmann say they spent under \$100,000 building out the 1,000-square-foot space. Approximately half of their expenses were reimbursed through the city’s Small Business Improvement Fund program. They’ve retained some of the original fabric of the building, like the original wooden floors that had been obscured by resilient flooring. They went green and budget-friendly when they needed new materials: Dakota burl (sunflower hull) panels serve as office dividers, the lime green interior paint is no-VOC, and fiberglass and metal false walls hide storage.

The firm hires residents from a nearby men’s hotel to wash the windows and sweep the floor. In the evenings, they open their space to host community development meetings. They’re also involved with a community garden project that will go in across the alley behind their building.

On Uptown’s gradual transformation, Dieckmann describes the neighborhood as having started on “an upward trajectory around the time we moved into the bank building.” How is the neighborhood now? “You no longer get offered heroin on the street,” Dieckmann jokes. → **Lara Brown**

CENTURY OF THE CITY

Burnham and Bennett's plan gets a checkup

Looking at the plan for Chicago as envisioned by Daniel Burnham and Edward Bennett a century ago, it's clear where the center of Chicago was supposed to be. But a sublime, maybe subliminal, shift northwards has occurred, and the city is more interesting for it.

Development would have been balanced on the two sides of Congress Parkway, forming a grand central axis from Buckingham Fountain to a western gateway at the now-abandoned Post Office that squats over Congress Parkway. However, when viewed from Lake Michigan, the present-day city is really balanced in development around the mouth of the Chicago River, a slightly bent watery grand axis, but one that is more impressive than the somewhat disheveled Congress Parkway, two miles south.

From the lake, the Sears Tower pairs nicely with the Hancock Tower as markers for the Loop and the North Michigan Avenue area, respectively. Lake Point Tower and Harbor Point Tower as bookends reinforce the river entry gateway at Lake Shore Drive. This river gateway connects via Wacker Drive (maybe the only street in the world that has an East, West, North and South and is not a circle) to the old Post Office terminus of the original planned axis.

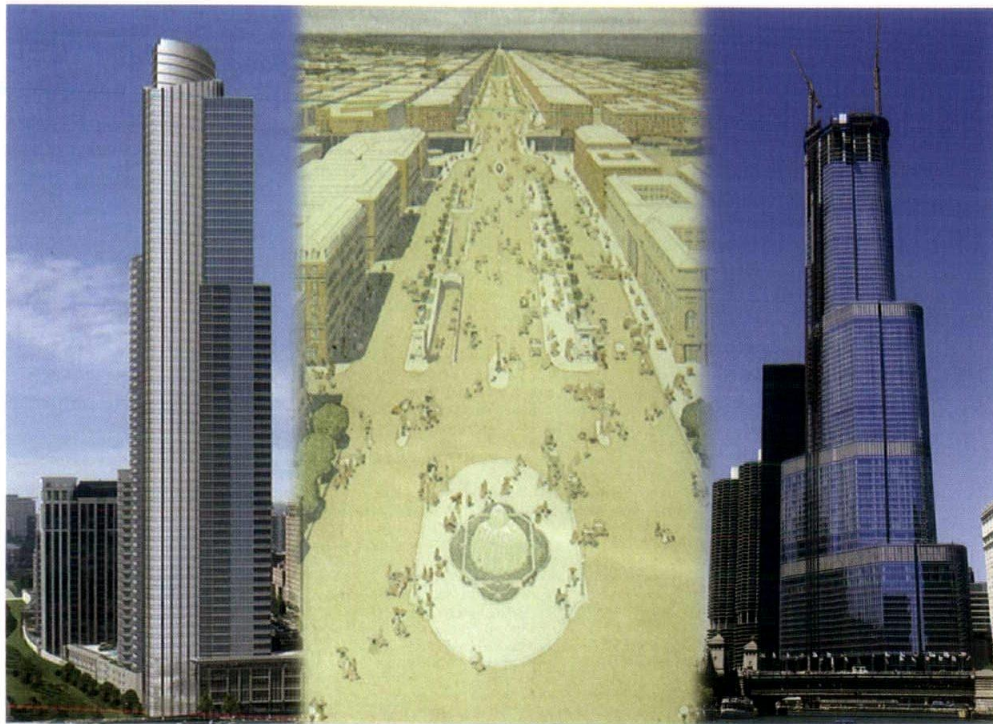
There is further serendipitous reinforcement of this view of Chicago:

→ The South Loop and the Loop share the Buckingham Fountain as a water monument marking their central axis, while North Michigan Avenue and the Loop are centered on the mouth of the Chicago River with the fountain commemorating the centennial of the reversal of the Chicago River as its marker. (It appears to be peeing toward the Loop side, possibly celebrating the fact that North Michigan Avenue has partially robbed State Street of its retail importance.)

→ Similarly, the now-postponed Spire would, if built, counterbalance the white AON building around the Chicago River, which begs for a reaction from the South Loop to defend the Congress Parkway axis.

The city really has two ceremonial but functional gateways, one from land to the west (at the Post Office) and one from the water to the east (at the river). The somewhat static bipartite city that Burnham and Bennett envisioned has become instead a dynamic tripartite plan with shifting entry gateways. Each of the three core areas has a different character: North Michigan Avenue (retail/residential), the Loop (office/institutional) and the South Loop (residential/cultural).

Given the prominence of the Sears and Hancock towers, from a future planning perspective of a tripartite Chicago, the South Loop area needs a new black muscular tower of about 90+ stories (with two white antennae) positioned south of Congress Parkway. Or one could paint the new One Museum Park East tower black and give it some rabbit ears. The old Post Office and the bascule



The city layout did not turn out quite the way Burnham and Bennett envisioned it (center), but One Museum Park (left) could punctuate the present tripartite city with Sears and Hancock. Meanwhile, Trump (right) has staked a claim as the city's center point.

bridge at Lake Shore Drive both need to be highlighted as prominent gateways to the city acting in tandem; adaptive reuse of the post office structure should highlight its symbolic role as a gateway.

A tripartite Chicago with shifting axes is inherently interesting, perhaps an example of "Intelligent Design" in urban design, where a city evolves according to an underlying force, with the Chicago River claiming its rightful role in the origin of Chicago, partially at the expense of the 1909 plan.

So how would Daniel Burnham feel about Chicago on the centennial of his plan? With regard to his hoped-for center of Chicago, for now "the Donald" has trumped "the Daniel" by building a namesake monument at the current center of Chicago on the axis of the Chicago River.

Burnham might be rolling over in his grave at this, but Trump Tower is better than the highway cloverleaf that currently occupies the place where Burnham planned his grand Civic Center.

→ **Paul Krieger, AIA**

march

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1-4 **National Main Streets Conference** at the Palmer House Hilton. www.mainstreet.org

4 **Joe Valerio, FAIA, talks about his three current Chicago projects**—1401 South apartments, 161 W. Kinzie, and the Stay-bridge Hotel on LaSalle (where construction is on hold). 12:15-1 pm, Chicago Architecture Foundation, 224 S. Michigan Ave. www.architecture.org/programs

5 **A touring National Roofing Contractors Association course on the design, installation and maintenance of green roofs**—intended for architects as well as for roofing contractors—makes its Chicago stop at an O'Hare-area hotel. Cost: \$395. www.nrca.net/rp/education/nrca/vegetative_face-to-face.aspx

10 **Green Building Operations & Maintenance: The LEED Implementation Process**, a full-day workshop sponsored by the U.S. Green Building Council at the Merchandise Mart. www.usgbc.org/workshops

11 **Two Loop condo towers by Solomon Cordwell Buenz**—the Heritage and the Legacy—are the subject of a talk by their developer, Richard Hanson of Mesa Development, who will talk about their design and their relationship to Millennium Park. 12:15-1 pm, Chicago Architecture Foundation, 224 S. Michigan Ave. www.architecture.org/programs

12 **Finding the connections between Daniel Burnham's Swedenborgian faith and his Plan of Chicago** is the topic of a talk by Kristin Schaffer, a Burnham scholar and architectural history professor at North Carolina State University. 6-7 pm, Fullerton Hall, Art Institute of Chicago. www.artic.edu/aic/calendar

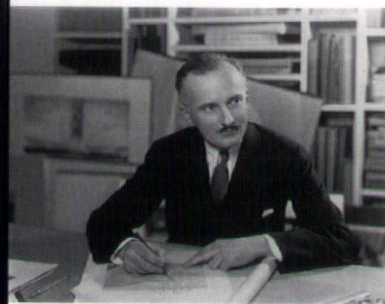
13 **DYNAMIC MAXimum Celebration** is the opening reception and fundraising event for the "Buckminster Fuller: Starting with the Universe" exhibit at the Museum of Contemporary Art. Tickets include food, two complimentary beverages, and live entertainment in addition to museum admission. 6-9 pm, MCA, \$40 per person, \$35 for MCA Members and AIA Members. www.mcachicago.org/max

14 **Buckminster Fuller's daughter, Allegra Fuller Snyder**, speaks about her father's guiding philosophy and artistic practice in conjunction with the Museum of Contemporary Art's exhibit about him, "Buckminster Fuller: Starting with the Universe." Snyder, a retired UCLA professor of dance, co-curated the exhibit that runs through June 21. 11 am-12:15 pm, fourth floor of the MCA, 220 E. Chicago Ave. www.mcachicago.org

27 **Chicago Modernism Show Preview Gala**. Get a first look at the wares of the more than 50 exhibitors of decorative and fine arts presenting all design movements of the 20th century. Tickets are \$80 in advance, \$100 at the door, benefitting the AIA Chicago Foundation. www.dolphinairs.com/chicagomodernism/gala

april

			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		



8 **Louis Skidmore**, chief designer of the 1933 Century of Progress Exposition and founding partner of SOM, is born in Lawrenceburg, Ind., in 1897.

18 **Stanley Tigerman, FAIA**, explains his design for the Illinois Holocaust Museum in Skokie in terms of what he calls "the conundrum of the tribe vs. the city-state." 12:15-1 pm at Chicago Architecture Foundation, 224 S. Michigan Ave. www.architecture.org

21-24 **Coverings 2009**, the tile and stone show, takes over McCormick Place. Exhibitors include 1,200 of the world's leading suppliers and manufacturers. Admission is free. www.coverings.com

22 **Sean Keller of IIT** lectures on Buckminster Fuller's breed of environmentalism. 12:15-1 pm at Chicago Architecture Foundation, 224 S. Michigan Ave. www.architecture.org

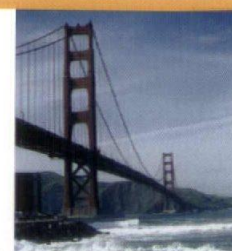
23 **Thomas Eddy Tallmadge**, Prairie School architect, is born in Washington, D.C., in 1876.

24 **Naomi Davis talks about BIG: Blacks in Green**. 12:15-1 pm at Chicago Architecture Foundation, 224 S. Michigan Ave. www.architecture.org

28-30 **Decon '09**, the Building Materials Reuse Association Conference, at UIC. www.bmra.org/events/conference

AIA 09

NATIONAL CONVENTION AND DESIGN EXPOSITION SAN FRANCISCO



30 - May 2 **AIA National Convention 2009**

The Power of Diversity: Practice in a Complex World. With more than 500 program offerings—workshops, seminars, tours, and expo education—you can earn all the learning units you need for 2009 in just four days. The Moscone Center, San Francisco. www.aiaconvention.com

For details on events, go to websites noted or to www.aiachicago.org.

Master Planner highlights some of the most appealing activities on the two-month calendar. Many more events, programs and details are at www.aiachicago.org.

Know a useful or memorable date? Send information for Master Planner to CA@aiachicago.org.

Roche Scholar Cady Chintis explores a German brownfield site gone green

While other recent college grads guzzled beer at Chicago street fests last summer, 25-year-old Cady Chintis headed overseas to traverse the reclaimed brownfields of Germany's Emscher Park.

In her rucksack Chintis packed the \$5,000 she had received as the winner of the 2008 Martin Roche Travel Scholarship, a prize established in 1926 by architect Martin Roche to encourage architecture students to study architecture abroad independently. The AIA Chicago Foundation administers the annual competition, which is open to students enrolled in architecture programs at the Illinois Institute of Technology or the University of Illinois at Chicago.

"Emscher Park is a great example of a cultural transformation. They've recovered and picked themselves back up," Chintis says.

Proficient in German, Chintis had first learned about Emscher Park during her graduate studies at the University of Illinois at Chicago in a Landscape Urbanism class taught by Sarah Dunn. Emscher Park encompasses approximately 460 square kilometers of former brownfield sites in the Ruhrgebiet (Ruhr Valley) in the German state of North Rhine-Westphalia.

A thriving industrial region for over a century, the Ruhr Valley began to decline in the 1980s. This industrial boom-then-bust left residents with double-digit unemployment numbers, a polluted river system, and a landscape dotted with slag heaps, abandoned coal mines, steelworks and gas tanks. In 1989 the state government sought to revitalize the area through a decade-long project that would commence with a building exhibit. The Internationale Bauausstellung (IBA) was commissioned to coordinate the project. Sites were rehabbed through public-private partnerships with 17 local municipalities.

The IBA's efforts have left the Ruhrgebiet with a 457-square-kilometer park system that includes an 87-kilometer greenway that winds along the Emscher River. Visitors can hike or cycle along the open paths. The IBA's initiative successfully revitalized the economically depressed area. What it didn't do was destroy the relics that represent the area's identity and past.

Chintis finds the "creative reuse" of the former industrial structures as the most notable achievement of the conversion. Among them: "Climbing walls were made from thick concrete storage bunkers, a youth hostel is in an old administrative building, and the gasometer has been filled with water and turned into a scuba diving tank," Chintis says.

"The Duisberg Landscape Park is interesting because it's very integrated with the industrial structures and lookouts have been placed so you can climb a big hill [made of capped slag heaps] and experience the landscape from a higher vantage point," Chintis explains. The young architect did notice something there that likely

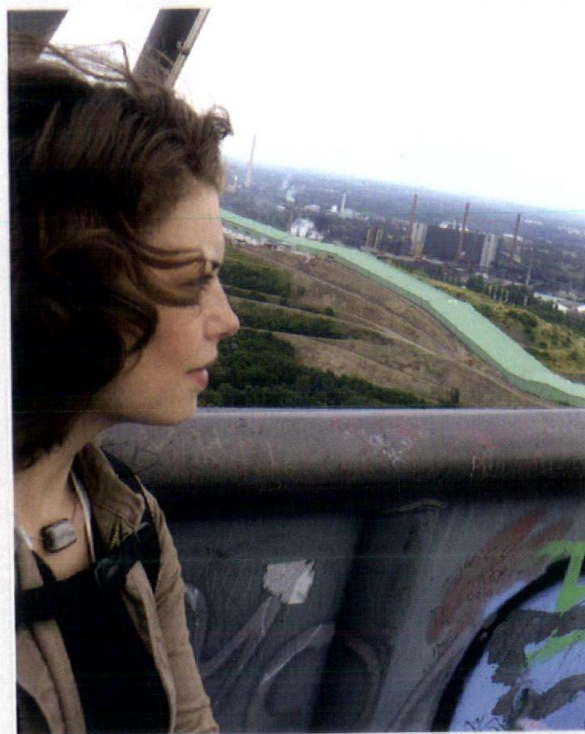


Photo courtesy of Cady Chintis

Cady Chintis

won't happen in the liability-shy United States: visitors being allowed to climb 65 meters up in a former blast furnace.

"There are almost too many options," Chintis says about the bounty of museums. "The [Norman Foster-designed] Red Dot Design Museum is one of the better ones. There's a museum about water towers—a slender water tower houses the museum—it's kind of cute, and it's commendable that it exists even if it's not the biggest revenue generator."

While not every project within the park is aesthetically or programmatically outstanding, the collective results make the park itself an exemplar of adaptive and creative reuse in brownfield site reclamation.

