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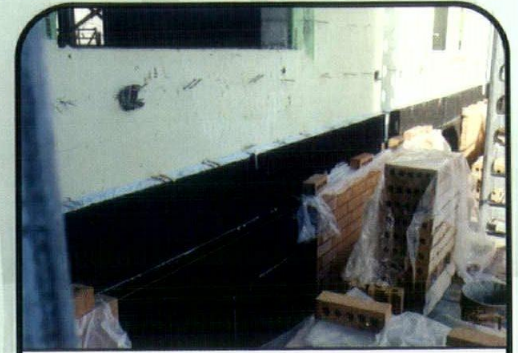
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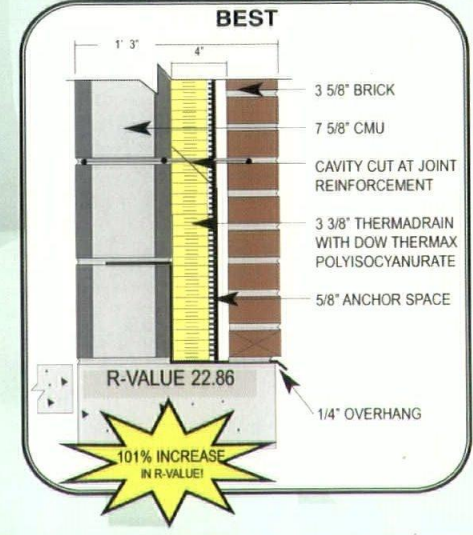
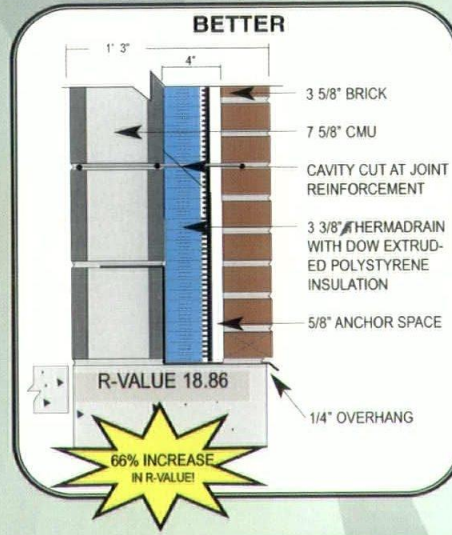
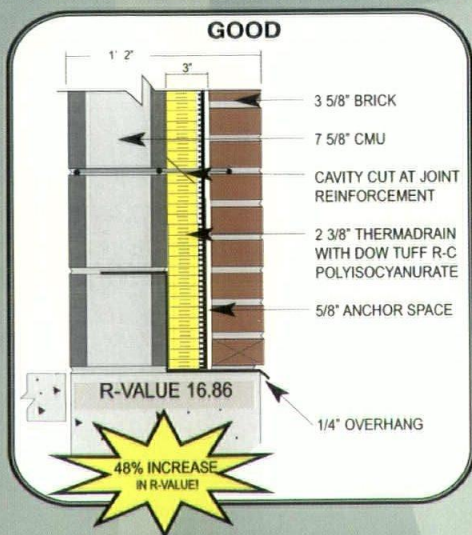
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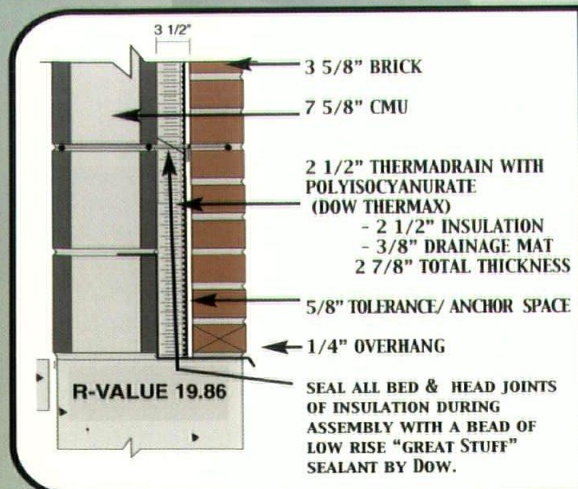


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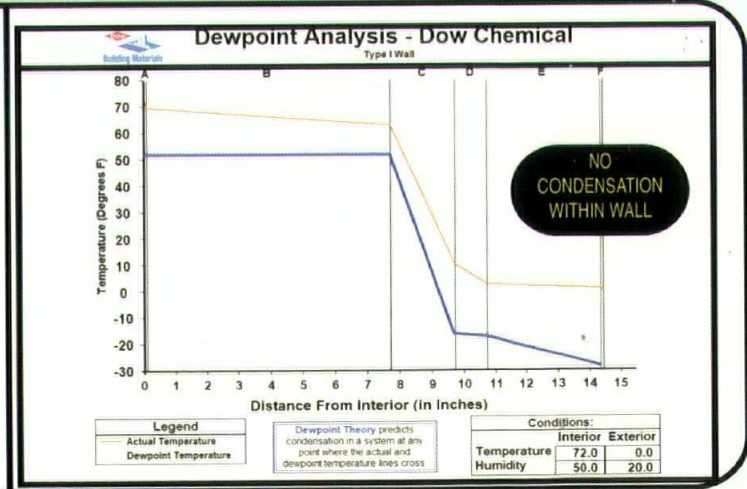
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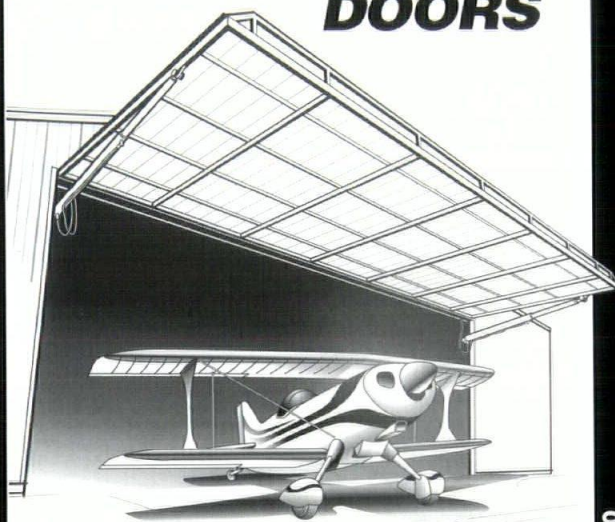
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CHICAGOARCHITECT Letters to the Editor

MORE ON WIND TURBINES

I enjoyed reading Nate Kipnis's article, "Blown Away," from your January|February issue and Greg Gibson's rebuttal, "Don't Show Me The Money," in the March|April issue. These articles show there is a passion about the sustainable initiative and a broad range of interpretation to how green things work or don't work.

I think, however, that Nate did a better service to the architectural community in pointing out there are performance limitations in green ideas and a reason to be always skeptical.

We are being asked these days to become instant experts in new technologies and purveyors of systems and materials with short track records. We want to save the planet but first we must save ourselves. Unless you are immune to lawsuits from disappointed clients, your carbon-reducing project had better perform as you promise. A failed project will damage the reputation of your firm and the sustainable initiatives behind it. That's what I get from Nate's article.