Chintis notes that in addition to instilling "a collective feeling of pride" among residents, the reclamation has paid off in other ways: there were no universities in the area before the 1960s and now there are over a dozen universities and vocational colleges. The initial investment for Emscher Park of more than 2 billion Euros appears to be paying off—the park now generates roughly 500 million Euros a year in public income, according to Chintis.

Chintis self-published her findings in an 85-page book, *the emscher park design guide*, a tightly written, graphically pleasing narrative of the transformation of the park area. Written in English, the book is available through lulu.com. She now works at GREC Architects in Chicago. Her recent projects include production of concept design presentation materials for Khalifa Park Redevelopment and Art Park Hotel, both in Abu Dhabi, and coordinating interior finishes and materials for a mixed-use project at 505 North State Street in Chicago. → **Lara Brown**
Visit aiachicago.org for more information about the scholarship competition.

Roberta Feldman Receives Distinguished Service Award

Photo by Bill Grech



Roberta Feldman

The AIA Chicago board of directors selected Roberta Feldman to receive the chapter's 2008 Distinguished Service Award. This award recognizes individuals and organizations that have given outstanding service to the Chicago architectural community as a whole, including service to the profession, public service or education.

"I am honored to be recognized by my peers,

especially as a community design activist. I hope this recognition entices others to join me in working for social and economic

justice by design," Feldman said.

A professor at the University of Illinois at Chicago in the College of Architecture, Feldman co-founded the college's City Design Center in 1995. The City Design Center is a multi-disciplinary research, education and service program whose mission is the study and practice of design in the public interest. She has focused on affordable and public housing design and has co-authored books on the subject, including *The Dignity of Resistance: Women Residents' Activism in Chicago Public Housing* (Cambridge University Press, 2004). Feldman earned a doctorate in environmental psychology in 1986 from the City University of New York and a M.Arch. degree from the University of Pennsylvania in 1976.

"Roberta's impressive credentials in both architecture and environmental psychology are a powerful combination; she has both the knowledge of what ought to be done and the knowledge of how to get things done and uses this knowledge to bring good design to those most in need of it," said Trish VanderBeke, AIA, of P.K. VanderBeke, architect, and a past member of the AIA Chicago board.

Feldman was a founding editor of the *Journal of Architectural and Planning Research* and serves on the journal's editorial board. She is also a trustee of the Graham Foundation.

The award was presented to Feldman at the chapter's holiday party and meeting Dec. 4, 2008.

Danish Entrée

Copenhagen tour impresses Design & Historic Resources KC and Committee on Design

A year and a half of planning by chapter member T. Gunny Harboe, AIA, of Harboe Architects, culminated in a tour of Copenhagen Aug. 31 - Sept. 4. Among the 116 AIA members attending, Chicago represented the largest chapter contingent with 16 members present.

"We wanted to maximize the immersion in Danish architecture and culture," Harboe said, explaining the tour- and lecture-intensive schedule that immersed attendees in Copenhagen's architecture. Notable tour stops included UNESCO World Heritage Site Kronborg Castle, Arne Jacobsen's private house, Jørn Utzon's Bagsvaerd Church, Henning Larsen's Opera House and Daniel Libeskind's Jewish Museum.

Harboe, who has served in a multitude of leadership roles within the AIA since 1991, most notably as a former Chicago chapter president in 2000 and an AIA National board of directors member in 2004, was tapped to chair the trip's planning committee due to his "Danish connections." (Harboe speaks fluent Danish and studied at the Royal Academy in Denmark.) Carol Bentel, FAIA, chair of the national Committee on Design, and Sharon C. Park, FAIA, chair of the national Historic Resources Committee, served as planning committee co-chairs.

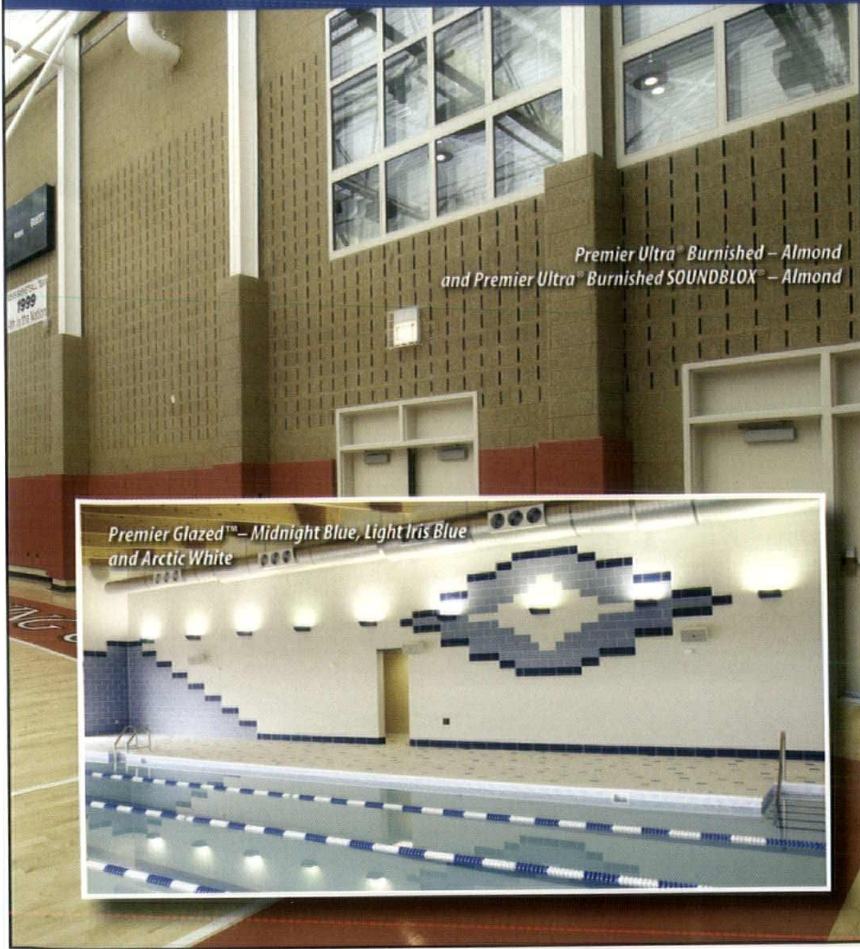
"I've been on three trips—Amsterdam, Prague, and Copenhagen—and it's the best thing AIA offers in terms of immersion in culture and gaining access to sites," said Dan Wheeler, FAIA. Wheeler described how Copenhagen "has experienced tremendous growth



Tour members, from left: Harry Hunderman, FAIA; Deborah Slaton; James Nagle, FAIA; Robert Allen, AIA; Andrew Metter, FAIA; Ellen Mills, AIA; Jeanne Gang, AIA; James Broughton, AIA; Julie Wheeler; Lynn Meyers, AIA; Dana Terp, AIA; Linda Searl, FAIA; Peter Landon, FAIA; T. Gunny Harboe, AIA; Joe Valerio, FAIA; Dan Wheeler, FAIA; Thomas Rossiter, FAIA. (Not pictured: Ralph Johnson, FAIA; and John Myefski, AIA.)

along the waterfront in the past 10 to 15 years and some of the city's architecture seemed to be hitchhiking on earlier work done in Amsterdam as well as imported talent." But he thinks that "it's clear that the Danes have leapfrogged to the forefront."

Wheeler especially enjoyed seeing BIG-Bjarke Ingels Group's "Mountain Dwellings," a multi-unit residential project, and the field trips to see Jacobsen's work, although for him the highlight of the trip was seeing the Utzon housing. Wheeler also enjoyed pedaling through the "incredibly bike-friendly" city and said the cyclist-friendly attitude is "something to push more here." He plans on attending next year's trip to Berlin and encourages others to attend. The Berlin/Dessau trip is Sept. 6 - 11, 2009. aia.org/cod. → **Lara Brown**



Premier Ultra™ Burnished – Almond
and Premier Ultra™ Burnished SOUNDBLOX™ – Almond

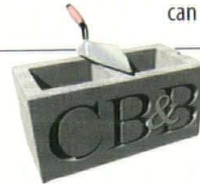
Premier Glazed™ – Midnight Blue, Light Iris Blue
and Arctic White

Take another look at distinction

The beauty of Premier Block's architectural concrete masonry units is in the details. From their expansive palette of rich color hues, to their superior quality and lasting durability, it's easy to see why Premier Block's products are distinctive among their peers.

- Build and finish in a single trade
- Cost effective
- Reduced operational and life cycle costs
- Mold and Fire resistant
- Enhanced design flexibility
- Proven performance

See why Premier Block's complete product line can open up a new world of design possibilities.



Chicago Block & Brick
(708) 458-8130
www.chicagoblock.com
Please contact our sales
department for more information.

PREMIER
BLOCK CORPORATION

(888) 395-5584
www.premierblock.com

Ultra™
BURNISHED MASONRY UNITS

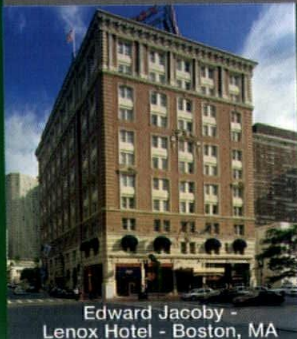
PREMIER
GLAZED™
PREMIER
PRESTIGE
SERIES™

Elite™
SERIES MASONRY UNITS

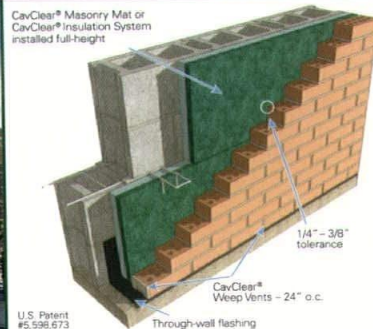


The Catholic Community of St. Joseph - Chatham, IL

Typical Wall Using CavClear® Drainage System



Edward Jacoby -
Lenox Hotel - Boston, MA



U.S. Patent
#5,596,673

Building with brick or stone? Specify to-the-top air space protection.

Halfway is no way to protect a wall.

Protect your project (and your reputation) by adding the unique value of full-height air space maintenance to your masonry wall designs. When you specify CavClear® systems, you eliminate mortar drop and debris from air spaces to provide effective moisture and mold control. Installing our products, featuring 100% recycled polymer mesh, can also help your project qualify for LEED points. CavClear takes wall air space protection to the top — and coast to coast! Let's talk about your next project.

To review technical information
and to locate a dealer near you,
visit us at www.CavClear.com/ca

CavClear®
Take it to the top.



Silver Cross Hospital

January brought the groundbreaking for a 560,000-square-foot replacement hospital for Joliet's **Silver Cross Hospital**, designed and master-planned by RTKL. The \$400 million facility will include 289 patient rooms, all private, and is designed to facilitate care, with patient rooms laid out to adapt for intermediate care and in-room procedures. It's also designed to welcome future expansion, says Alan C. Wilson, AIA, a vice president of the firm. Two floors can be added to the six-story structure without disrupting care.

The patient floor layouts are dictated by the hospital's 'distributed nursing' model of care, where every group of six patients has its own team of caregivers. Each of four wings on a floor will have 18 beds and two nursing centers—one small, one larger.

Thanks to forward-looking planning of the hospital's technology infrastructure, down the line, all patient rooms will be convertible to ICU-capable rooms, and full electronic charting will be accommodated with relative ease.

Replacing a prefab set of rooftop bleachers with a custom 200-seat structure atop a three-story residential building overlooking Wrigley Field was the work of **kutlesa+hernandez architects**, a project that was completed in advance of the 2008 season opener. The beams and columns of the structure, whose highest seats are 64 feet above Waveland Avenue, sit atop the existing load-bearing walls, and a new concrete roof deck was laid two feet above the existing roof to accommodate utilities and other service space.



Bleachers overlooking Wrigley Field



Laurence Saint Germain



Linda Kozloski

Abu Dhabi Golf Course Resort Hotel

GREC Architects has opened an office in Abu Dhabi, the capital of the United Arab Emirates. The firm is the design architect and lead consultant for the Abu Dhabi Golf Course Resort Hotel, a Westin resort with 148 rooms that is designed in what the firm describes as “a modernistic, wellness style,” with minimalist interiors finished with natural stone and both petrified and reclaimed wood, and several cooling water features.

Leading design coordination at the resort project are Laurence Saint Germain, AIA, and Linda Kozloski, AIA, both of whom are now associate principals at the firm.

GREC Architects has also designed an 800,000-square-foot mixed-use building in Dubai, also in the United Arab Emirates.

The firm’s projects in Chicago include the Kimpton Palomar Hotel going up at 505 N. State St. and a 1 million-square-foot office tower for the John Buck Co.

For the accounting firm Virchow Krause & Co., HOK Chicago

first scouted a new office location and then built out 47,000 square feet of space. The offices, at 205 N. Michigan Ave., start at a reception area and café on the building’s concourse level, and then continue to a second welcoming area at the 27th- and 28th-floor offices.

Designed to maximize both daylighting and square footage, the workspaces include low-height panels and personal storage towers for each employee.

Now complete, the space “provides an atmosphere that reveals our professional character through design,” according to Stephen D. Levin, a Virchow Krause partner.



Virchow Krause & Co. offices

DLR Group has promoted five staffers, one to senior associate and the rest to associate.

The new senior associate is Jim Beckett, AIA, who has worked in project management for the firm’s K-12 and corporate practices groups for the past eight years.

New associates are Kerri Callahan, AIA; Scott Swanson, AIA; Nathan L. Casteel, and Eva Rojewski.

Eckenhoff Saunders Architects is working on a multi-phased, \$100 million expansion of

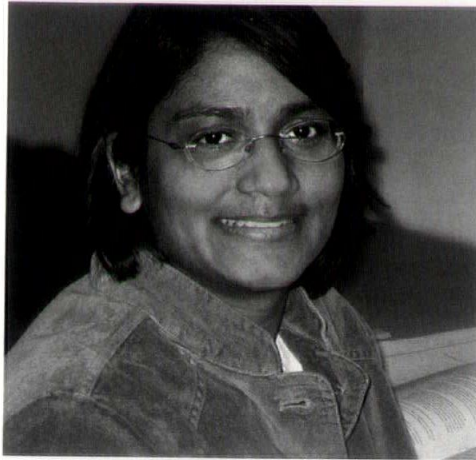
more than 200,000 square feet at Glenbrook Hospital in Glenview. The project will include a new emergency department, an interventional radiology wing, and a medical office building that will house the Kellogg Cancer Care Center. For the latter, the architects and the hospital will pursue LEED certification.

Construction begins this spring on the first phase of the project. Walter L. Eckenhoff, AIA, is the principal-in-charge, and Alan James, AIA, is the project manager.

Additionally, the firm has signed on **Asha V. Patil** as project manager. Patil has been in healthcare design for 15 years, most recently at OWP/P.



Glenbrook Hospital Campus Expansion



Asha V. Patil



Kellogg Cancer Care Center

The Good Design Awards for 2008 recognized the sleek trash-and-recycling bins designed for Millennium Park by Chicago architect Deborah Kang, Assoc. AIA, and Canadian engineer Amanda Smith with an honor in the environment category. The EcoTrio receptacles, designed as part of an AIA Chicago-led contest, are manufactured by the City of Chicago and were first placed in the park in spring 2008. The Good Design Awards, dating back to 1950, are a joint effort of the Chicago Athenaeum: Museum of Architecture and Design and the European Centre for Architecture Art Design and Urban Studies.

Chicago acoustics consulting firm Kirkegaard Associates was a key part of the team outfitting the new Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute in Troy, N.Y. Designed by the British firm Nicholas Grimshaw Partners, the center is intended to be a welcoming place for artists in many performance media to experiment. Kirkegaard's consulting role entailed planning the intricate audio/video infrastructure of the center, and providing insight into the use of materials and surfaces in these computer-driven environments that might be used for 3-D video installations, 'immersive activities' using 360-degree screens, robotics, and other innovative arts techniques.



Experimental Media and Performing Arts Center

Paul Lurie, Hon. AIA, a partner in the law firm Schiff Hardin's Construction Group, received the President's Award for Leadership in Conflict Management from the American Arbitration Association. Lurie is a longtime member of AIA's national construction dispute resolution committee and for four decades has been business and legal counsel for top building owners, developers and design and construction firms.

Full Circle Architects marked its 20th year by opening new office space that incorporates many of the green components that the firm has long used on its clients' residential building and remodeling projects. The Northbrook space, almost 4,000 square feet, has bamboo floors and casework, low-VOC paints, and operable windows and glass-panel walls that maximize daylighting and air circulation. **Lenore Baigelman, AIA**, a principal, says the new space allows the firm to expand at the same time that it provides a showcase of the beauty and functionality of green products and methods.



Madhu Gresla

Madhu Gresla, AIA, is now a vice president at **Pratt Design Studio**, where she has worked for 10 years. She is project managing a firm project for **Elmhurst Memorial Healthcare**. Past work includes the recently completed **Loyola University Health System's new hospital tower**.



SportsCity Academy

Now in its 20th year, the Crystal Lake firm **Direct Design** has completed **SportsCity Academy in Woodstock**, a 16,000-square-foot pre-engineered metal building that encompasses, among other spaces, a baseball infield, basketball courts, batting cages, and a 3,500-square-foot workout facility.

Solomon Cordwell Buenz is writing the development guidelines for part of the planned **Abu Dhabi capital city**, plans which call for build-out by 2030. The development area is about three miles square and will eventually have 20 million square feet of office space and housing for up to 400,000 people. **SCB** presented a concept plan to Abu Dhabi's Urban Planning Council last fall.

After leading **Legat Architects'** construction administration and management services for 22 years, **Tom Behles, AIA**, retired in 2008.

There have been several other staff moves at the firm. Among them:

Thomas Varga has signed on as the firm's director of building envelope services. It's Varga's second tour of duty at the firm; he previously spent 17 years there on roofing projects that include the pioneering green roof atop Chicago City Hall.

In late 2008, the firm's senior design director, **Greg Spitzer, Assoc. AIA**, was a judge for the 11th annual Student Design Competition of the Metal Construction Association.

New to the firm are **Jeremy Cordell, Assoc. AIA**, an intern architect; and **Peter Doherty**, proposal coordinator in the marketing group.

Legat's **Dennis Kluge** and **Daniel Jimenez** took on a pro bono project, designing classroom renovations for two Chicago Public Schools high schools, Harper and Walter Payton.



Eastgate Village



Victory Centre of South Chicago

Two South Side affordable housing developments for seniors are nearing completion; Harley Ellis Devereaux provided planning and architectural services for both.

The G&A Senior Residence of Eastgate Village, a nine-story structure at 300 E. 26th St., has 117 new affordable independent-living apartments, a fitness center and other common rooms, and a top-floor resident lounge with views of the south lakefront. It's scheduled to be finished in May.

Farther south, the Victory Centre of South Chicago is a five-story structure at 3251 E. 92nd St. that includes 112 affordable supportive living units. A small number of the units will be fully accessible, and the rest will be adaptable for residents with special needs. The project includes spaces for group activities as well as for health exams and physical therapy. Its completion is scheduled for spring. Harley Ellis Devereaux is pursuing LEED certification for the building.

Michael Lubbers, AIA, has joined Wight & Co. as senior designer. Lubbers came over from OKW Architects, where he was a managing associate and senior designer. In addition to this new recruit, Wight & Co. has news of several awards for its public projects. They include:

→ **Best Overall Project** from Design Build Institute of America for the 157,000-square-foot **Battle Stations 21 training simulator at Naval Station Great Lakes in North Chicago.** This project features a 210-foot replica of a guided missile destroyer and advanced special effects.

→ **Project of the Year citations** from *Midwest Construction* magazine for two jobs: construction managing the restoration of the **Tiffany stained-glass dome above Preston Bradley Hall at the Chicago Cultural Center;** and architecture, engineering and sustainability work at **Lemont High School.**



Michael Lubbers

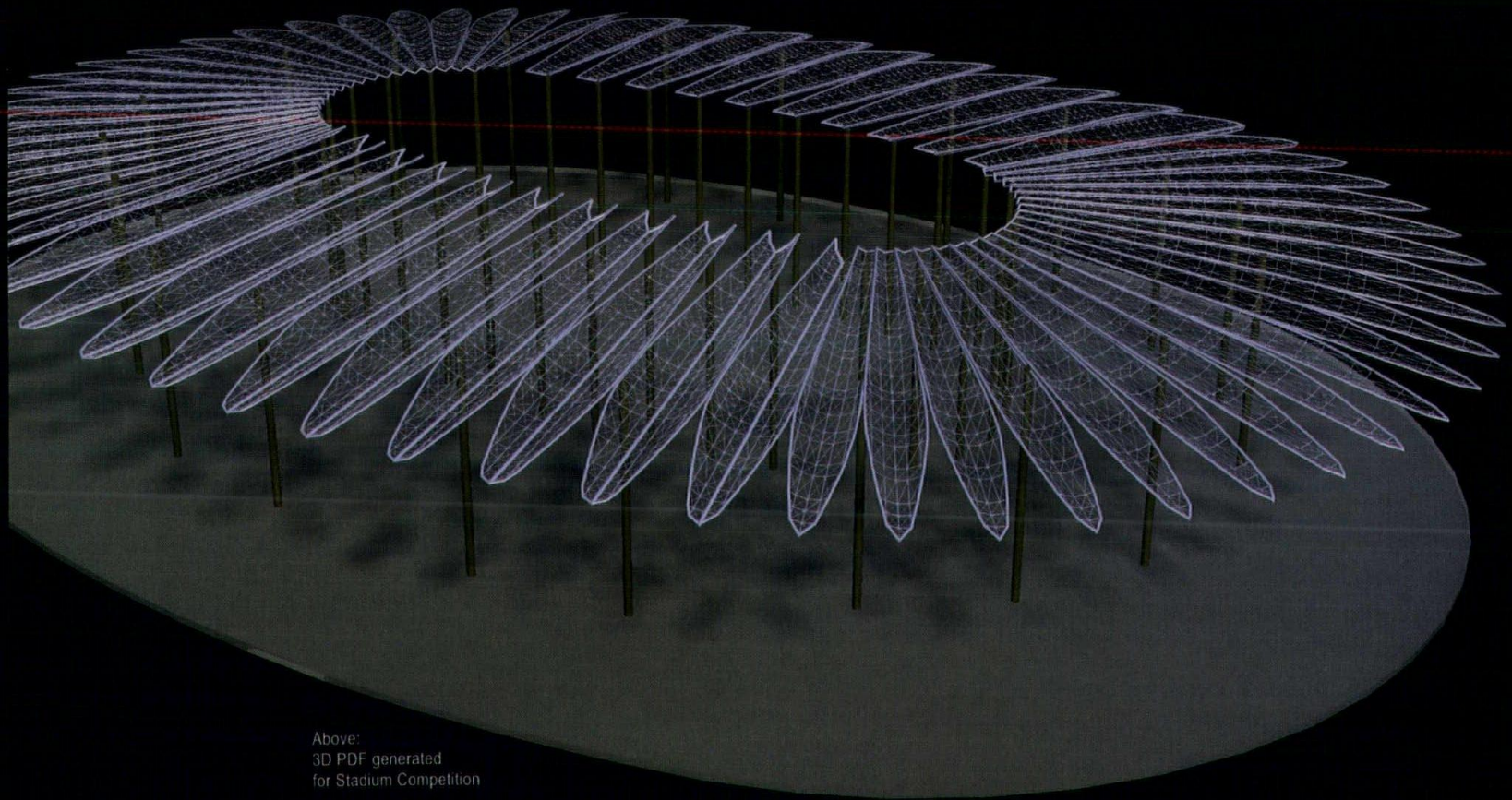
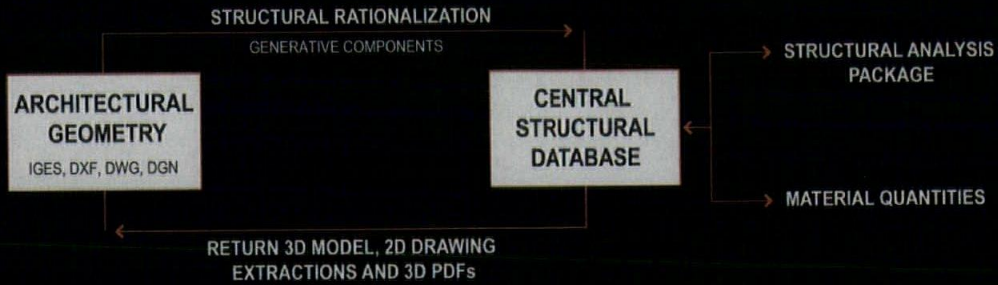


The 2008 honor for interior design from the Gold Key Awards for Excellence in Hospitality Design went to Dirk Denison, FAIA, of Dirk Denison Architects for his design of the L20 Restaurant at the Belden-Stratford Hotel in Lincoln Park. The modern elegance of the 7,400-square-foot seafood restaurant comes from panels of etched glass, Japanese Sen wood, an alcove lined in white onyx, and tatami rooms. Denison's latest work is the restaurant in the Modern Wing of the Art Institute.

Vision. Collaboration. Reality.

Collaboration and interoperability are the latest industry buzzwords. At Halvorson and Partners, it is not just a catch phrase but a practice. Our focused investment in custom database standards and scripting has enabled us to translate free-form architectural vision to structural reality. These tools, coupled with powerful optimization routines and 3D visualization technology, allow us to effectively communicate structural options. Let us help you translate your vision into reality.

Through an integrated workflow, Halvorson and Partners collaborates closely with architects:



Above:
3D PDF generated
for Stadium Competition

KEEP COOL

Design for a residential lobby reveals generational tastes

Perceptions of “cool” vary—and we aren’t talking temperature. Sometimes it’s a matter of personal style and sometimes it’s cultural, either generationally charged or regionally motivated. At a new Chicago residential project, Valerio Dewalt Train principal, Joe Valerio, FAIA, saw what happens when differing opinions of cool converge.

The building, called 1401 South—short for 1401 South State Street—is a 22-story apartment tower with street-front retail, a roof garden and a fitness center located in Chicago’s 24/7 South Loop. VDT’s client (a developer from Lincoln Property Co.) was trained as an architect and envisioned a progressive rental apartment development for young professionals living what Valerio describes as an asymmetrical lifestyle. To accomplish this, the team developed a profile of a potential resident: someone in his or her late 20s who works in the city, is looking to find a sense of place within an urban setting and values the edgy and unruly aspects of the city.

Photo by Steve Hall, Hedrich Blessing



Although intimidating to some of the money people on the project, this lobby’s brightly painted concrete floor was a bull’s-eye for a young intern who is in the target market.

“We developed a hard loft concept for the building,” Valerio says. The tough industrial aesthetic met both the visual and financial goals for the project. (The construction raw cost of the project was to be approximately 25 percent less than comparable 2006 residential developments.) According to Valerio, “The project was going beautifully; we accomplished our client’s vision to deliver an edgy, raw and industrial solution—on budget.”

After the preliminary design was complete, Valerio’s team was asked to present the design strategy to the money partners at Equity Residential. “As I looked out at the somber luminaries around the table, complete with gray hair, gray ties and gray suits, I knew our design was in big trouble,” Valerio notes. After he presented the concept for the lobby—a raw concrete space accented with a red epoxy-painted floor—the presentation tanked.

“The discussion that followed was tense,” Valerio admits. After a heated debate, the lead partner from the Equity team looked over at the lone young female intern who was sitting in on the presentation and asked her what she thought of the building. “Surprised, she looked around nervously wondering what she should say,” Valerio recalls. “Eventually, she said the red floor was really cool, and she would love to live there!”

That was exactly what the head Equity partner needed to hear, and it sealed the deal. Now, all is “cool” at 1401 South. → **Cindy Coleman**

Can You Top This?

3 local structures were designed to **raise the roof**—eventually

By Edward Keegan, AIA

The art of the addition is generally considered small potatoes to the “modern” architectural sensibility. It’s been understood for decades that architects may begin their careers doing small house additions, but real success involves moving on to more substantial projects. Contemporary architects as celebrated as Frank Gehry, FAIA, and Michael Graves, FAIA, on the international scene, Larry Booth, FAIA, and Jim Nagle, FAIA, locally, began as “kitchen kings.”

But historically, BIG buildings—even on the scale that we think of as “Chicago” buildings—were often the product of additions. St. Peter’s Basilica in Rome was added to for a century and a half, drawing on such illustrious talents as Donato Bramante, Michelangelo, and Gian Lorenzo Bernini before it became the building we know today. Closer to home, Louis Sullivan’s Carson Pirie Scott received multiple additions by a series of Chicago architects (the iconic round “corner” at State and Madison was at least the third phase of construction).

In recent years, there’s been an increasing interest in building “up” as well as adding “on” as seen in three Chicago projects—one whose vertical addition is well under construction and two where top growth still exists only as proposals—indicate that additions should still be considered at all scales—and directions.

Image courtesy of Lucien Lagrange Architects



The proposed vertical expansion of Union Station, seen here in section, would preserve the original barrel-vaulted roof as the ‘floor’ of a central atrium whose new 21st century roof then mimics that shape.

UNION STATION

Chicago's flirtation with vertical additions got a shot in the arm in 1985-86, when Lucien Lagrange Architects and US Equities unveiled design plans for twin 25-story towers atop Union Station in the West Loop.

Designed and built between 1913 and 1925, original architects Graham, Anderson, Probst & White intended Union Station's eight-story base to eventually rise to 20 stories. While that never happened, LLA's 1980s design would have sat above the north and south sides of the block, with the space between allowing natural light to illuminate the landmarked concourse space of the station.

Lagrange revised the proposal a few years ago. While still mimicking Union Station's Daniel Burnham-inspired neoclassical architecture on its outer faces, his most recent design has reverted to the original architect's concept of a full block tower with a central light well. An enclosed atrium with a more modern-looking steel and glass expression cantilevers over the station concourse below.



Image courtesy of Lucien Lagrange Architects

The exterior of Lucien Lagrange's proposed Union Station tower draws inspiration from the existing base, as well as from original expansion schemes done by the building's architects almost a century ago.

108 NORTH STATE STREET

Since its clearing in 1989 for a Murphy/Jahn-designed complex that never materialized, the block bounded by Washington, Randolph, State, and Dearborn has probably seen more design scenarios than any site in the city. The now-infamous Block 37 parcel had been developed piecemeal over many decades as a hodgepodge assortment of retail, commercial, office, and entertainment structures. Murphy/Jahn's design looked to replace that with a superblock—a multi-use structure designed as one single architectural statement.

After numerous fits and starts, the new complex—now known as 108 North State Street and designed by Gensler's Chicago office—learns urban design lessons from the now long demolished structures by NOT attempting to be completed in a single building cycle. Since the city's planning department considered it crucial to infill the block from sidewalk to sidewalk, the complex that's already started to open in phases was designed for future vertical expansion.

There are two parts now extant—a four-story retail "base" still under construction and a recently opened 17-story office building at the southwest corner of the block. The tower, called 22 West Washington, was designed by Ralph Johnson, FAIA, of Perkins+Will.

The approved planned development for the block allows for either one or two towers along Randolph and at the northwest corner along Dearborn. Grant Uhler, AIA, Gensler's principal in charge, says, "The challenge is to provide future flexibility and accommodate those requirements in the retail building that's being designed and constructed first." Within the zone where future additions would go, the foundation caisson structure and structural system above grade is in place to accommodate the tower(s). In addition to the 90-foot deep caissons under those portions of the four-story retail base, shaftways for egress stairs, elevators, and lobby common area spaces are also in place. The dimensions for those elements



Image courtesy of Gensler

Even with its full complement of towers (the existing 22 West Washington at left, proposed towers at right), 108 North State Street will maintain a low-rise presence along State Street.