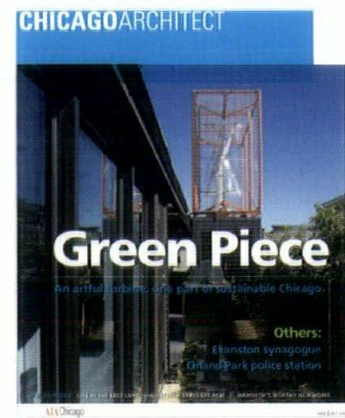
We all really want the pictured Wabansia house with rooftop turbines that Greg cites to perform, but just reading the Aerotecture Model 510V product website makes me wonder what the payoff is for the building site. Why did the owner install a device which, according to the manufacturer, to be efficient should be "installed in wind speeds of at least 10 mph average winds" when, according to Greg's comment, it's based on an 8 mph average wind speed?

The pictured house also shows taller trees and another taller house nearby—these can't help. And why the architectural shroud on a turbine designed to be omni-directional?

Maybe the site evaluation found locally greater winds. Maybe inefficiency is OK here, but not on the projects I work on.

It would be a great service to us all to see the actual generating data published for the site in a year or two. We need to be mindful that there are many proven carbon-reducing strategies such as adding insulation, buying a home only as big as you need, and biking instead of driving.

Ken DeMuth, AIA

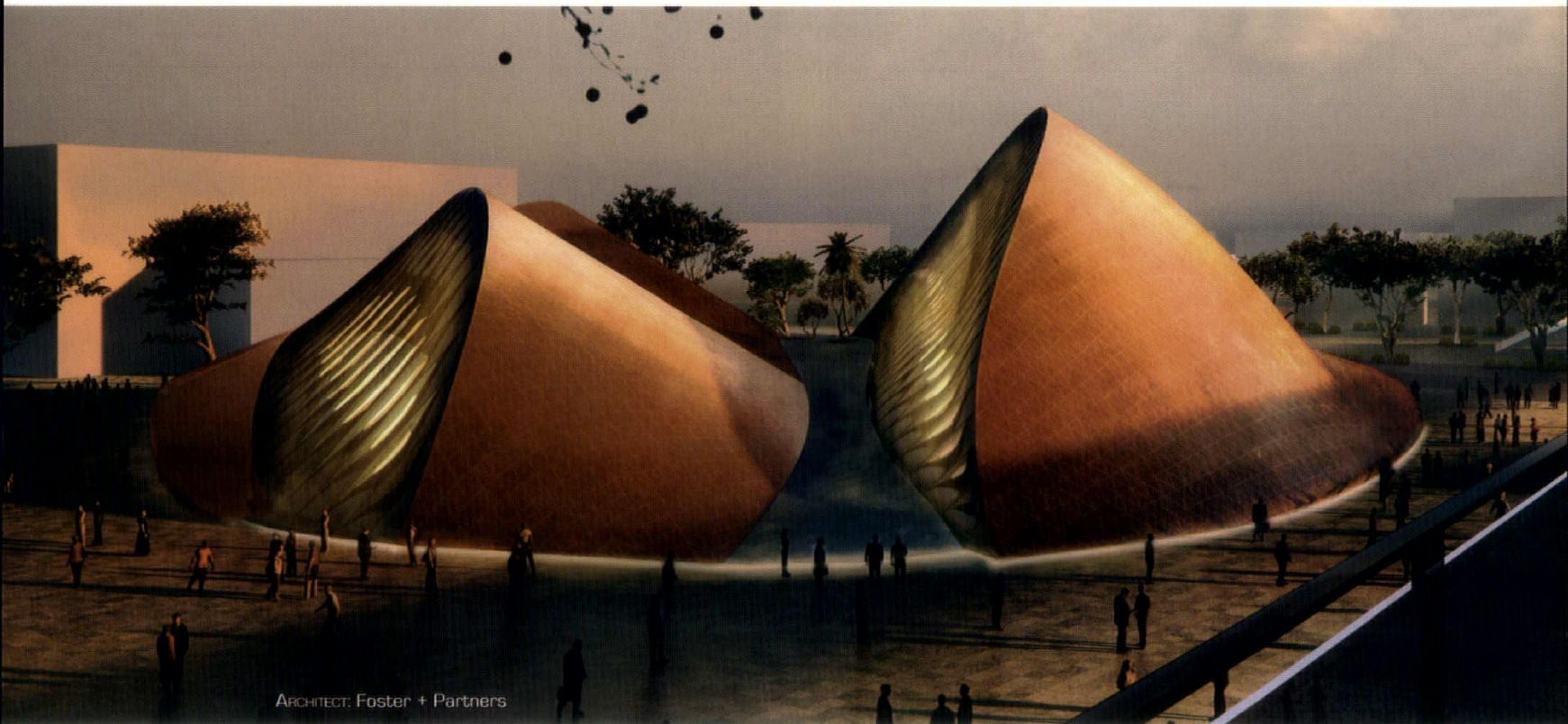
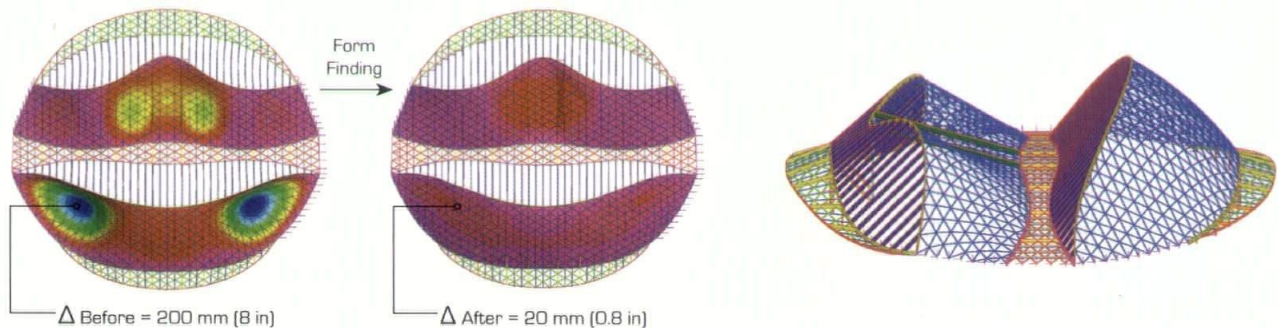


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President's letter

AIA Chicago, "serving as the voice of the architecture profession and the resource of our members in service to society" and globally as the community of architects in a gateway city, is well-positioned to serve via our Chicago region connections to the world.

The international articles in this issue of *Chicago Architect* speak well to this point. Detailing the experiences of Chicago architects as well as my own insights from working and living in Shanghai, these stories reflect and reinforce the interconnectedness of our profession and our many affiliate organizations practicing, and serving, in a global setting.

Locally, AIA Chicago's "Stimulus" programs for our membership—specifically tailored to inspire, invigorate, and inform during these unique times—support our purpose. Our board leadership, staff, and KCs' numerous programs, commitment, and continuing success reinforce our role and responsibility. There are many opportunities for each of you to extend our community outreach—Rebuilding Together, Chicago Cares benefitting Chicago Public Schools, Canstruction, CMAP GoTo 2040 envisioning workshops, CAF, MPC, the Art Institute, and numerous other affiliate programs are available to you. Don't miss the Buckminster Fuller exhibit at the MCA and numerous Burnham Centennial celebrations throughout the city.

In the spirit of advocacy, we continued our leadership at Prairie Grassroots in Springfield in early April, and we will again at AIA's National Convention in San Francisco in early May, where we will welcome eight new Fellows from our own chapter. We are working with the city regarding updates to the self-certification program, and offering guidance with new draft permit application requirements at the Department of Buildings. We continue to support our annual membership renewal program, and planning is underway for our annual DesignNight celebration in the fall.

AIA Chicago works to increase public awareness of the built environment and the role we, as architects, have in making Chicago one of the world's architecture capitals.

Please read through the articles in this insightful issue, attend a program, visit both AIA Chicago's office and website, and tour our great global city. You will easily see how we are fulfilling our mission in so many ways.