The massing study for 108 North State Street shows the future high-rise portions of the project along the north, west, and south sides of the block. They create the 'walls' of a courtyard-like green roof that will continue to look out over State Street (right).

The look of the original Blue Cross-Blue Shield (below) will be cloned for the new second part placed on top. The six pillars of the cap will appear again at the new crown.

were derived from the program requirements for projected residential and hotel use, although offices could also be accommodated.

The retail building is a composite structure—concrete below grade and a 30-foot steel column grid above. Adding an apartment or hotel tower will add a mat foundation at the current roof level that would transfer a concrete structure for the tower to the existing steel columns. While placing a concrete frame atop a steel grid seems counterintuitive, it wouldn't be the first time it's been done in Chicago. The upper level residences atop office spaces at 900 North Michigan Avenue have a similar steel-to-concrete transfer mid-building.

It's safe to say that current economic problems are more difficult than the structural gymnastics that will eventually be necessary. But Uhlir notes that staging the construction will probably be the greatest challenge. "We envision some of that would happen from a portion of the retail roof, but they would be bringing materials off the street," he says.

The goal would be to minimize the disruption to the retail tenants, but because the retail base extends to the sidewalk, there wouldn't be much

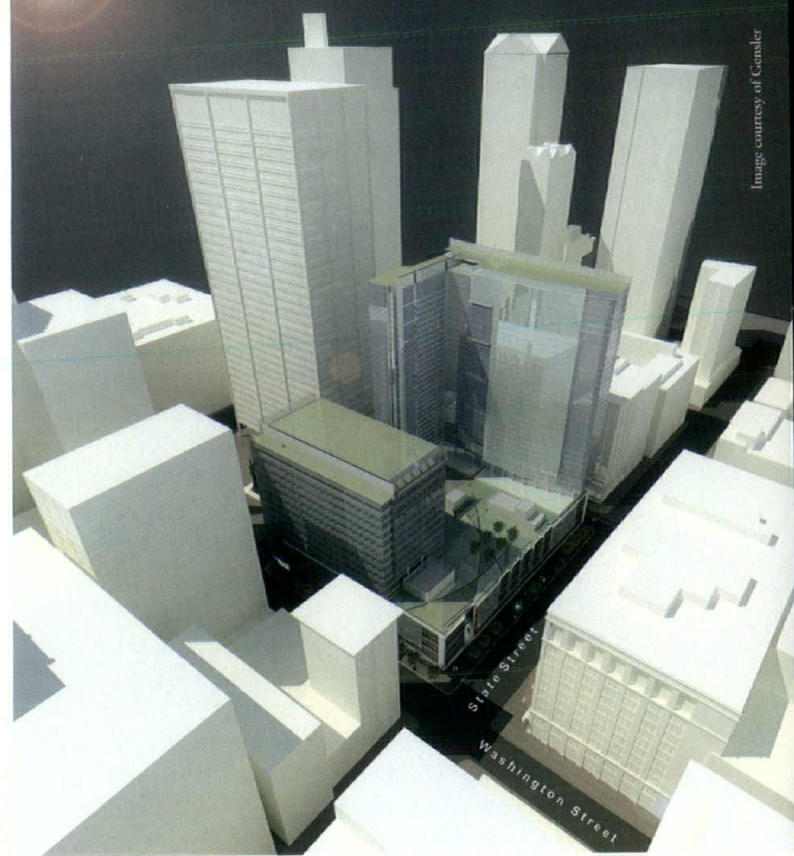


Image courtesy of Gensler

street space available. But because the upper structure is concrete, the construction noise reverberating through the building wouldn't be nearly as loud as with a steel frame. And the retail space's noise and bustle will also camouflage the overhead activity.

BLUE CROSS-BLUE SHIELD

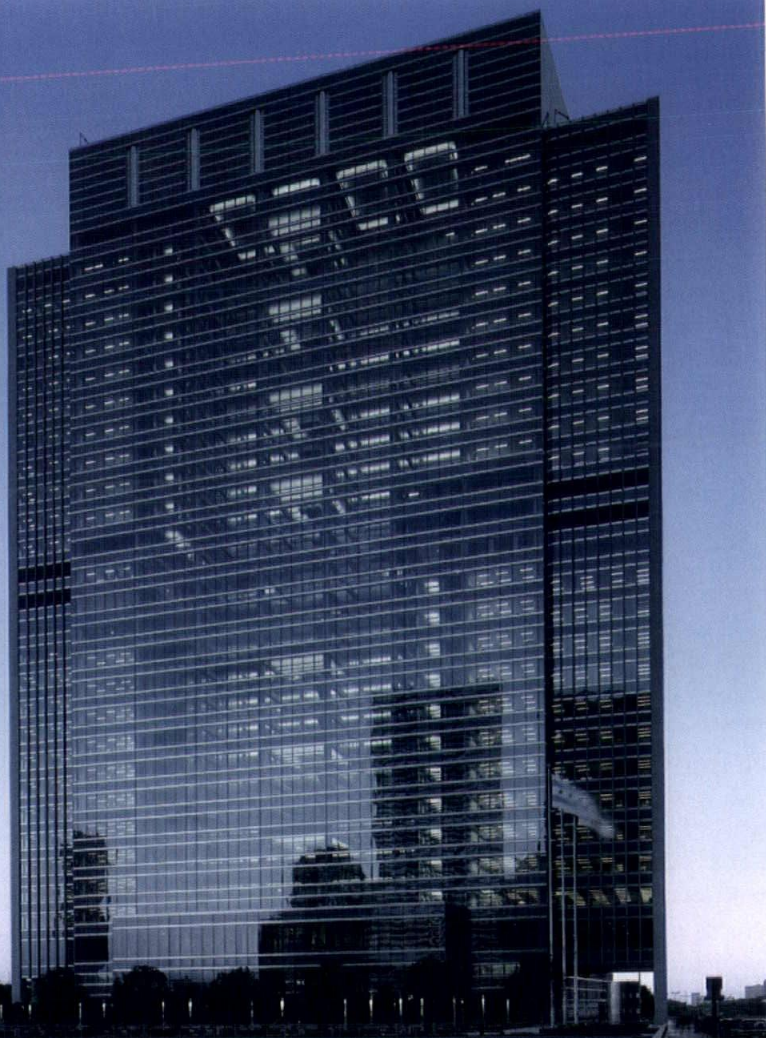
The most fully realized example of expanding upward in Chicago is the Blue Cross-Blue Shield Tower facing Millennium Park on Randolph Street. Scheduled for full occupancy next year, the design by Goettsch Partners was the result of a mid-1990s real estate condition rather than a feat of engineering and architectural audacity.

BCBS had moved numerous times in the preceding decades and found itself in need of more than a million square feet for occupancy in 1997. When BCBS officials issued their request for proposals, they asked for a 20-year solution for their space needs and most downtown real estate professionals considered it a simple lease deal. After all, there was at the time almost 20 million square feet of vacant office space in the Loop.

But Walsh Higgins and Goettsch Partners (then Lohan Caprile Goettsch) thought a bit differently about how to fulfill BCBS's needs.

"There was a lot of vacant space, but the amount of contiguous space didn't come close to meeting their requirements," says Jim Goettsch, FAIA, principal. "We came up with the idea of the vertical expansion."

Photo by James Steinkamp, Steinkamp Photography



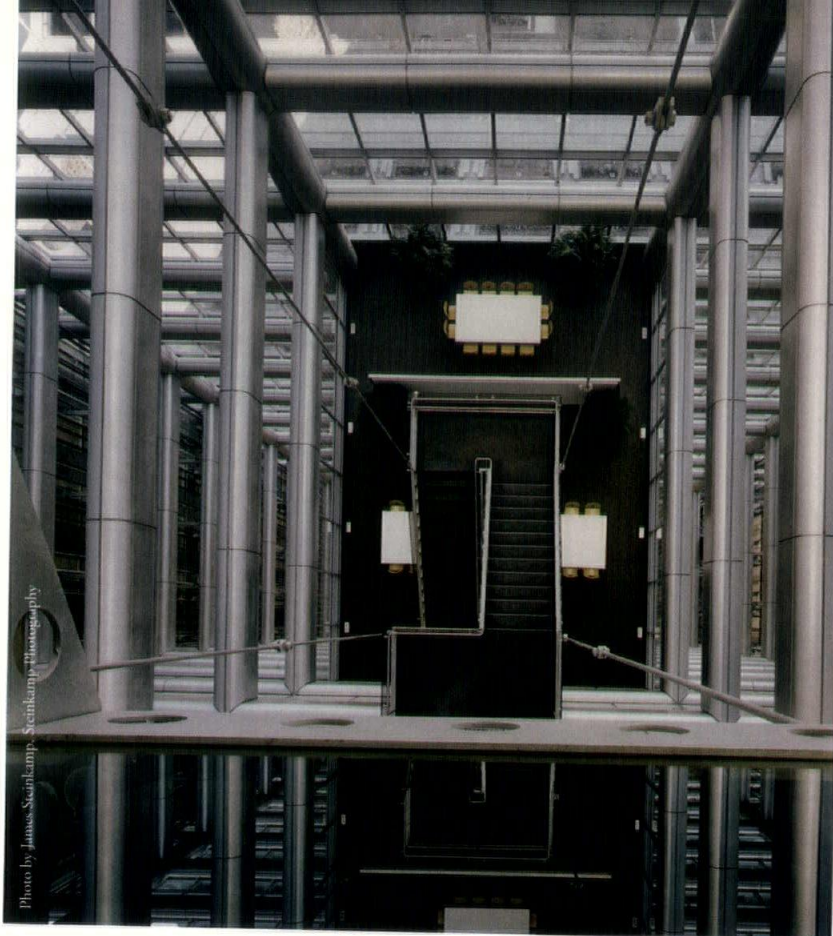


Photo by Janus Saankamp, Saankamp Photography

Hines and SOM did a proposal for the same site in Illinois Center where BCBS eventually built, but they proposed two towers—a phase one building that met the client's initial needs and a second one behind it for expansion. Goettsch recalls several specific

floor area in the years before any new addition would be built. New elevators were simply added to open shaftways in the atrium. In fact, many of the construction materials for the addition have been hoisted through the atrium on weekends.

While preparing construction documents for the original tower, Goettsch's office prepared design development-level drawings for the eventual addition. Completing the drawings was a relatively straightforward task, as the floor plates and curtain wall details are identical from phase to phase.

The architect figures there was about a 10-12 percent premium on construction costs for the original building—mostly for the oversized structural steel that allowed future loads and the oversized stairs and risers needed for the final building configuration.

Cooling tower technology changed a bit in the intervening decade, but each part of the tower has separate mechanical rooms that have eventually been integrated with a building-wide control system. The logistics of constructing the building included

Blue Cross-Blue Shield's north-facing atrium (left) has always been its most dramatic space, but it was conceived as part of the construction strategy for the Phase 2 addition to the building's top.

The logistics of building 25 new floors atop an occupied 32-story building included extensive risk analysis—something this insurance company would know a little about. **“We had it all thought out from day one,” says Jim Goettsch, FAIA.**

requirements from the brief—overall building security, a secure loading dock, a conference training center, and a cafeteria—that all seemed to work better with one tower rather than two.

The eventual design was for a 1.43 million-square-foot, 32-story building that opened in 1997. The addition that's currently under construction includes 860,000 square feet within 25 additional stories. BCBS does a lot of internal reorganization and wanted a high degree of predictability for planning. Thus, from the third floor up, the floor plans are the same. Each floor plate has central core elements—bathrooms, mechanical spaces, fire stairs, and chases—but the elevators are located in an atrium on the north side of the building. This space not only allows additional light to enter the floors, but meant that the space reserved for future elevators didn't need to take away from usable

extensive risk analysis—something an insurance company would know a little about. There are 4,000 BCBS workers who sit under the construction of the new 25 floors. “We had it all thought out from day one,” says Goettsch.

Unlike many planned vertical additions, the Blue Cross-Blue Shield Tower *is* growing upward, precisely as originally envisioned by its architects. But Jim Goettsch is candid about the fact that it's not a universally applicable idea. “It works for a single tenant, maybe two,” he says. He cites the biggest challenge when they initiated planning for the additive design. “Someone asked, ‘If this is such a good idea, why hasn't it been done before?’ It's a fair question,” Goettsch admits. When the economy gets back on track, we'll see if Union Station and 108 North State Street can be added to the answer. CA

SHARE YOUR IDEAS. INTELLIGENTLY WITH AVI SYSTEMS.



To get the job done, look to the experts at AVI Systems who can recommend the right products and services.

Let AVI introduce you to SMART Technologies, the world leader in interactive whiteboards. Brainstorm, write notes, open multimedia files, refine ideas and save decisions all at your fingertips by leveraging your team's intelligence.

Whatever your needs, AVI designs and integrates them all with our design-build process. Call AVI today at **630.477.2300** for a demonstration.

AVI
SYSTEMS

focused on your success

621 Busse Road, Bensenville, IL 60106

Tel. **630.477.2300** - www.avisystems.com

SMART
Technologies

PLANNING • SYSTEM ENGINEERING • FABRICATION • SYSTEM INSTALLATION • TRAINING • CONTINUING SERVICE

Professional Training Yields EXPERT PLASTERERS



Conventional and Veneer Plaster



**Stucco and Exterior Insulated Finish
Systems**



Ornamental Plaster

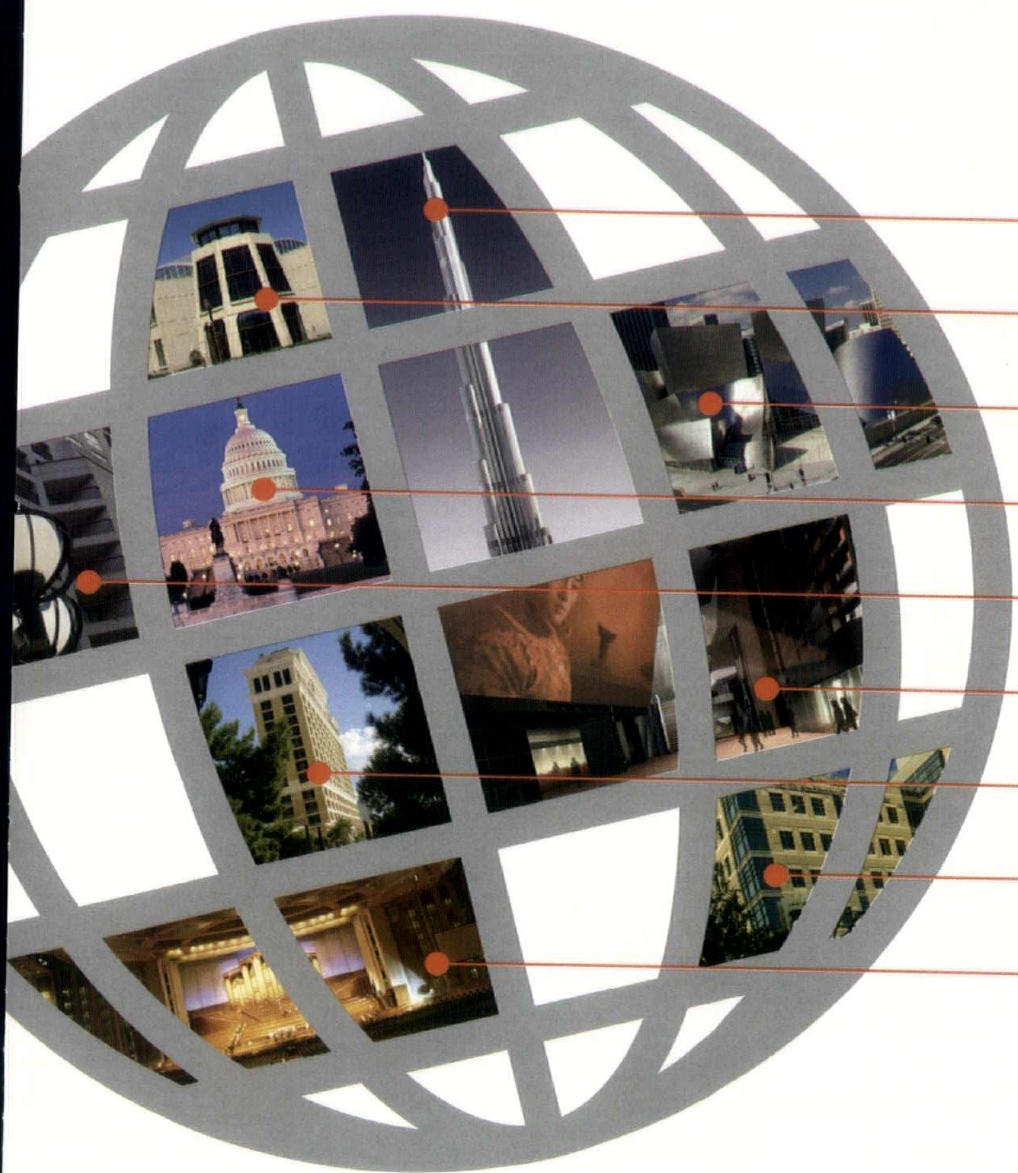
Call us for information about today's
plastering systems and the best
people to apply them.