Grant C. Uhler, AIA | President | AIA Chicago
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CORRECTIONS

In the March|April 2009 table of contents, we inadvertently omitted a photo credit for the picture of Larry Dieckmann and Patrick Thompson. The photo is by Ballogg Photography.

We regret the error.



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BOTH SIDES NOW

HOK does double duty with hotel project

The new Marriott structure in the River North neighborhood is a cleverly designed building. Or maybe it's two cleverly designed buildings. You be the judge.

The work of HOK's Chicago office, the 27-story, 523-room tower at 410 N. Dearborn St., houses a Residence Inn on its southern end and, on the north, a SpringHill Suites (both Marriott brands). It is a single structure, yet from the street, the hotels—which together occupy a full city block—read as two very distinct buildings that sit side by side.

Hold on, now. Inside, the two establishments operate and feel like separate buildings, but they are designed to be managed and serviced as a single structure. What gives?

"It's a [building] type that takes two brands and creates, to the public, two identities," said Todd Halamka, AIA, HOK's director of design. "As a practice we try to take whatever the program is inside of the building and let that inform the exterior. There's a sort of honesty in that."

The approach is relatively new in Chicago urban hotel design. Halamka said the idea is borrowed from HOK's convention venue design, where massive buildings are broken down by function into smaller, visually distinct elements. The split-personality exterior also gave the two extended-stay hotels separate visual identities while allowing them to operate as a single building from a service standpoint. Combined back-of-house functions allow a single staff to flow between the two hotels. Mezzanine-level lobbies are connected, but each has its own visual character.

"They trusted us," Halamka said of the



© 2008 James Steinkamp, Steinkamp Photography

Changes in the exterior delineate the two conjoined hotels one from the other. Horizontal bands wrap the Residence Inn (at left in photo); vertical runs of precast give the SpringHill Suites a more gridlike exterior.

client, White Lodging Services Inc. "We used the same materials on [both exteriors of] the hotels, but did it in a different way [so] that they juxtaposed each other. They understood and were very supportive."

On the building's southern half, the Residence Inn's presence is expressed by glassy horizontal bands that wrap the tower, giving occupants of the suites "a panoramic view" of the city, Halamka said.



Both Sides Now

continued from page 11

On the north end of the building occupied by SpringHill Suites, the horizontal lines are intersected by strong vertical sweeps of precast concrete that give the hotel a grid-like look. A two-story 10,000-square-foot penthouse residence crowns the two hotels. The penthouse has a piano curve roof that is visible from the north. The penthouse condo is privately owned and is not part of either hotel.

Designers also wanted to make the tower harmonize with a neighborhood that has everything from the city's newest buildings to a former courthouse dating to the 19th century. Even the modern piano curve rooftop

is "not unlike" the cornices that cap late 19th and early 20th century buildings in the area, said Halamka, whose team included project manager Gaute Grindheim, Assoc. AIA; Todd Bogust, project architect; Lou Oswald, AIA, technical director; Erik Andersen, AIA, design architect; and Lisa Simeone, Simeone Deary Design Group, interiors.

"We tried to respond to the pedestrian scale [of River North] and chose material making sure things read at that scale," Halamka said.

Bennet C. Haller, the city's director of urban design and planning, said the hotel



© 2008 James Steinkamp, Steinkamp Photography

The two hotels' lobbies share a mezzanine level but have distinct visual identities. Here, the SpringHill Suites lobby has a relaxed-formal attitude.

"is definitely a good fit for the area."

Halamka said the "good urban fit" of the double-sided tower means the building—or is it buildings?—is of a style that is likely to be repeated somewhere soon.

"We've got more on the boards," he said.

→ Lee Bey

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SITTING IN LIMBO

City's Landmarks Ordinance challenged, awaits its day in court

The legal battle over Chicago's Landmarks Ordinance has architects scratching their heads—wondering, not only, “How did this happen?” but “What will happen next?”

The city's Landmarks Ordinance remains in effect but at risk due to the Illinois Appellate Court case, *Hanna v. City of Chicago*, that decided Chicago's ordinance is “unconstitutionally vague.” At issue is the language in the ordinance: specifically, the use of the words “value,” “important,” “significant” and “unique” to designate qualifying structures. Since the City of Chicago's March petition to appeal the case to the Illinois Supreme Court, the controversy simmers.

“It's insane. I think ‘insane’ is a good word,” says John Vinci, FAIA, principal at Vinci|Hamp Architects, a firm whose restoration work on the Illinois State Capitol building won a 2008 AIA National Interior Architecture Honor Award. Vinci's incredulity is aimed at plaintiff Albert C. Hanna. “He's knocking down sacred cows. It's cruel. People have fought so hard to get some kind of rationale that is acceptable to 99 percent of society and he is trying to destroy that.”

Jim Peters, president of Landmarks Illinois, an advocacy group known for its annual 10 Most Endangered Historic Places List and fall Chicagoland Watch List, weighs in: “This happened very fast and it's out of sync with the law. I get e-mails from preservation groups from San Francisco, Seattle, Pittsburgh, asking ‘What's going on?’”

The Illinois Appellate Court delivered another blow when it re-issued its January opinion in March as a published opinion. That move “establishes precedent in Illinois,” explains Richard Friedman, attorney in the law office Neal & Leroy. “The lower courts of Illinois are bound to follow that reasoning.”

Anne McGuire, AIA, principal at McGuire Ileski & Associates in Evanston, expresses concern “with the sort of limbo we're in. And [the court case] may have some implica-



Photo by Richard Nickel, courtesy of the Richard Nickel Committee, Chicago

The Auditorium Building and its Ganz Hall (detail pictured) at 430 S. Michigan Ave. is one of the 277 individual landmarks that would be vulnerable if the ordinance is ruled unconstitutional. Although this and other landmarks are listed with the National Register of Historic Places, that federal designation rarely provides protection, according to Richard Friedman, attorney at Neal & Leroy.

tions in other communities as well.” However, McGuire is optimistic the ordinance will stand. “There's language used that might seem vague, like [the word] ‘significant,’ but they do have a lot of meaning and you can go back to the park service and national registers and see that,” McGuire explains.

If the ordinance is vague, the individual Landmark Commission Recommendation Reports are not, preservationists say. “We have a good ordinance,” Peters explains. “You end up explaining criteria when you do the report. You have to define it.”

In what would seem an act of clairvoyance, preservation advocacy group Preservation Chicago placed the city's Landmarks Ordinance on its 2008 Most Endangered List—but Jonathan Fine, the group's executive director, quickly disclaims any fortune-telling abilities.

“We felt the commission itself was taking liberties with the ordinance—it was overly broad and liberal,” Fine says. “This really did come out of left field. Now the ordinance is even more threatened. We think it was a misruling—a badly reasoned decision,” Fine says about the Appellate Court's decision.

In March, Friedman filed a friends of the court statement with the Illinois Supreme Court. AIA Chicago joined Landmarks Illinois and 17 other interested parties in expressing their support of the city and its landmarks ordinance. The statement explains the sizable implications on historic preservation in affected municipalities should the ordinance be struck down, and also makes the case that the ordinance is valid.

There is a precedent that favors the city's case—a similar challenge in 1978 to the language of New York City's Landmarks Ordinance was defeated. Friedman says this precedent will “absolutely” help Chicago defend its ordinance.

The Landmarks Ordinance handbook charges the commission with safeguarding the city's architectural and cultural treasures. Now—because of the *Hanna v. City of Chicago* case—that protection hangs in the balance.