Chicago Plastering Institute
5611 West 120th Street
Alsip, IL 60803
(708) 371-3100

We do more for your project than code consulting.

Much more.



Master Planning

Fire/Smoke/Egress Modeling

Performance-Based Design

Fire and Security System Design

Mass Notification Planning

Sustainable Design/LEED®

Emergency Response Planning

Construction and Project Management

Fire Investigation

Rolf Jensen & Associates, Inc. Providing intelligent, integrated protection solutions for our clients on leading commercial, institutional and industrial projects throughout the world. To put RJA on your next project team, contact **Josh Greene** at 312-879-7200 or email jgreene@rjagroup.com



Abu Dhabi • Atlanta • Baltimore • Boston • Chicago • Dallas • Denver • Dubai • Houston • Las Vegas • Los Angeles • Macau
New York • Orlando • Philadelphia • Phoenix • Raleigh • San Diego • San Francisco • Seattle • Shanghai • Washington, D.C.

state of health

A look at **OWP/P's latest innovations** in healthcare design

By Dennis Rodkin

In the early 1960s, when the firm that is now known as OWP/P took on a project for a new structure at Lake Forest Hospital on the North Shore, "we were unbiased by knowledge," jokes John Syvertsen, FAIA, the firm's president.

The founding partners, Len Wicklund and David Kuffner, and their crew had no healthcare projects in their portfolio. But Wicklund had worked largely on schools at his previous firm, Ganster and Henninghausen; he and Kuffner saw healthcare as an extension of institutional work—and a potentially lucrative one, given projections for the exploding demand for healthcare facilities that a recently waning baby boom was going to create. "There was a feeling that this healthcare thing would be around for a while," Syvertsen says.

Unencumbered by experience—and particularly by experience with the strictly linear, production line-like layouts of hospitals that characterized most American hospitals built after the Hill-Burton Act of 1946—the firm brought a newbie's why-not perspective to the project. The result was a departure from the norm that soon became the norm. Setting aside the standard model that strung rooms down

two sides of a beeline corridor, the plan for a new building at Lake Forest Hospital staggered the modules, interrupted that straight line, nestled some spaces within others. "It was creating spaces that respected the way healthcare happens," says Randy Guillot, AIA, OWP/P's corporate director of design. "Families and caregivers could meet in comfortable settings, not standing in the hall outside a patient's room, and nursing care was brought into the patient area instead of being relegated to some distant place [from which] the nurses had to walk miles to get to a patient."

It was not the only hospital building of the early 1960s to look that way, and this was not the only firm working in the new style. But in carefully balancing the needs of patients, caregivers and families in a setting that fostered healthy interactions among the three, it set the tone for more than four decades of healthcare work coming out of OWP/P's Chicago office—a practice that in the past several years has been responsible for a string of innovative new healthcare facilities in Chicago and the larger Midwest.

On these pages is a portfolio of some major OWP/P healthcare projects of the past few years.



Opening fall 2009 in Phase 1, the new bed tower at Northwest Community Hospital continues the facility's longtime interaction between indoor and outdoor space, but in a high-rise setting, via balconies and extensive daylighting.

NATURAL HIGH

Since 1991, OWP/P has done some 400 projects at Northwest Community Hospital in Arlington Heights and its satellite facilities. Next fall, the first phase opens at a new bed tower that, like many new structures on maxed-out hospital campuses these days, stands at the edge of the site, where it will be a very visible manifestation of the institution.

The triangular building has a glassy presence, with a prominent stack of balconies up its southeast face. Both design elements are important components of the healing environment, says Deborah Sheehan, OWP/P's national director of healthcare. "The whole design concept of the building is about the access to outdoors with natural light or the literal access with balconies on every floor," she says. "There will be therapeutic sessions for some patients out on those balconies in seasonal months, and it's also just a place to get away for a breather."

CHILDISH THINKING

Photo by Craig Dugan of Hedrich Blessing



Individual patient areas in the neonatal intensive care unit at Prentice Hospital must be able to morph from a celebratory openness to a more muted and cloistered intimacy.

affords a family to congregate when they're celebrating a birth, and [later] when the baby has failed to thrive, and the family needs some emotional isolation."

Accommodating both extremes of emotion and transition, these spaces both respond to and encourage the institution's style. "There's a delicate balance between the nursing needs and the family's desire to have some privacy," Sheehan notes. "It's a delicate balance, and everybody has to come to some middle ground."

Northwestern Memorial's Prentice Women's Hospital in Streeterville is large—nearly 1 million square feet, with the capacity to deliver some 13,600 babies a year—but an important element of the program is the ability to create an intimate, enclosed space at those times when patients and their families need it most.

At Prentice's neonatal intensive care unit (NICU), families' emotions may swing suddenly from joy to fear as a precious newborn gets the infusion of medical support it needs to stay alive—and in some cases, to grief when the baby cannot survive. As at other OWP/P healthcare projects, the spaces are designed to respect and accommodate these needs, with walls that can either unfurl to enclose a small space or be tucked away to make way for family or for caregivers and medical technology.

"That's a unique thing you need in a NICU," Sheehan says, "the flexibility that

The balconies were almost lost in value engineering, Sheehan recalls, until the client zeroed in on patient and family focus groups. "They heard stories like the woman who said she was at her husband's bedside for days and would have given anything to be able to walk 20 feet away to the outside and regain her composure, even in 20-degree weather. She wasn't comfortable leaving the floor he was on."

From the iconic knife's-edge tip, the building widens considerably, for programmatic reasons. The wider section of a floor can include a core area where services such as a Caesarean suite or a radiology unit can be included near patient rooms making transitions to those functions more seamless for patients. "So often in the maternity section, if you have a woman who is laboring and gets into trouble, transport time is critical," Sheehan notes.

Image courtesy of Advanced Media Design, Inc.



The glassy presence of the building and the prominent stack of balconies on its southeast face both are important components of the healing environment.

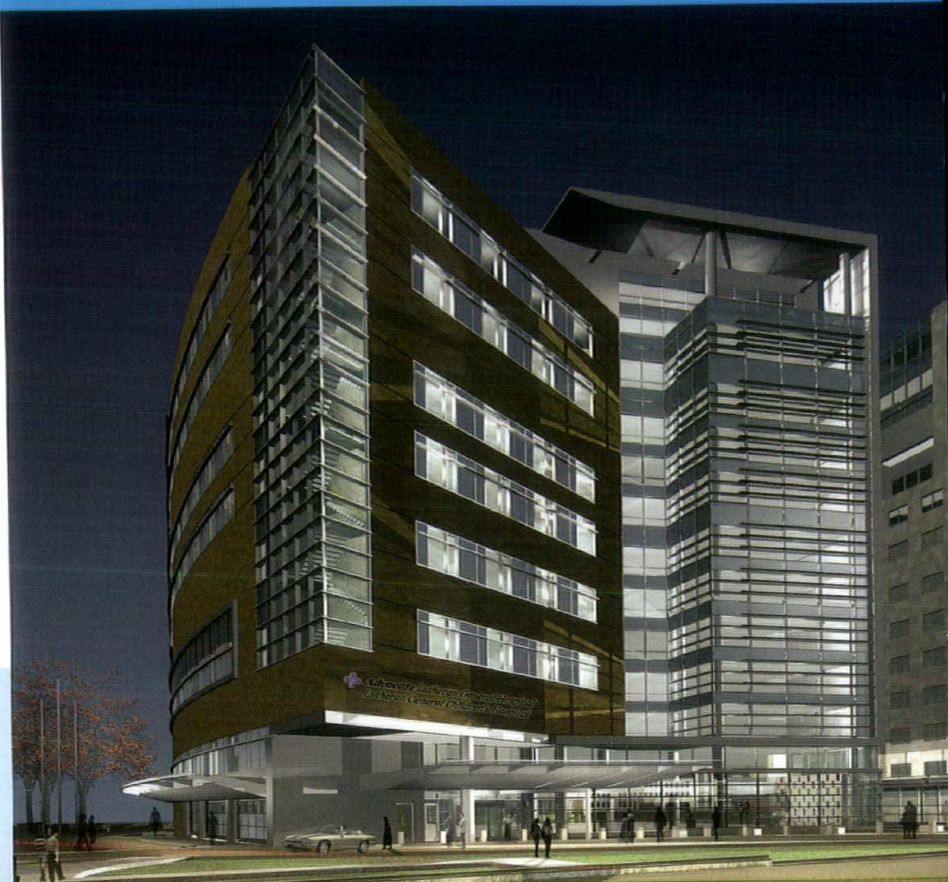
OUT FRONT

For decades, the major public face of Advocate Lutheran General in Park Ridge has been a vast, imposing punched-window wall. (The later addition of a playful Cesar Pelli children's hospital on one end managed to lighten it up somewhat, but the primary visual message was still quite somber.)

One aim of the new bed tower that is under construction in front of a large section of that building is "to radically change the scale and the overall impression to a very contemporary healthcare institution," Guillot says.

But it's not just a façade. The spaces within contribute mightily to the care environment: The horizontally ribbed glass module that stands where the new structure meets the old is filled with interaction spaces where patients, caregivers and families come together. "You're not forcing people to do some of their most

A new streetside patient tower slated to open in June at Advocate Lutheran General Hospital in Park Ridge brings signals the contemporary nature of the care the hospital provides not only here but on the campus as a whole. It also creates a distinct front entry (seen in rendering on opposite page) to replace the former entry tucked behind the main building.



NO MYSTERY

"When we get a chance to work on projects that help write the care paradigms, that's the best part of our practice," Guillot says, "and that's happening a lot in cancer, where you're bringing the most specific care to patients, where and when they need it."

For the Froedtert Hospital & The Medical College of Wisconsin Clinical Cancer Center in Wauwatosa, a suburb of Milwaukee, the brief was to develop an architecture that supports the center's 'hub' model of care. "All the cancer services come to the patient instead of the patient going to the services," Sheehan explains. Guillot adds that patients "have a one-stop, concierge-guided experience. It totally changed their physician care protocol."

From a patient's first phone call to the center, that patient is escorted through every step of cancer care by a concierge who provides a detailed itinerary. The idea is to demystify and ease a potentially fearsome and disorienting episode in a person's life.

The simple, strong presence of the Froedtert and Community Health Clinical Cancer Center completed last year in Wauwatosa, Wis., is intended as a reassuring symbol to patients that the staff within its sunny spaces (opposite page) will handle all aspects of care in a similarly understated but effective way.

Photo by James Steinkamp of Steinkamp Photography



important work in a hallway," he says.

Nearby on the same campus is the advanced care center, where OWP/P was enlisted to upgrade and update a cramped, dim structure. "They didn't have the luxury of tearing the building down," Sheehan says. "We added two structural bays to the front and used those to reference a brand image that says these services—cancer and breast imaging and women's health—are respected here." The use of an abundantly daylighted multi-story atrium, transparent railings and semi-transparent conference room doors signal openness, candor and hope to patients, rather than the shame, fear or seclusion of earlier eras. "You want to minimize the intimidation," Guillot says. "You let people know where they're going, reduce the number of times where they have to open a door without knowing what's behind it."



Image courtesy of Troy Hoggard, OWP/P

The building, which opened in May 2008, "mimics the care model," Sheehan notes, in that it is a simple and smooth shape on the outside, and an honest interior whose spaces and materials "contribute to that openness and comfort that the care model is based on."

Natural materials, maximum daylighting, and a design that eschews what Guillot calls "pandering to some kind of paper-thin regionalism," (i.e., fussily overdone Prairie-ism) all contribute to an openness and warmth that comes directly from the institution's holistic approach to cancer care. While OWP/P is big on access to the outdoors for medical centers, "it's freezing up there," Guillot points out, and this building is at the very edge of the campus. "So we bring the outdoors in," with a long, spacious interior walkway beside ribbed glass. "It's like an outdoor promenade, but along the edge of the building," he says. CA

Natural materials, natural daylighting and a clean-lined design evoke the candor and openness that pervade the institution's care model.

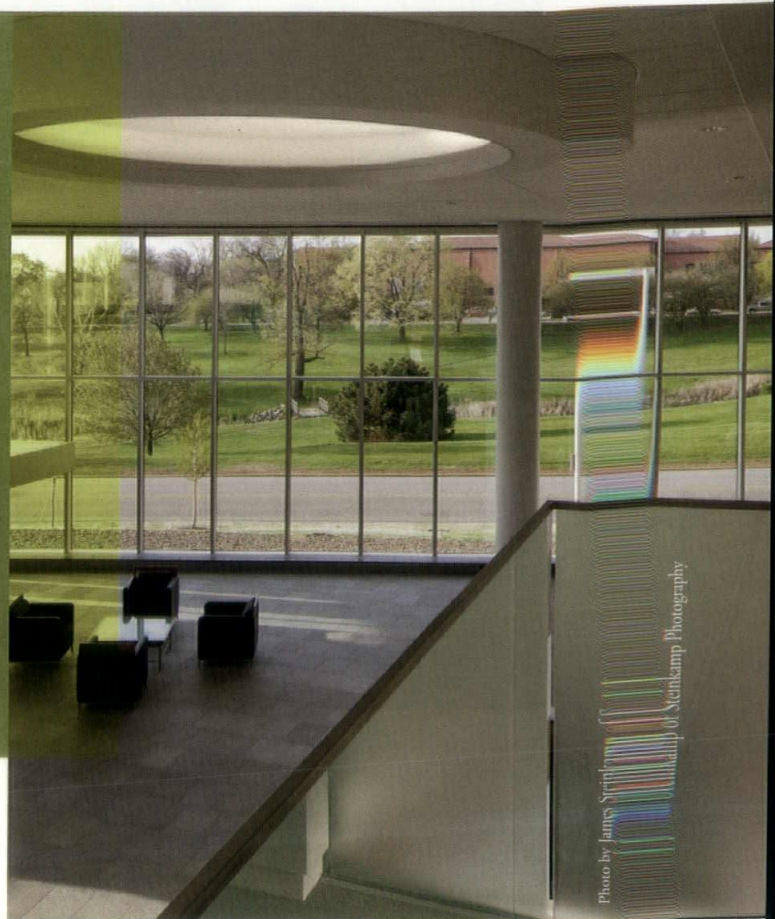


Photo by James Strickland, OWP/P



George Pfoertner, Steinkamp Photography

[Steinkamp Photography . com](http://SteinkampPhotography.com)

Multiple rates for all Budgets

© 2008 Connor Steinkamp



Urban Mix Masters

Considering the parts that make urbanism whole

By Avram Lothan, FAIA

We believe it is the role of the architect in the 21st century to build with a lighter footprint (literally and metaphorically), to densities that support higher degrees of amenities, social services, mass transit and diversity. This type of actual urbanism, an approach to both project planning and diverse cultural issues, is something traditional cities have done well for years. Today, we are out to reassert these humanist principals from a platform of contemporary culture and design innovation.