“Everything is in limbo,” Friedman observes. → **Lara Brown**

WHAT GOES DOWN MUST COME UP

Students study studio, then replace it

Photo by John Ruffalo



Alternating panels of wood and glass knit together Ragdale's Meadow Studio and its splendid surroundings. The verticality of the panels, Colleen Humer observes, "echoes the trees' lines."

Howard Van Doren Shaw was just 29 years old in 1897 when he built Ragdale, his Lake Forest summer home that survives today as an artists' colony. So it made good historical sense to have young architects working on the newest structure at the idyllic prairie-side compound.

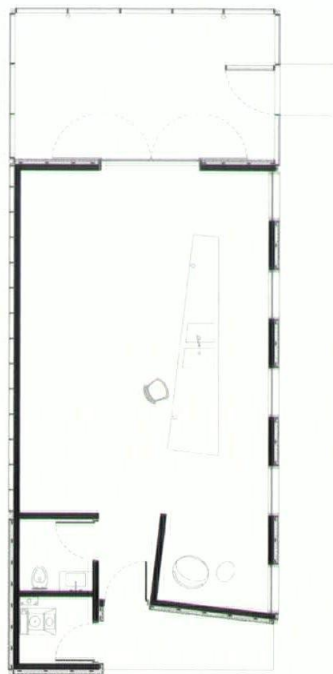
And it made good practical sense for Frank Flury, an associate professor of architecture at IIT, to get his graduate students involved. The project entailed first documenting and dismantling an existing structure—a defunct studio that originally was the workspace of Shaw's daughter, the sculptor Sylvia Shaw Judson—and then designing and building a replacement that would be sensitive to the precious environmental setting. "They would see all the steps: bringing one down, putting another up," Flury says.

So, at the invitation of Ragdale's trustees, in September 2007, Flury and Colleen Humer, an adjunct assistant professor at IIT, and a dozen studio students began what would become a year-long effort. The result, completed in October 2008, is an airy, daylit structure on a tranquil site at the wooded edge of the Shaw Prairie that spreads west from the main Ragdale house.

Known as the Meadow Studio, the old studio, designed by John Lord King,

Judson's brother-in-law, had a flat roof that leaked extensively, shuttling moisture down the main beam to below the floor. Rot and mold had forced Ragdale to mothball the building five years earlier, even though, as Flury says, "it was nicely designed, with skylights and a large studio workspace, and the situation was lovely. You have the woods behind you and the prairie in front of you."

The new building occupies the old footprint and has a very similar exterior: cedar siding, clerestory top and a porch on the west end that looks onto the prairie. "But it's in many respects a better studio," Humer says. She notes that the original was divided into an office and a studio, eliminating much of the space an artist needs. In addition, there were few windows on the north



Inside, the Meadow Studio is mostly workspace for artists. The porch (at top in image) promises to be a popular gathering spot for residents of the Lake Forest artists' colony.

and a south wall was curved so Judson could walk around her sculptures. The replacement has all windows on the north side and a large, flat south wall—a fine place for painters to hang their oversized working canvases.

The windows along the front are actually operable storefront doors—the better for capturing natural ventilation on this breezy site—donated by the manufacturer Pittco Architectural Metals. Also donating to the project were Eco Tec Insulation and Sika Sarnafil roofing. In each case, Humer says, the students on the job “worked alongside the professionals and got some hands-on understanding of how [the product] works.” Students also grappled with how to turn site limitations into advantages: the nearest water source is more than 500 feet away, so they opted for a composting toilet.

With demolition, documentation and design phases absorbing students' time, construction itself didn't begin until early May 2008, just days before the end of the IIT school year. Five of the dozen students stayed on, receiving no pay and no further academic credit, to see the project through to completion.

The new Meadow Studio will be used by a dozen or so visual artists each year during their residencies at Ragdale. But even before the topping-off party—which featured students, artists and others all wearing funny hats—the structure had already provided a suitable working outlet for a group of young design professionals. Which means that not only the finished building, but the very act of putting it up was in the spirit of Ragdale—a place that, as Humer puts it, “is all about creativity.”

→ **Dennis Rodkin**

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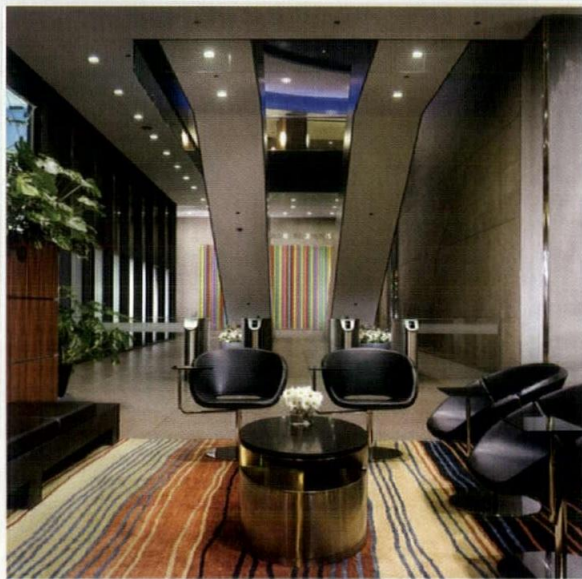
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MAN WITH A PLAN

Competition will deliver a monument to Burnham

Amid this year's celebration of the 100th anniversary of the famed 1909 Plan of Chicago, local and national design firms are competing to create a major monument honoring the father of the document—and of urban planning itself: Daniel H. Burnham.

Fifteen local firms and five out-of-state competitors vied to design the memorial, which will be built on the expansive grassy lawn on the north side of the Field Museum campus near Roosevelt Road. The three finalists, selected in late March by a national jury of distinguished professionals in architecture, the arts, landscape architecture, and planning, are David Woodhouse Architects and Hoerr Schaudt, both Chicago firms, and Boston-based Sasaki Associates. Three other proposed concepts—by John Ronan Architects and Hammond Beeby Rupert Ainge, both of Chicago, and Peter Walker & Partners of Berkeley, Calif.—were recognized by the jury with honorable mentions.

Finalists are scheduled to present their plans for the memorial before the jury in early June. The winning design, as well as all the conceptual designs submitted, will be unveiled later that month.

Planned for 2010, the memorial would give Chicago its first significant physical public tribute to Burnham, whose Plan of Chicago transformed the city for the better. Burnham was also chief architect of the 1893 World's Columbian Exposition. Burnham—and the famous “no little plans” dictum attributed to him—remains an icon of urban design across the globe.

“This is a person who needs to be properly commemorated,” said Fred L. Brandstrader, AIA, chairman of the Burnham Memorial Design Competition Committee.

The memorial competition does not dictate the final design's look, but guidelines asked the designers for a monument that explains Burnham's work and the importance of planning and architecture; serves as a gateway from Grant Park to Burnham Park; features lighting that makes it visible at night; and combines architecture, sculpture, landscape and graphics. Aside from the finalists and honorable mentions, the Chicago firms invited to the first round of the competition were: Altamanu Landscape; Antunovich Associates Inc.; Daniel P. Coffey & Associates Ltd.; DLK Civic Design; Harley Ellis Devereaux; OWP/P; Perkins & Will; SOM; Stoneberg + Gross

Architects; Studio Gang / Architects; and Wheeler Kearns Architects. Out-of-state firms were: James McCrery Architects LLC, Washington, DC; Opticos Design, Berkeley, Calif.; and Waterlands Productions, Copake Falls, N.Y.

Responding to criticism by some members of the local design community who wanted an open competition, the competition's consultant, Ed K. Uhler, FAIA, said the

invited competition was an effective way to get highly-qualified firms involved in the project. When the Burnham Memorial Design Competition Committee selected invitees, they chose firms that have distinguished themselves in the fields of architecture, landscape architecture and urban planning.

There have also been concerns expressed about the monument's proposed location, notably from *Chicago Tribune* architecture critic Blair Kamin, who in March suggested putting the memorial on the lakefront at 31st Street. But Uhler and Brandstrader said a monument there would interfere with Park District plans to put a marina, boating facilities, and a playground there.

“The logical location is the south end of Grant Park, which basically was Burnham's plan, lying out in front of you,” Uhler said. “You're standing in front of a Burnham building [the Field Museum] and it is the entry to Burnham Park. There is the juxtaposition of all three really important aspects of Burnham's career.”

Said Brandstrader of the site: “It's an underutilized area of land that could be enhanced.”

The Field Museum will host an exhibition of the finalists' designs. Private funds will be sought to build the memorial.

“It's time we acknowledge the nature of the contribution [Burnham] made to Chicago and the world,” Uhler said. → **Lee Bey**



Daniel Burnham

The third annual Canstruction Chicago takes place June 12-28 at the Chicago-Mart Plaza, 350 W. Mart Center Drive.

Competing teams, led by architects and engineers, showcase their talents by designing giant sculptures made entirely out of canned foods. All food used in the structures is donated to the Greater Chicago Food Depository. Canstruction is happy to welcome Peapod as the official retail sponsor of the event.

Attend the “A-can-emy Awards” opening reception on June 11, 6-8:30 pm.

Register at www.aiachicago.org. Enjoy cocktails and hors d'oeuvres while previewing the colossal structures. Awards will be given out by our panel of celebrity judges.



“paCmAN,” built by Booth Hansen, photo by Apple Group, Bill Gnech.

AIA Chicago congratulates the eight chapter members who were recently elevated to the College of Fellows. This distinction, awarded to architects who have been AIA members at least 10 years and who have made a significant contribution to the profession, is achieved by less than 3 percent of AIA members.

→ **Steven Burns, FAIA**, president and CEO of Orange Loft, combined problem-solving skills that he developed as an architect with his knack for software development, creating his trademarked software ArchiOffice. More than 750 architectural firms worldwide manage their offices and projects with Burns's software.

→ **Walter Eckenhoff, FAIA**, co-founder and principal at Eckenhoff Saunders Architects, has a diverse portfolio including projects in the healthcare, industrial, financial, hospitality, education and religious sectors. Additionally, Eckenhoff has played a key role in the development of the Chicago Architecture Foundation, having been involved with the organization for over 20 years.

→ **George J. Efstathiou, FAIA**, managing partner at Skidmore, Owings & Merrill, has managed firm projects in the U.S., South America, Asia, Europe, and Russia, where he has bridged barriers to create a better understanding of architectural practice. Efstathiou's firm credits him with leading large-scale, complex projects—like the Burj Dubai in the UAE—to successful completion.

→ **Jonathan Fischel, FAIA**, a senior associate at Wright Heerema Architects, has devoted himself to advancing the architectural profession by developing opportunities, preparing programs, mentoring, and leading group efforts to involve and educate other members of the AIA, government agencies and the public.

→ **Jeanne Gang, FAIA**, president and design principal architect at Studio Gang Architects, is recognized for her ability to stake out new creative territory in materials, technology, and sustainability. Her work with Studio Gang has received national and international awards and recognition.

→ **Louis Garapolo, FAIA**, principal at Garapolo | Maynard Architects, has spent his architectural career designing projects that serve the community or people in need. His projects include substance abuse



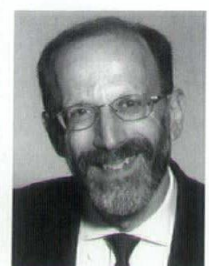
Steven Burns



Walter Eckenhoff



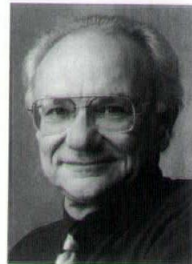
George J. Efstathiou



Jonathan Fischel



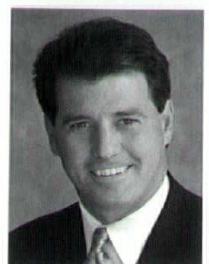
Jeanne Gang



Louis Garapolo



Joseph Gonzalez



Patrick Loughran

treatment centers and outpatient centers for people with psychiatric issues. Garapolo has donated more than \$1 million worth of his time in pro bono work and volunteer service.

→ **Joseph Gonzalez, FAIA**, principal at DeStefano Partners, has created buildings in 10 different countries that engage and enrich communities, establishing a sense of connectivity in a way that is functional, cultural and even spiritual.

→ **Patrick Loughran, FAIA**, associate principal at Goettsch Partners, is an architect and engineer. He is an expert in the design of building enclosure systems and an internationally recognized speaker and author whose books—*Falling Glass* and *Failed Stone: Problems and Solutions with Concrete and Masonry*—have been translated into both German and Chinese.

The new Fellows are among 112 AIA members across the nation who were scheduled to be honored at a ceremony at the 2009 AIA National Convention and Design Exposition in San Francisco on May 1. They join the ranks of 135 other AIA Chicago members who enjoy the distinction of being admitted into the College of Fellows.

2009 Design Excellence Awards

You are invited to participate in the **54th annual Design Excellence Awards** program of AIA Chicago.

This year's categories for entries are:

- **Distinguished Building Award**
- **Interior Architecture Award**
- **Divine Detail Award**
- **Regional & Urban Design Award**

Submissions Due

- May 7, 2009: Regional & Urban Design Award
- May 14, 2009: Interior Architecture Award
- May 21, 2009: Divine Detail Award
- May 28, 2009: Distinguished Building Award

Awards Announced

- October 30, 2009: DesignNight at Navy Pier



The Call for Entries is online at www.aiachicago.org.

For more information, contact Joan Pomaranc, program director, at pomarancj@aiachicago.org or (312) 376-2720.

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Blue Chip Casino, Hotel & Spa

Curvaceous, glittery, and very swingin', the new addition to the [Blue Chip Casino, Hotel & Spa in Michigan City, Ind.](#), by [Lucien Lagrange Architects](#) brings a bit of Rat Pack-era sizzle to the Midwest's casino scene. Lagrange, AIA, and senior designer Heather Weed, AIA, gave the 22-story, 302-room addition (which also includes 20,000 square feet of convention space and a 10,000-square-foot spa) a bright, enticing profile. *Chicago Tribune* architecture critic Blair Kamin noted that the casino, less than half a mile from the Lake Michigan shoreline, "is a surreal sight, a fragment of Las Vegas dropped into industrial-strength Middle America."

A trio of Perkins Eastman professionals

was part of a team that last summer devised a program that gives design students hands-on experience designing for senior citizens. [Dan Cinelli, FAIA](#), [Joe Hassell](#) and [Vanessa Preston](#) collaborated with the American Association of Homes and Services for the Aging to draft a four-month course for Drexel University in Philadelphia that exposes students to the specific needs inherent in designing for seniors. At the end of the course, the students participated in a competition at the association's annual meeting, in which they built personal but affordable skilled-care rooms for seniors.

Partners in Design Architects, based in Riverwoods, announced two new hires in its Kenosha office.

→ [Kevin Wall, AIA](#), signed on as senior project manager; he came from a post as senior architect at Plunkett Raysich Architects.

→ [Robert Stensberg](#) is an intern architect.