While traditional cities came about in a different age, with different design drivers and cultural influences, the concept of actual urbanism answers common 21st century themes such as sustainability, complexity, efficiency, performance, and cost management. These priorities now direct virtually every new project, be it foreign or domestic, private or public. This has created a shared agenda for architecture in the 21st century, in which increased density and actual urbanism have emerged as a common denominator for achieving successful design solutions.

Recalling the Traditional City

The traditional city serves as both textbook and beta site for the study of both programmatic and human interactions. These observations drive our schematic design strategies more directly than rational organizational models. Cities that have retained their traditional roles as hubs of government and education, business, finance and trade have a core of diverse enterprise and interaction that provides a model for us in the way both buildings and communities should work. Cities thrive on their diversity of interactions and communities and have always required a high degree of density and infrastructure to facilitate these interactions.

As architects, we believe it is our responsibility to support this diversity with buildings and projects that address both individual and community needs at greater concentrations than ever before. We use a number of layers of information and design strategy, including density, programmatic diversity, infrastructure/transit, culture, history, and quality of life. Taken together, they create the conditions of actual urbanism.

Embracing, and in some respects elevating, the many ways in which urbanites interact with each other and with the city, two DeStefano projects are seen in this cityscape: the 102-story Waldorf-Astoria tower that is planned for a site immediately north of the river and CityFront Plaza (seen under construction at left of image). Both contain multiple uses, put pedestrians first, and are frank about their use of density.

All images courtesy: DeStefano and Partners Ltd.

“Architects engage in projects that push conventional ideas about density to extremes. We should design our projects in a way that makes life in higher densities humane and engaging.”

Density and Programmatic Diversity

Of these issues, we spend the most time working with density and programmatic diversity, as this is where we can most directly affect the quality of life in both our projects and the communities around them.

Density is, in many ways, the most obvious. Architects are engaged in projects that push conventional ideas about density to extremes. We believe it is the architect's role not just to facilitate the design of high-density projects, but to do so in a way that makes life in higher densities humane and engaging. Our current project for a 102-story Waldorf Astoria Hotel here in Chicago is a short distance to the Chicago Spire. Clearly, Chicago is not afraid of tall buildings, yet the impact of these slender towers is softened by their multiuse programs. The Waldorf project is anchored by a high-end hotel as well as condominiums. The mix of residential and hotel facilities, a more and more common project type, supports a 24/7 urban condition with activities (restaurants, athletic facilities, public space) that create improved conditions for hotel guests, neighbors and condominium dwellers. Special attention was paid here to the at-grade streetscape of the project, and all parking was placed underground so that urban connections and pedestrian experience could be highly developed.

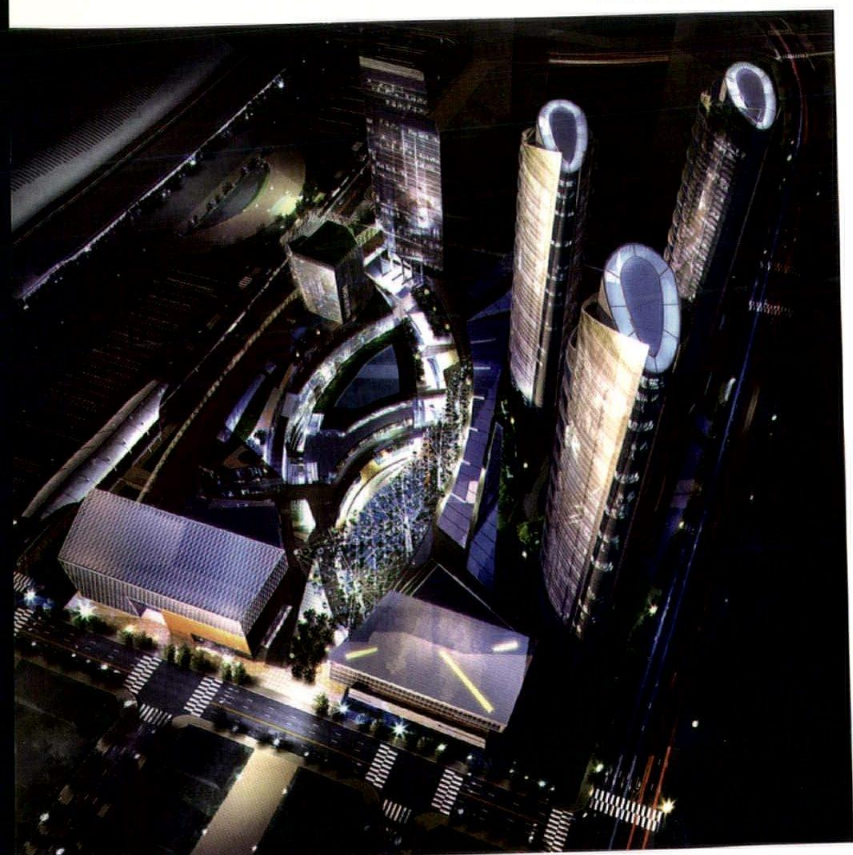


With a grocery retailer at its base, an expansive terrace area atop the podium that combines public and private garden spaces, and a mix of residence types, CityFront Plaza contributes to an enjoyable, convenient city life.

Programmatic diversity is also enjoying a consensus, given the mixed-use nature of the majority of larger projects. Our projects for The Waldorf Astoria (whose developers are now arranging financing), Canyon Ranch Living (which was cancelled by the developers in 2008) and CityFront Plaza all include both condominium and hotel segments, as well as some amount of office or retail. In market terms of course, this spreading of the risk is just good business. Yet the readiness of the marketplace to embrace such a mixed-use brief underscores the shift in the perception of urban value from a time when offices lived in office-only districts, residential uses in residential-only districts, and so on. The central area neighborhoods where these projects occur have developed lively 24/7 street life that is often a central part of the marketing pitch for the projects.

Both density and diversity require significant infrastructure to support them yet produce huge benefits in efficiency, economy and sustainable design and planning. By aligning these goals, the architect is able to deliver the highest economy of scale. As a result, transit-oriented development is, in many ways, the ultimate recognition of the symbiotic relationship between infrastructure and development, the essence of a sustainable urban future. Therefore, it is only common sense to create the highest densities at the nodes where the transit can be accessed most effectively. In a number of large development projects in Korea, such as our project for the Gwang Myeong Mixed-Use Complex, we have designed what are essentially urban centers located at mass transit hubs.

These projects are dense clusters of housing, office, retail and hotels that are planned to provide the urban heart of satellite towns outside of Seoul. The greatest density (nearly 10 million square feet in this instance) is positioned at the transit station, with more conventional housing to be developed around the project.



DeStefano's planning for the Gwang Myeong Mixed-Use Complex builds on a mass transit hub, placing the highest density there as a way to enhance the vitality of both the project and the available transportation.



Situated at a juncture of several through lines of traffic, the firm's Post Tower, also in Korea, dignifies its location with a welcoming plaza.

Infrastructure and Transit

While transit is perhaps the most visible infrastructure a city can build to improve the quality and efficiency of urban life, there are others that often create lasting impacts, and will help a city rise to the agenda for architecture in the 21st century. Millennium Park might not come to mind as an infrastructure project—but it did start out as simply a new Grant Park parking garage. The initial scheme was little more than an extension of the White City architecture of the original Grant Park, but, as private donors got involved, the project mushroomed into something well beyond the original conception.

At the time of the initial construction, the press was focused on how late, over budget, and poorly coordinated the project was. Today, however, the project is widely held as a triumph and an example of visionary urban infrastructure planning—and is widely recognized as the largest green roof in the world.

As architects, we need to identify more opportunities to find projects that appear as mundane as a parking garage but that can then rise to the occasion and become a grand civic gesture. The city needs more of this sort of opportunistic planning—indeed, every city does. The idea that parking garages are designed by parking garage architects to be efficient parking garages is a vestige of the neat compartmentalization of cities that is the legacy of much 20th century planning. Some of the most exciting contemporary urban projects, such as the High Line in New York City, are the result of turning this sort of thinking on its head. Today, even infrastructure projects can carry with them the opportunity (in fact, we would say the responsibility) for place-making to make a qualitative contribution to the life of the city.

There are too few examples of this kind of big-picture vision

happening in the city today in either the public or private sectors. The city's current perceived white elephant, the transit station below Block 37, is routinely tarred and feathered in the press for being too expensive, poorly conceived and budgeted, all the things we complained about with Millennium Park. Yet contrary to public opinion, we think this is a completely responsible project. Even without the funds to complete the line, the opportunity remains to create a valuable service—and should the city get the Olympics for 2016, a necessary one. Yet if Block 37 went forward without planning for the station it would be very difficult to come back later and create one. Thinking beyond next month or next year is something we see all too infrequently, and we should be pleased that the city had the temerity to step up.

Achieving Actual Urbanism in Chicago

Chicago has the support from the Daley administration to live up to the 21st century design agenda, with city leadership focused on sustainability, complexity and quality of life. This is a luxury architects in some other cities sometimes dream of. As architects charged with shaping the future of our city, we can bring to the table a focus not just on sustainability and complexity, but also create designs that deliver new solutions for efficiency, performance, and cost management. This will allow us to be strong partners to our private- and public-sector clients, and to use our unique perspective to continue Chicago's great architectural tradition—by achieving actual urbanism in each architectural endeavor. CA

Avram Lothan, FAIA, is a principal at DeStefano and Partners.

ARCHITEMPS, INC.[®]

ARCHITEMPS, INC. – Chicago's premier Architectural & Interior Design staffing specialists.
Serving greater metropolitan Chicago for over 20 years.

Quality staffing, service and solutions:

- Design/Production Drafters
- Facility Planners
- CAD Architects/Interior Designers
- Project Managers

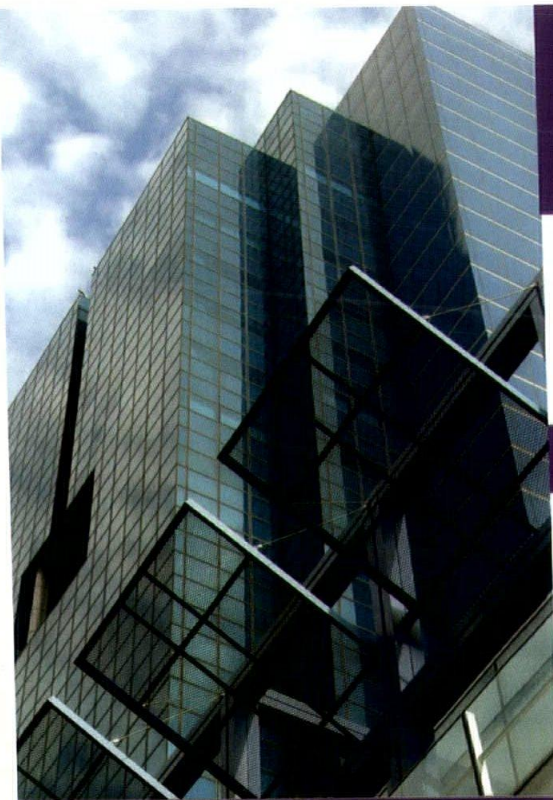
Our billing includes all employer liability:

- Payroll Administration
- Employee Benefits
- Government Compliance
- State & Federal Tax Remittance
- Workers' Compensation Coverage

ARCHITEMPS, INC.[®]
1050 North State Street
Chicago, IL 60610-7829

Tel: 312.649.0912
Fax: 312.649.1667
info@architemps.com
www.architemps.com

*Architectural, interior design and facility planning personnel on a per-project basis.
Customized programs to suit your staffing needs. Call today for information on our
services or employment opportunities.*



Autodesk Technology. Avatech Expertise.

- Design Automation Software.
- BIM Implementations.
- Training and Technical Support.

Better Results.

- Exceed client expectations and increase customer confidence.
- Maximize profitability and reduce risk.
- Reach new levels of design innovation.



AVATECH
SOLUTIONS[®]

Altogether Smarter Design.

Autodesk
Authorized Value Added Reseller

National Locations • avatech.com • 312-621-0800

|PlayTheLead|

Design-build works when architects are out front

By Mark C. Friedlander, Affiliate AIA

Design-build project delivery is increasingly embraced by owners for shortened project delivery time and minimizing claims. Yet design-build has been less popular with some architects, who complain that contractors dominate the design-build marketplace, high-quality design is not appreciated, and contractors marginalize architects and squeeze their fees.

Architects' criticisms have some validity. A study by the University of Redding (England) has corroborated both opinions: that design-build receives high marks for shortening project delivery time and providing single point responsibility, but that the quality of design suffers. The researchers suggest that architect-led design-build (ALDB) may be the answer.

Architects can benefit by redefining their role in design-build projects. Architects have traditionally been subcontractors or joint venture partners of the contractor, but it is usually the architect who develops the initial relationship with the owner and who has the owner's trust and confidence. In general, it is more logical and far more profitable for the architect to be the lead design-builder, subcontracting the construction to the contractor.

To perform ALDB, the architect must first form a strategic alliance with one or more financially sound or bonded general contractors. The contractor will agree to provide extensive pre-construction services in exchange for the architect's promise to subcontract 100 percent of the construction work to the contractor.

Most architects then establish a sister company to be the construction division. This company enters into a teaming agreement with the contractor, which calls for the contractor to perform the construction for a guaranteed maximum price of, for example, 95 percent of what the owner pays the architect's construction company.

The design-build agreement with the owner is structured differently from most standard form contracts, although the architect may begin the project with its usual architectural contract. If the owner then elects to have the architect's design-build company guarantee the price and schedule, all parties sign an exhibit to the contract, establishing the construction price and completion date, conditioned on the architect's design-build company constructing the project. This document may be signed at any time during the design phase, whenever the owner's program is sufficiently understood to establish the price and duration of the project.



Photo courtesy of The DLK Group

One of the first structures built using architect-led design-build is the Girl Scouts - Illinois Crossroads Council Service Center in Vernon Hills, by DLK Design & Build and DLK Architecture. W.B. Olson Inc. was DLK's construction partner on the project.

The contractor is closely involved in establishing the construction price and developing subsequent design. Later, when the construction documents are sufficiently developed so that construction can begin, the owner signs a lump-sum construction contract with the architect's design-build company that incorporates the price and schedule terms previously agreed upon. Then, the architect's design-build company subcontracts 100 percent of the construction work to the contractor.

The biggest difference between architect-led and other forms of design-build is that the design-build process can be incremental. The owner does not have to elect from day one to use design-build for the project. The owner can hire the architect, get comfortable with its work, and later convert the project to design-build.

The contractor also benefits from ALDB. The contractor has less overhead cost because:

- there is little or no marketing overhead;
- the contractor only estimates projects for which it has already been selected; and
- the contractor has significantly greater knowledge of design intent and is less likely to suffer from bidding or buy-out errors.

The most significant savings for the contractor derive from the non-adversarial administration of the project.

Play the Lead

continued from page 43

The benefits to the architect are so significant that every architectural firm should give serious thought to learning, using and marketing ALDB. It enables the architect to share in the construction profits, which typically dwarf the profits, if any, from the design phases. The architect controls the entire project, ensuring proper levels of quality and appropriate communications with the owner. It creates a tremendous advantage in marketing and sales, enabling the architect literally to "put its money where its mouth is" by guaranteeing the price and completion date. By teaming with the contractor, the architect avoids the hassles and confrontations that result from the traditional adversarial process during construction.

Most architects who practice ALDB report that it is their favorite method of project delivery. It is not only more lucrative, but more satisfying. Instead of bowing to the lawyers' concerns and trying to disclaim responsibility for almost everything construction-related, the architect acts like a master builder and accepts responsibility for the outcome of the entire project.