Kevin Wall

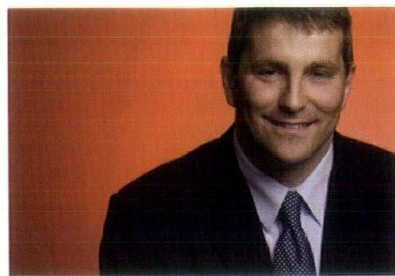


Robert Stensberg



Dana Hotel and Spa

The slender Dana Hotel and Spa, recently opened at 660 N. State St., is the work of Eckenhoff Saunders Architects, which deployed concrete glass and wood—materials that are not characteristic of a high-rise hotel, notes principal Walter Eckenhoff, FAIA, to create an intimate boutique feeling for the 26-story structure.



Craig Vespa



Carrie Warner

Halvorson and Partners enlisted Craig Vespa, AIA, as the firm's senior project manager. He was formerly the deputy commissioner for the City of Chicago's Department of Construction and Permits.

Also at the firm, John Vise and Carrie Warner, Assoc. AIA, both received promotions to associate principal. Vise is managing Central Market, a 7 million-square-foot project in Abu Dhabi on which Halvorson is collaborating with Foster + Partners. Warner has worked on numerous projects in a decade at the firm.

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. The task entailed working donated casework, desks, chairs and projection technology into the floor plans, and complementing them with energetic colors and finishes.

→ Approval by the Village of Tinley Park for Legat's Richardsonian Romanesque-inspired design for an 80th Avenue Metra station. The design includes a clock tower 50 feet tall and a 'Great Hall' with a ceiling 25 feet high.

→ An award of merit for its additions and renovations at Wauconda High School from the 2008 joint conference of the Illinois associations of school boards, school administrators, and school business officials.

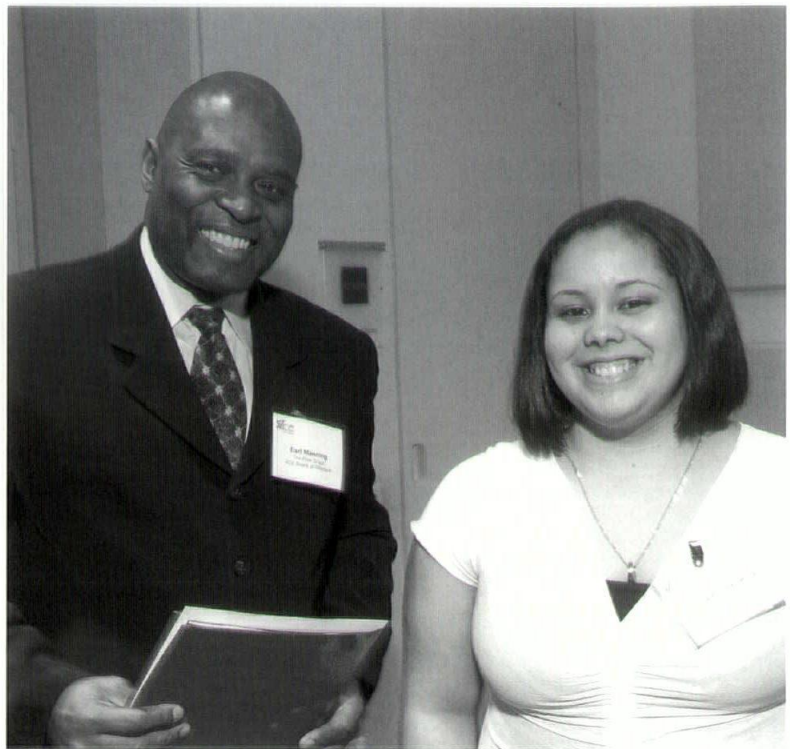
→ Completion of the 305,000-square-foot Woodstock North High School, which accommodates 1,600 students and includes an eight-lane swimming pool and a gymnasium that seats 2,000.

→ Groundbreaking for the Southwest Education Center, a 32,000-square-foot facility at Moraine Valley Community College in Tinley Park.

→ Completion of a 60,000-square-foot health center for Centegra Health System.



Aimee Eckmann (center), senior associate at Perkins+Will, presents internship awards to Christina Antar and Aldair Renteria, both seniors at Lane Tech High School.



Earl Manning, Jr., vice president at The Rise Group, presents an internship award to Ashleyann Sanabria, a senior at Lane Tech High School.

Photos by Apple Group, Bill Catech

The results of the Chicago ACE Mentor Program were on display March 17, when more than 100 high school students from 17 different schools showed off their final presentations in the auditorium of the Blue Cross-Blue Shield Building.

Architects, construction project managers and engineers partnered with teams of Chicago Public Schools juniors and seniors to plan and design projects. The six teams took on complex projects, like a 16-story student dormitory on the campus of UIC. The students were instructed to consider all aspects of the project—from programming, to budgeting, engineering, material selection, and construction site logistics.

Architects from OWP/P, DeStefano Partners, HOK, Perkins + Will, Goettsch Partners and Gensler participated in the mentorship program. Since its inception in 2001, the Chicago ACE Mentor Program has awarded more than \$300,000 in college scholarships and 20 paid internships, and mentored more than 750 students. Learn more about ACE at www.acementor.org.

Chicagoans **Denise Arnold, AIA, Lee Bey, and Susanne Schindler** were part of an international team that contributed to *“Housing Models: Experimentation for Everyday Life,”* a book and an exhibition at the Künstlerhaus, Vienna. The project sought to explore how 11 international housing projects were perceived by their ultimate residents—in part by asking them to photograph the housing from their own perspective. The exhibit ran Dec. 16, 2008-Feb. 22, 2009, but it lives on online at www.wohnmodelle.at.

Jeffrey Goodale, AIA, a leader of HDR Architecture’s work on law enforcement, justice architecture and detention and corrections, is now a senior vice president of the firm. HDR has designed facilities that together contain more than 175,000 detention beds, and 650 courtrooms.

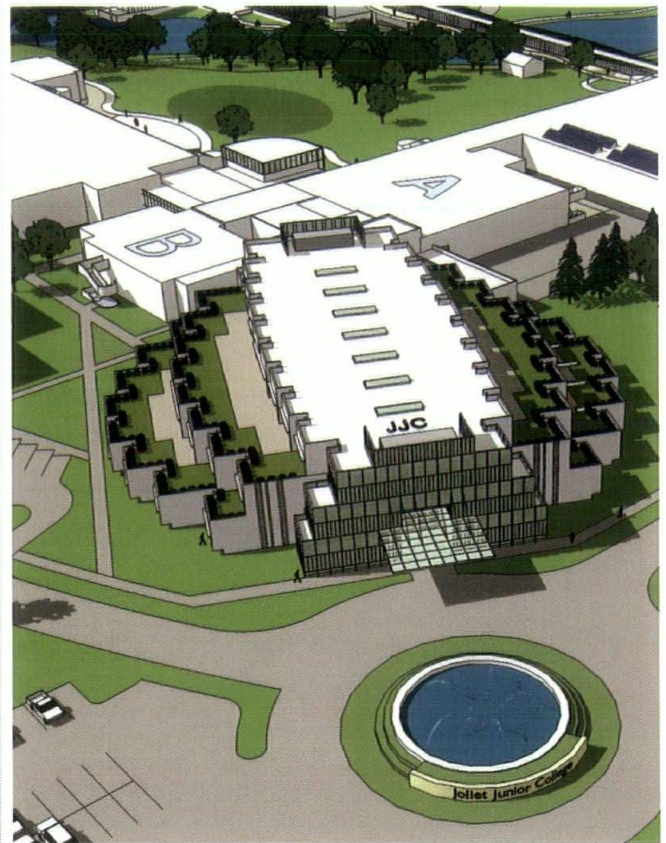


Jeffrey Goodale



AIA's 2009 Latrobe Prize, a biennial honor that recognizes research leading to significant advances in the architectural profession, was awarded to the proposal "Growing Energy/Water: Using the Grid to Get Off the Grid." The prize, which includes \$100,000, was for work by Martin Felsen, AIA, and Sarah Dunn related to their Growing Water project that envisions Chicago developing into a sustainable urban model for addressing global water scarcity.