The major risk in ALDB is liability to the owner for construction defects and related problems. But if the architect is liable to the owner, the contractor is similarly liable to the architect. This is the flow-down theory of general contracting.

As long as the contractor is financially sound or bonded, the architect's ultimate financial risk from construction problems is minimal. Ultimately, the risks fall just where they would on a traditional project: the architect continues to bear the risk of design errors and omissions, and the contractor and its subcontractors bear the risk of construction defects, delays, etc.

This design-build structure will not always be optimal or workable. It would have to be modified for public projects in many jurisdictions because of competitive bidding laws. In rare cases, some states' licensing laws may create an obstacle. Also, this project delivery method is not intended for an owner whose primary objective is to obtain the lowest possible price via competitive bidding, although trade contracts can be competitively bid.

That said, ALDB is well suited to most private sector projects, particularly those driven by schedule or budget. CA

Mark C. Friedlander is an attorney and co-chair of the Construction Law Group of Schiff Hardin LLP. An adjunct professor at the University of Illinois Graduate School of Architecture and former chairman of the Professional Practice and Contracts Committee of the Design-Build Institute of America, he is the immediate past president of the Society of Illinois Construction Attorneys and a Fellow of the American College of Construction Lawyers.

BENEFITS TO THE OWNER FROM ARCHITECT-LED DESIGN-BUILD

Quality:

- Architect is directly responsible to owner.
- Direct and ongoing communication between owner and architect.

Ease of budgeting:

- Early determination of project costs and cost-effective design due to architect's access to construction and pricing information.
- Reduced likelihood of cost increases or overruns.
- Fewer claims and disputes.

Flexibility in procurement:

- No need for cumbersome bidding or RFP process.
- Owner can begin a project traditionally but maintain the option to convert to ALDB later in the design phase.

Fast delivery:

- Shortened project duration from fast-tracking.

Avoidance of low-ball bidding:

- Absence of adversity between architect and contractor.
- Low incidence of claims or litigation seeking additional compensation.

Sweet Suite.



Introducing the complete project document management solution for the construction industry. Developed in partnership between McGraw-Hill Construction and ReproMAX, the PDM Suite is the most sophisticated and easy to use product of its kind. Minimize your risk with a collection of tools developed specifically for the construction industry.

- Create custom branded online planrooms
- Send custom notifications and invitations to bid
- Track responses and view user activity
- Perform online estimates and takeoffs
- Know whose plans are current or out of date
- Create distribution lists for orders and notifications

Partner
ReproMAX
Network

420 W. Huron
Chicago, IL 60610

312.266.8228
www.cushingo.com

CUSHING
THE ONE TO COPY

Botti Studio of Architectural Arts, Inc.

1-800-524-7211 • www.bottistudio.com • FAX: 1-847-869-5996

Established in 1864, Botti Studio's scope of work includes total/partial restorations and conservation of historic mansions, public buildings, museums, corporate and private institutions, churches, synagogues, new commissions in stained and faceted glass, marble, mosaic, statuary.

Stained & Faceted Glass • Marble • Mosaic • Statuary • Interiors
Painting & Decoration • Historic Discovery

Chicago - New York - San Diego - Sarasota
Nassau, Bahamas - Agropoli, Italy

The right partner makes all the difference in the world.

When the CenterPoint Intermodal Center in Elwood, IL partnered with the Three Rivers Construction Alliance and the Blueprint For Success, we built the third largest container port in the world.

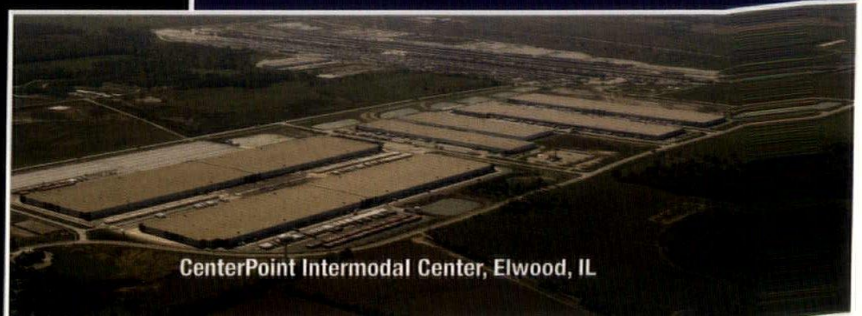
Call today to find out how the Blueprint For Success can make your next project in Will, Grundy, Kankakee and Iroquois Counties in Illinois more efficient.

Commercial • Industrial • Residential
www.threerca.com



233 Springfield Avenue
Joliet, IL 60435
Phone: 815-741-374
Email: threerca@comcast.net
Web: www.threerca.com

The Alliance That Works.
Together.



CenterPoint Intermodal Center, Elwood, IL



WORSHIP



RESIDE

pmk

CONSULTANTS

TECHNOLOGY FOR LIVING

ACOUSTICS
NOISE & VIBRATION
AUDIOVISUAL
LOW VOLTAGE
BROADCAST

DALLAS ♦ LAS VEGAS ♦ CHICAGO ♦ TAMPA ♦ DUBAI

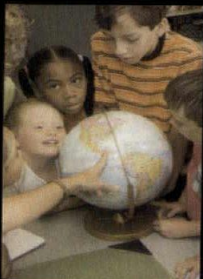
WWW.PMKCONSULTANTS.COM



PERFORM



HEAL



LEARN



WORK



PLAY



COMPETE

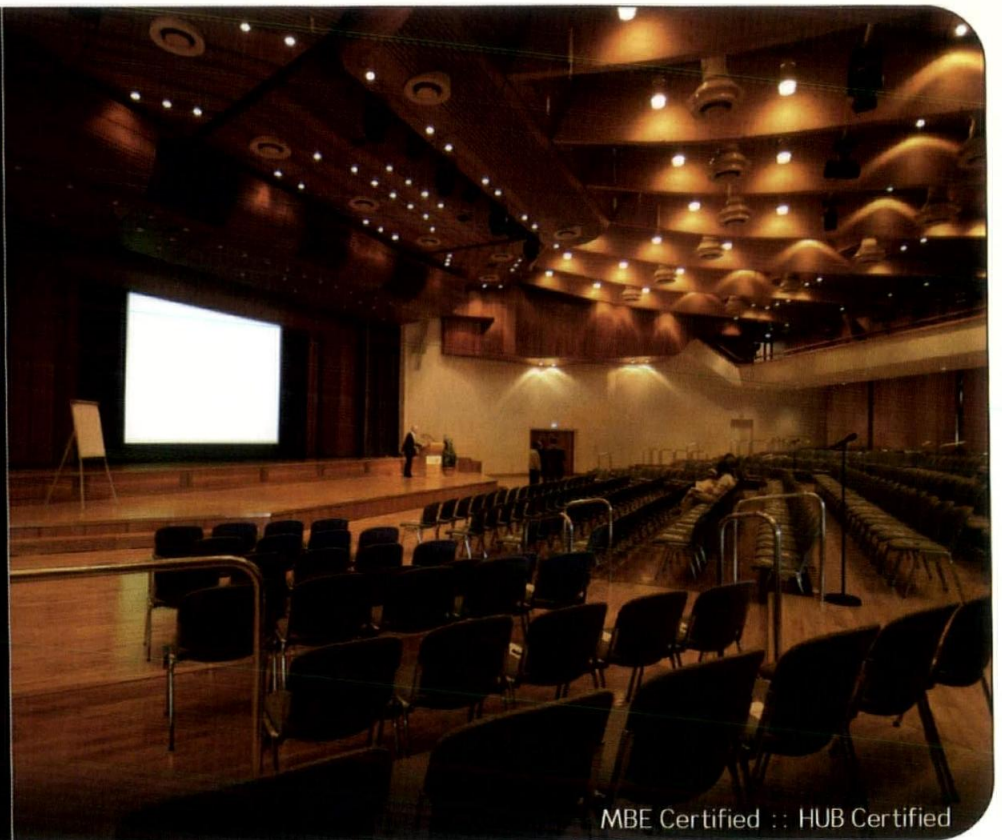
TM&AV

The Moore Group Audio Visual

- Audio
- Digital Signage
- Visual
- Paging
- Surveillance
- Low Voltage
- Smart Board
- Intercom

The Moore Group Audio Visual Surveillance teams are experts committed to a higher standard in quality, workmanship and customer service. By hiring our MBE & HUB Certified professional gives you peace of mind—and the finest in custom low voltage design and installation. Your space deserves nothing less.

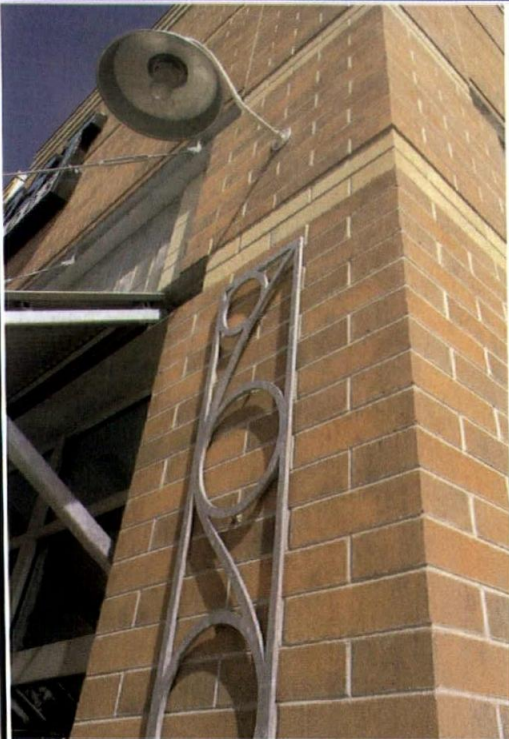
WWW.TMGAV.COM



MBE Certified :: HUB Certified

Charlotte – Chicago – Denver – Los Angeles – Madison – Milwaukee

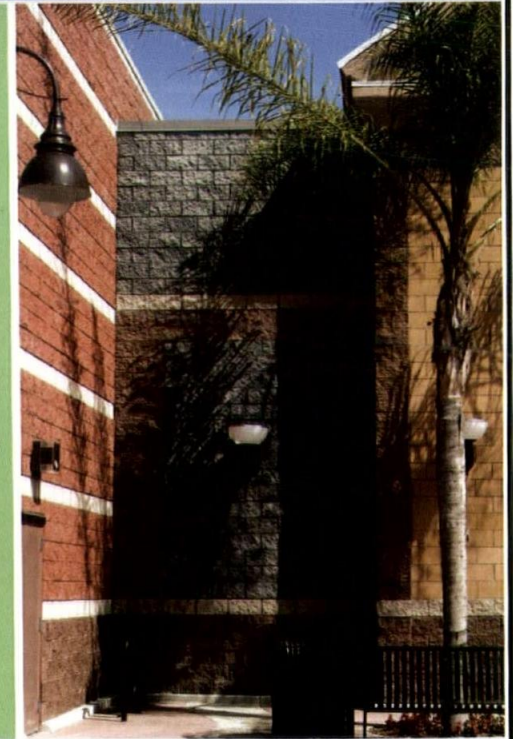
CHICAGO BLOCK & BRICK



Making Buildings
"GREENER"
One Block at a Time

LEED Points Available

- Concrete Masonry
- Burnished Block
- Clay Brick
- Glazed Block
- Cultured Stone
- Insulated Units
- Cast Stone
- Light-weight Units
- Natural Stone
- Water Repellent Units



708-458-8130

WWW.CHICAGOBLOCK.COM

Don't Show Me the Money

The "cost" of not employing green technology

By Greg Gibson

In his article "Blown Away—A skeptical look at urban wind turbines" in the January | February 2009 issue of *Chicago Architect*, Nathan Kipnis, AIA, argued that the wind turbines produced by Aerotecture International and installed at 1825 West Wabansia could in fact have a negative effect on the green movement. Based upon projected data and wind speed, Kipnis contended that this technology is not worth the money that it costs relative to the amount of energy it produces. He cited this shortcoming as a potential liability for architects dealing with clients and budgets relative to "real" sustainable technologies, such as better insulation of buildings.

In his argument, Kipnis actually exposes the true threat to green architecture, one that is evident everywhere you look. It is a popular topic of home and garden television shows, architecture magazines, newspapers, and real estate agents eager to match "comps." It's the notion that incorporating sustainable technologies into a project must yield some type of monetary return on the investment.

Both Kipnis and the media outlets have missed the point. The true spirit of the green movement is to pay back the environment. This spirit has nothing to do with money. It is about trying to make up for years of ignoring our impact on the world that we live in. It is about reducing material waste and minimizing energy usage and water consumption. It is about smelling the roses and getting in touch with the sun, the wind, and the rain.

It is interesting that we are all so critical of our green technologies and their relative monetary benefit. As architects, many of us find ourselves in positions to work with design budgets of \$200 to \$500 per square foot. These budgets afford many luxuries such as European cabinetry, concrete countertops, German plumbing fixtures, terrazzo floors, handmade tile, and a host of other items whose costs far exceed those of the Aeroturbine. Yet no one has ever asked about the monetary payback of an Italian cabinet.

Contrary to what Kipnis suggested, the turbines in the project mentioned were purchased at market rate. Including installation, wiring, inverters, and all equipment required to make electricity from wind, the total cost of the two Aeroturbines was \$5,000 less than the cost of the concrete countertops in the project.

The luxuries that we routinely specify and construct are available because people see value in them. They enjoy the way these items look



The wind turbines produced by Aerotecture International and installed at 1825 West Wabansia.

and feel. It is worth the extra money to achieve the aesthetic that only these products provide. The success of the green movement relies on the idea that people see a similar value in stewardship of the environment.

I interpret the numbers provided on the manufacturer's website differently than Kipnis did. The site, www.aerotecture.com, states that each 510V turbine operating in a region with an AVERAGE wind speed of 8 mph will generate approximately 800 kWhrs per year. The two turbines installed at 1825 West Wabansia are anticipated to generate 1600 kWhrs per year, and eliminate the production of roughly 715 pounds of carbon. Another way to offset this amount of carbon would be to plant 31 trees over the course of each year, according to www.plantatreeusa.com.

Beyond the benefit of reducing carbon, the Aeroturbines in this project started their payback early. Before they were even installed, the architects, owners, and manufacturer lobbied the Chicago City Council to

Don't Show Me the Money

continued from page 47

amend the zoning ordinance to allow turbines of this breed to be installed in residential zoning districts.

And during construction, the turbines' arrival and installation generated excitement and curiosity in the Bucktown neighborhood. The relatively busy intersection buzzed with questions about green technologies and sustainability. This excitement promotes awareness and education.

Aeroturbines make wind visible, bringing everyone in touch with this elemental part of nature seldom seen or considered except on a cold winter night.

For the owners, satisfaction rests in the notion that they are significantly reducing their carbon footprint, that they are doing something about the energy crises that we are all facing or will soon face. Additionally, the clients enjoy the aesthetic contribution to their environment—silently spinning silhouettes

above their green sanctuary in the middle of the bustling city. Aeroturbines are beautiful, and we have already established that people value beauty.

Until we are able to buy into this new idea that we practice green design for the earth and not to save or make money, our society will never reach our goals of a sustainable future. To criticize architects, clients, and manufacturers for attempting to push this technology forward serves no benefit to the green movement and is a threat to its true spirit. Someone has to be the first. Others will follow and learn from previous mistakes. **CA**

Read an additional response to the Kipnis article at www.aiachicago.org/ca/aeritecture.asp

Greg Gibson is an associate at Wilkinson Blender Architecture.



landscapeforms®

Quinlan + Quinlan, LLC
800.255.0341 312.540.9370
312.540.9371 fax
340 E. Randolph, Suite 300
Chicago, IL 60601



Shen Milsom & Wilke
Audiovisual, Telecommunications,
Information Technology,
Building Security,
Medical Equipment Planning
and Acoustic Consulting Services



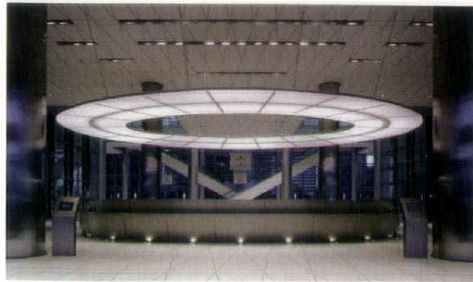
2 North Riverside Plaza, Suite 1460
Chicago, IL 60606
Tel: 312.559.4585 Fax: 312.559.5393
www.smwinc.com



CHICAGOARCHITECT GUIDE TO SOURCES + RESOURCES

CAN YOU TOP THIS?