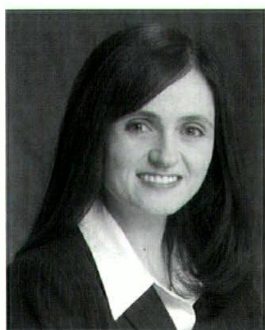
The prize money will be used to take the project further, helping fund research by Archeworks students and UrbanLab staffers on how to best take advantage of existing infrastructure such as streets, sidewalks, alleys and public parks.



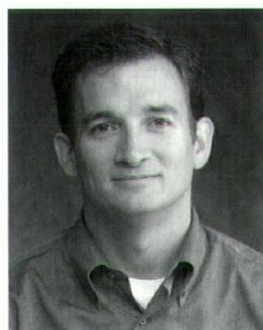
Joliet Junior College campus center

Legat Architects received approval of its schematic design for a 110,000-square-foot campus center at Joliet Junior College.

The project will include a ground-source geothermal heating and cooling system and accessible rooftop gardens. The firm is also designing an 11,500-square-foot greenhouse and horticulture building for the campus; it is expected to be one of the first LEED-certified greenhouses in the nation.



Richelle E. Allen



John F. Hopkins

In IA Interior Architects' Chicago office, Richelle E. Allen became a principal and John F. Hopkins, AIA, became a senior associate.

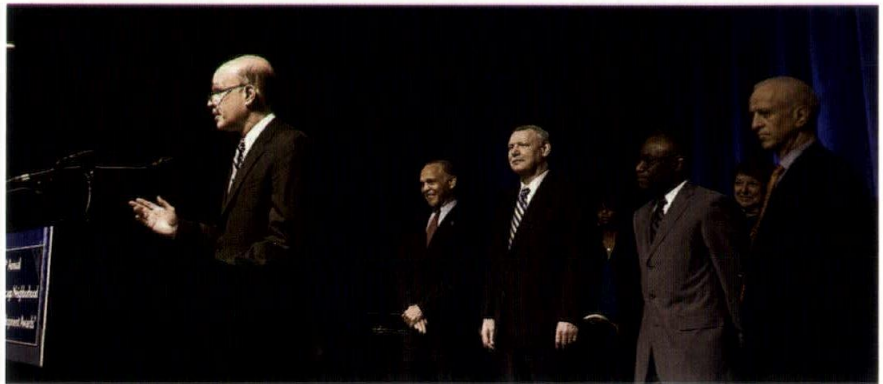
La Rabida Children's Hospital tapped Loeb Schlossman & Hackl to turn the 9,000-square-foot space that contained a dozen obsolete double-occupancy rooms into a suite of 11 single-occupancy rooms incorporating sophisticated technology and close-at-hand nursing stations. At the same time, the design for the space, on the second floor of the hospital's 76-year-old Black Building, will continue the hospital's child-friendly nautical motif, which derives from its lakefront setting.

In February, the Richard Driehaus Foundation Awards, part of the Chicago Neighborhood Development Awards, honored **Studio Gang with the first place prize for its SOS Children's Villages Lavezzorio Community Center** in the Auburn Gresham neighborhood. The structure, also a double honoree in AIA Chicago's 2008 Design Excellence Awards, is part of the international foster-family support organization's first urban location. The Driehaus prize came with a \$15,000 honorarium.

Second place in the awards went to **LCM Architects** for its work on the River North headquarters of Access Living, the disability-rights organization. The cash prize was \$3,000. Third place and \$2,000 went to **Kennedy King Architects LLC**, a partnership of Johnson & Lee and VOA Associates, for the new 40-acre campus of Kennedy-King College in Englewood.



Jeanne Gang of Studio Gang receives the first place award.



Chris Lee of Johnson & Lee accepts the third place award for the new Kennedy-King College. Behind him are (from left) Dr. Wayne Watson, chancellor of the City Colleges of Chicago; James C. Tyree, chairman of the board of the city colleges; Clyde K. El-Amin, president of Kennedy-King College; and Paul Hansen of VOA Associates.

WoodWorks North Central, part of the Wood Products Council, has recognized the children's room at the Evanston Public Library as an exemplary and creative use of wood. The room, which features fanciful oversized leaves, multi-purpose boxes, and other zany elements all made of wood, is the work of architectureisfun.

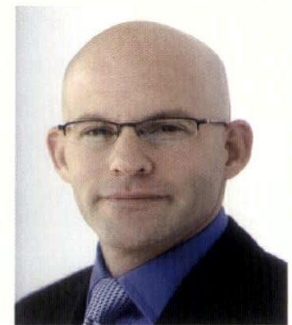
HOK Chicago hired somebody who used to work at Starbucks—but he was no barista. **Luigi Franceschina, Assoc. AIA**, was senior design manager for Starbucks Coffee Co., working on the designs of stores in the Midwest and Mid-America markets. He joined HOK Chicago as vice president and director of retail design.

Also joining the firm: **Adam Berkelhamer, AIA**, as a senior associate and senior project designer. He came from Calatrava Valls in Zurich, Switzerland, the firm that designed the Chicago Spire. He had previously been at Booth Hansen.

HOK Chicago made two other hires. **Fernando Araujo, AIA**, is the technical director, and **Kirti Patel** is the business manager for Chicago.



Luigi Franceschina



Adam Berkelhamer



Fernando Araujo



Kirti Patel

The Chicago office of PMK Consultants

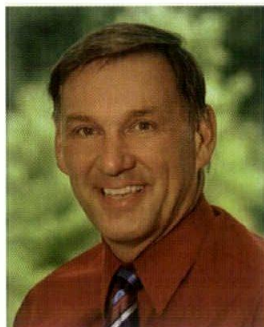
has been providing acoustic design services for the Ferrari Experience Theme Park on YAS Island in Abu Dhabi. Working with Jack Rouse Associates, PMK has contributed to the development of the multiple park rides and theaters. Benoy designed the main structure, with Ferrari's iconic double-curve form, with PMK guidance to protect the attractions inside from the extreme sound levels of the F1 racetrack and twin racing roller coaster planned for the site, as well as nearby Abu Dhabi International Airport.



Ferrari Experience Theme Park, Abu Dhabi



Leanne Meyer-Smith



Ray Prokop



Stella Koop



Leslie Oberholtzer

Wight & Co. announced three staff notes:

→ **Leanne Meyer-Smith, AIA**, joined the firm as a senior project manager. She will be involved in the firm's K-12 education practice.

→ **Ray Prokop**, who has been at Wight since 2002, became vice president, support services.

→ **Stella Koop, AIA**, is now director of the K-12 education practice; she has been at the firm since 2006.

With seven years' tenure at Farr Associates, **Leslie Oberholtzer** is now a principal at the firm. She has been leading the effort to develop sustainability guidelines for neighborhoods.



Christine Brack

Christine Brack, AIA Prof. Affiliate, has been promoted to principal in the Chicago office of **ZweigWhite**.

She serves on the Practice Management Knowledge Community.

Michele Dremmer moved to **Perkins Eastman**, where she is an associate principal. She brings with her 20 years of experience in interior architecture, most recently at **tvdesign**.