(article on p. 26)



PROJECT: 180 NORTH STATE STREET

Principal in charge: Grant Uhler, AIA

Project manager: Jeanne Eberhardt, AIA

Technical project architects: Jerry McElvain, AIA;
Uriel Schlair

Design directors: David Epstein, Duncan Paterson

Project architect/job captains: Lina Chiu,
Aleksander Zeljic, Assoc. AIA

Leasing/tenant support: Toby Russell, Simon Yu

PROJECT: BLUE CROSS-BLUE SHIELD

Design partner: James Goettsch, FAIA

Managing partner: Joseph Dolinar, AIA

Project architect: Joseph Patrick, AIA

PROJECT: UNION STATION

Project team: Lucien Lagrange, AIA; Alfredo Marr, AIA;

Jessica Saravia, Jason Dowling, Michael Dalezman

STATE OF HEALTH

(article on p. 32)



PROJECT: NORTHWEST COMMUNITY HOSPITAL RENAISSANCE PROJECT

Owner: Northwest Community Healthcare

Location: Arlington Heights

Completion: April 2010 (opening)

Architect: OWP/P

Interior design: OWP/P

MEP engineering: OWP/P

Structural engineering: OWP/P

Landscape architects: Hitchcock Design Group

Civil engineers: Gewalt-Hamilton Associates

Fire protection engineers: Rolf Jensen & Associates, Inc.

Contractor: Power Construction

PROJECT: ADVOCATE LUTHERAN GENERAL HOSPITAL

Patient Care Tower

Owner: Advocate Health Care

Location: Park Ridge

Completion: June 19, 2009 (opening)

Architect: OWP/P

Interior design: OWP/P

Structural engineering: OWP/P

Mechanical engineering: Grumman / Butkus Associates

Electrical engineering: Dickerson Engineering, Inc.

Landscape architects: Conservation Design Forum

Civil engineering: Gewalt Hamilton Associates, Inc.

Contractor: Power Construction

PROJECT: FROEDERT AND COMMUNITY HEALTH CLINICAL CANCER CENTER

Owner: Froedert and Community Health

Location: Wauwatosa, Wis.

Completion: April 2008 (opening)

Architect: OWP/P

Interior design: OWP/P

MEP engineering: OWP/P

Lighting design: OWP/P

Architect consultant: The Zimmerman Design Group

Structural engineering: Harwood Engineering Consultants

Civil engineer: Graef, Anhalt, and Schloemer

Construction manager: M. A. Mortenson Co.

PROJECT: PRENTICE WOMEN'S HOSPITAL

Owner: Northwestern Memorial Health Care

Location: Chicago

Completion: October 2007 (opening)

Architect: VOA + OWP/P Design Collaborative

Interior design: VOA + OWP/P Design Collaborative

MEP engineering: Environmental Systems Design

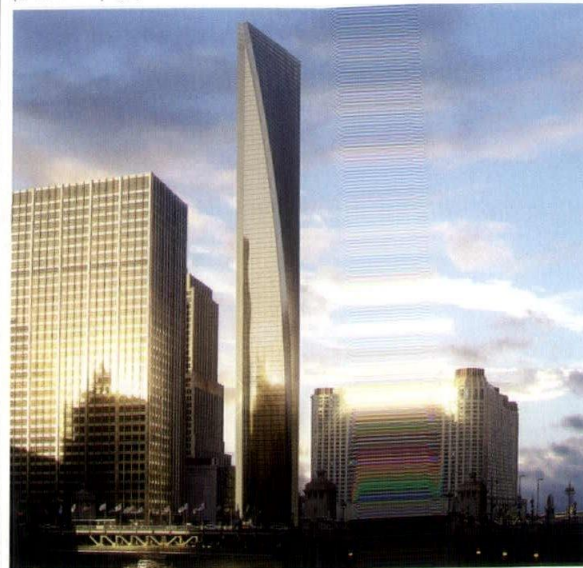
Structural engineering: Thornton-Tomasetti

Civil engineer: Terra Engineering

Construction manager: Power / Jacobs Joint Venture

URBAN MIX MASTERS

(article on p. 38)



PROJECT: WALDORF-ASTORIA HOTEL AND RESIDENTIAL TOWER

Owner/client: The Fordham Co.

PROJECT: CITYFRONT PLAZA

Owner/client: Centrum Properties

PROJECT: GWEONGMYEONG MIXED-USE COMPLEX

Owner: Korea National Housing Corp.

Client: M-Cieta, Tae Young Corporation Consortium

Associate architect: Mooyoung Architects & Engineers

PROJECT: POST TOWER

Owner: Ministry of Information, Republic of Korea

Client: GS E&C Consortium

Associate architect: Space Group, Heerim Architects & Engineers, Hankil Architects & Engineers

Coming in the May | June issue of

CHICAGOARCHITECT

THE INTERNATIONAL PRACTICE

- Hamburg's 'Chicago Square' projects
- Young Architect's Chinese Adventure

And articles on these topics:

- The Hotel with Two Faces
- Web-Based Project Management

Chicagoland's Largest Dealer of
Marvin Windows and Doors

MARVIN
DESIGN GALLERY

BY ESTATES WINDOWS, LTD.

Architects, Builders, Designers and Remodelers,
stop by or send in your clients to see, touch and
operate over 40 interactive window and door
displays in our state-of-the-art 7,000 sq ft showroom.



930 North Shore Dr | Lake Bluff, IL

847-615-1003

www.marvinbyestates.com

INDEX OF ADVERTISERS

- Architemps Inc. 42
Avatech Solutions 42
AVI Systems Midwest 30
Botti Studio of Architecture 45
CavClear 18
Chicago Architectural Metals Inside Back Cover
Chicago Plastering Institute 30
Chicagoland Roofing Council 14
Cushing 44
Deleers Millwork 13
Halvorson and Partners Structural Engineers 24
Hill Mechanical 1
Leopardo Construction 8
M.A. Mortenson Co. Back Cover
Marvin Design Gallery by Estates Windows 50
Marvin Windows and Doors 3
Master Graphics Inc. 5
Petersen Aluminum Corp. 6
PMK Consultants 45
Premier Block Corporation 18
Quinlan + Quinlan 48
Ragnar Benson Construction 37
Rolf Jensen & Associates Inc. 31
School of the Art Institute of Chicago 10
Schuler Shook Lighting Designers 2
Schweiss Bi-Fold Doors 4
Spancrete 37
The Moore Group Audio Visual 26
ThermaDrain Inside Front Cover
Three Rivers Construction Alliance 45

“

So when I come to see the first installment in your new galleries on May 16, what will I see?

Our installation will illustrate the breadth and depth of the 250,000 pieces in the collection.”

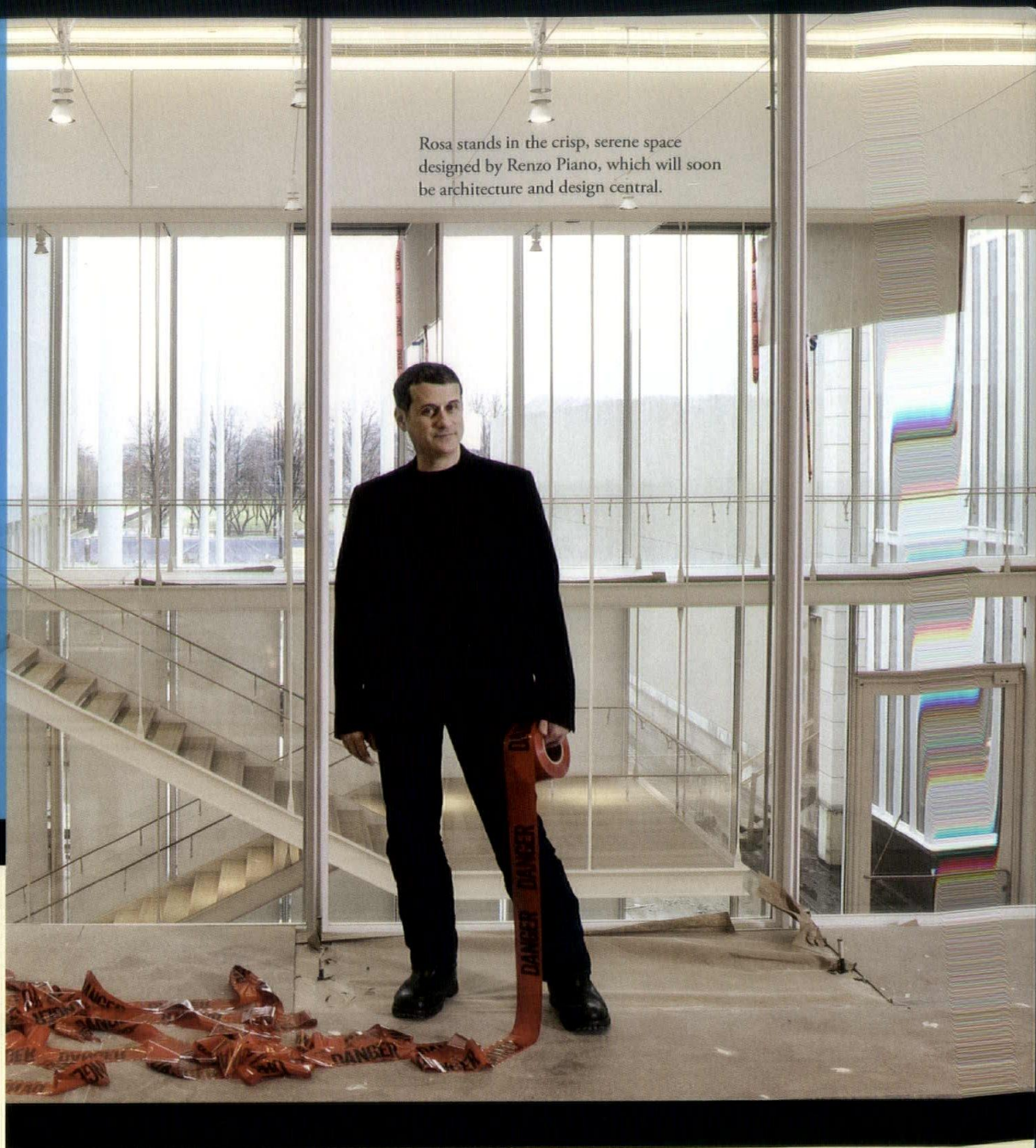
Continued from page 52

ZE: How does the Architecture and Design department serve the academic community in Chicago?

JR: The relationship between our department and the academic community is important, and it works in two directions. The department is a resource for the academic community, like the rest of the museum, and the Ryerson & Burnham Libraries are resources. But at the same time, we get a lot of ideas from the academic community. The most current ideas in architecture and design often come from the schools. Last fall I taught a course on digital architecture at UIC. Being in the schools and connected to academic programs puts us in touch with what's happening now.

ZE: With the opening of your new galleries, what will become of the Kisho Kurokawa Gallery of Architecture?

JR: We'll take the Kurokawa name with us to the new wing; it will be the name of the open gallery space overlooking the entrance hall. The gallery formerly known as the Kurokawa will be used for folk art exhibits. The architectural fragment



Rosa stands in the crisp, serene space designed by Renzo Piano, which will soon be architecture and design central.

collection will continue to be displayed in the grand stairway, and we will continue to display works in the gallery adjacent to the department office and the photography gallery, as well.

ZE: What sort of interaction took place between you and the team of architects behind the New Wing?

JR: As department head for that gallery, I sat in on meetings but never discussed the building. I discussed the gallery space. There were discussions about windows, corner details and they did a special thing: they suspended a 4'6" by 9' grid platform from the ceiling. It's positioned in the middle of the gallery and can be moved along the middle of the space—we have 8,000 square feet of gallery space—and we can use it to hang chandeliers or light fixtures.

ZE: So when I come to see the first installment in your new galleries on May 16, what will I see?

JR: Our installation will illustrate the depth and breadth of the collection that I mentioned. We'll be showing 140 of the 250,000 pieces in our collection. And the pieces we've selected will cover a vast period of time, from the historic to the up-to-the-moment. There are drawings, models, design objects and very contemporary video projections. The installation includes pieces by Sullivan, [Ludwig Karl] Hilberseimer, Paul Rudolph, Robert Stern, and more contemporary works by artists like [Dutch designer] Hella Jongerius and Xefirotarch.

Visitors are not going to equate visiting our galleries with seeing only historical pieces. We are stronger in all directions now. **CA**



Photos by Jill Pader Photography

Joe Rosa, The Art Institute's curator of architecture and design,

talks with Zurich Esposito



Rosa (right) and Esposito in the nearly complete Modern Wing.

Tabula Rosa

The Art Institute of Chicago may have Renzo Piano (and the associate architects at Interactive Design) to thank for further elevating the revered institution's architectural profile, but Chicago's architecture and design community should be just as grateful to the museum and to Joseph Rosa for raising the profile of architecture and design within the museum itself.

As the John H. Bryan Curatorial Chair of Architecture and Design, Rosa is now poised to profoundly increase the impact of the museum's already well-respected architecture department. The Modern Wing, opening to the public on May 16, almost triples the amount of museum space dedicated to the exhibition of architecture and design. The new Architecture and Design Galleries are advantageously positioned above Piano's Great Hall, engaging the attention of all visitors.

Zurich Esposito: Among many great museum posts, you were the architecture and design curator at the San Francisco Museum of Modern Art and architecture curator at the Heinz Architectural Center at the Carnegie Museum in Pittsburgh. How does your audience here in Chicago differ from the museum audiences in those cities?

Joe Rosa: Chicago is definitely different. The audiences for architecture in Pittsburgh and in San Francisco are smaller. They are not cities that draw people because of their architecture to start with. We have an architecturally literate public here. With an audience of so many receptive individuals, we hope our department can deepen knowledge and open minds further.

ZE: How does the work that you and your department are doing differ from the work of the department's previous curatorial teams?

JR: We've been able to take an excellent regional collection and make it national, international and regional. We've increased the depth and breadth of the collection. And notably we added the design arm of the collection. Zoe Ryan is the department's curator of design.

“
In Chicago we have an architecturally literate audience.
”



THE BENCHMARK OF CRAFTSMANSHIP

Architectural Metals

Ornamental Iron

Miscellaneous Metals

Design

Engineering

Fabricator

Erector



GREEN STEEL

Steel is the most recycled material on the planet, including 80 million tons in the US alone.

The US steel industry has reduced its energy intensity/tons of steel by 29% since 1990.

More than 95% of water used for steelmaking is recycled, often returning water cleaner than when taken from its source.

The US steel industry is the only industry that has reduced energy demands while increasing production.

4619 North Ravenswood Ave Suite 201 Chicago, IL 60640 P. 773.275.0700 F. 773.275.0900 info@chicagoarchitecturalmetals.com

WWW.CHICAGOARCHITECTURALMETALS.COM

green steel statistics from www.livingsteel.org

Every time we break new ground, we break new ground.

At Mortenson, we don't just erect steel and pour concrete. We build on ideas. By employing state-of-the-art tools, from Building Information Modeling, which provides a virtual design of the finished building, to Kaizen continuous improvement principles, we're able to anticipate obstacles and optimize productivity. Which means a better building experience. And better buildings. Learn more by calling Brian Kronewitter, Construction Executive, at 847-981-8600, or visit mortenson.com.



Building what's next.™