In other Perkins Eastman news, **Joseph Hassel, Assoc. AIA**, an associate principal, has joined the advisory board of the Coalition for Leadership in Aging Services, an organization he has been involved in for nearly a decade.



Margie Kurkowski

Wright Heerema Architects has tapped **Margie Kurkowski** to oversee its business development and marketing efforts.

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Spring Events

GRADUATE EXHIBITION

Sullivan Galleries, *May 2-15*★ **Opening Reception:** *Friday, May 1 8-11pm*SAIC's *Graduate Exhibition* features work by the next generation of artists and designers. More than 120 students completing master's degrees exhibit their work.

MAKING MODERN

Sullivan Galleries, *June 13-July 25*★ **Opening Reception:** *Tuesday, June 16 6-8pm*Showcasing design from the department of Architecture, Interior Architecture, and Designed Objects, *Making Modern* brings together thesis work by recent AIADO graduate students with special projects, including three featured in Milan's Salone Internazionale del Mobile this spring.

THE ART OF CONNECTION

Rymer Gallery, *May 16-29*★ **Opening reception:** *Friday, May 15 7-9pm**The Art of Connection* showcases artwork by graduate Art Therapy students and the people they work with at their internships, and represents the culmination of SAIC's Master of Arts in Art Therapy program.

2700

Rymer Gallery, *June 19-July 31*★ **Opening Reception:** *Thursday, June 18 4:30-7pm*

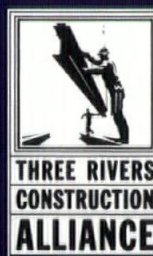
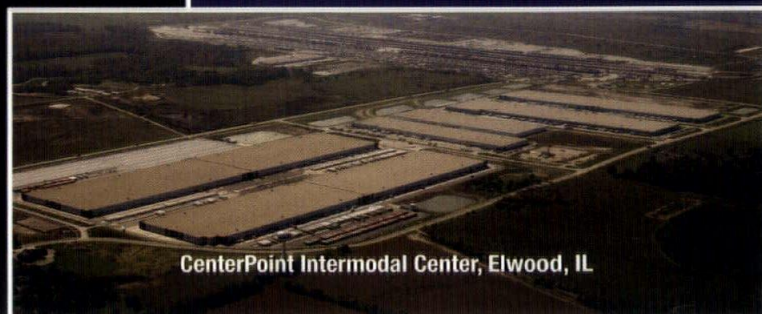
The 2700-square-foot space of the Rymer Gallery becomes the site for the latest work of the School's new artists, selected by the Faculty Exhibitions Committee.

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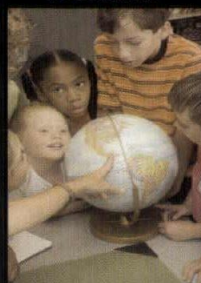
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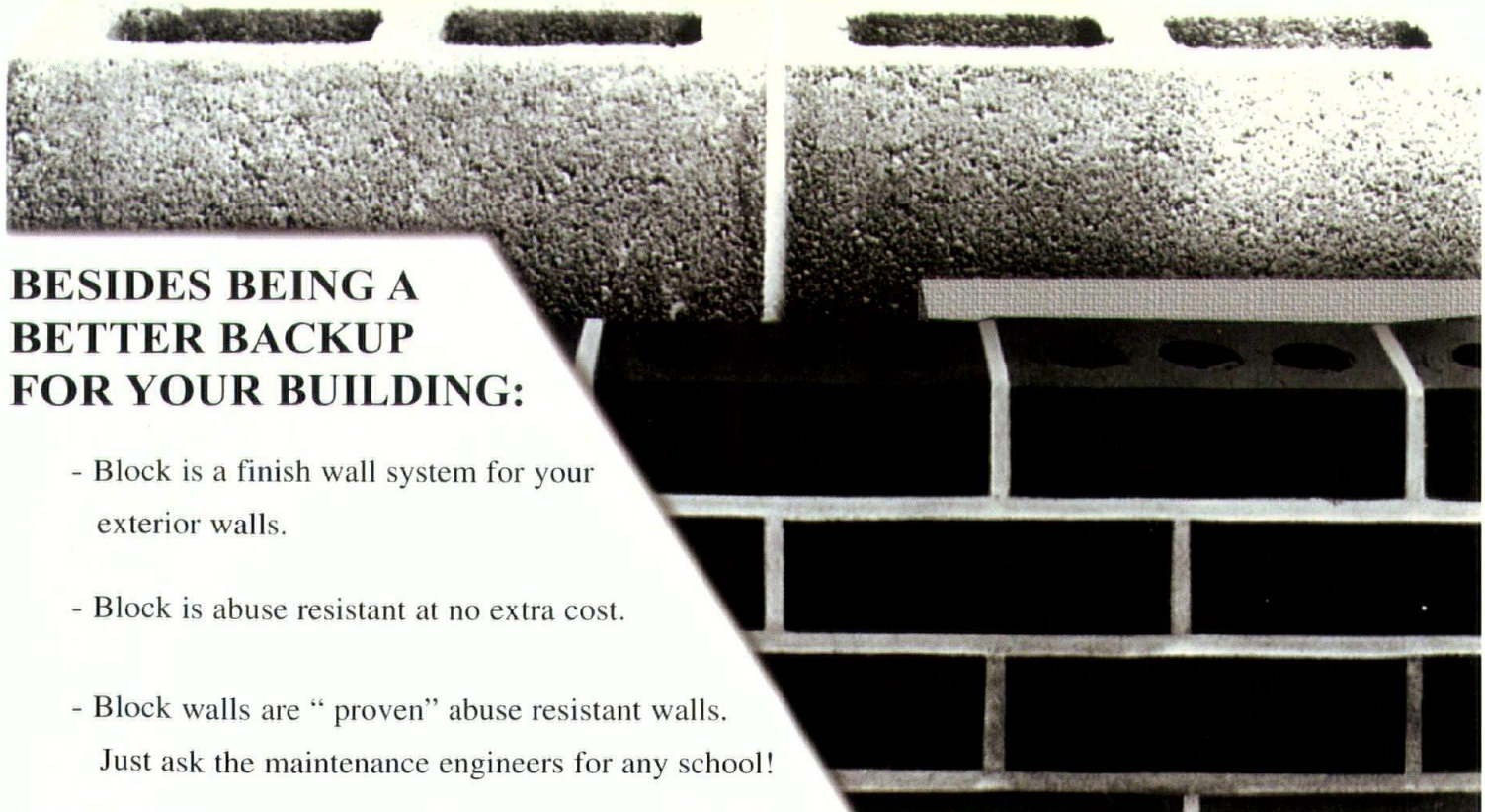
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MINE, MINE, MINE

Jordan Mozer says designers should play for keeps

Jordan Mozer is lyrical and often playful in his design work but takes a straightforward approach when it comes to protecting his property—his intellectual property. Mozer points out that in most forms of intellectual work, whether it's art, photography, literature or film, the work belongs to the creator. When the work is reused, the creator is entitled to residual compensation. "For some reason," Mozer says, "designers and architects feel conflicted about safeguarding their intellectual property. I don't."

In his practice, Mozer negotiates intellectual property agreements from two positions. The first is to prevent a client from reusing or adapting his work without prior permission and/or compensation. The second is to guarantee his firm's right to use the research and ideas generated by his team on one project for continued development or application. "The current culture of my practice requires that I work in all scales," Mozer says, "from the business strategy to the architecture to the design and production of products that occupy these spaces." He notes that his firm, Jordan Mozer and Associates, invests in a great deal of research and development for each project. "An important part of our negotiation is to make sure we don't limit ourselves from applying this development in the future," he adds.

To demonstrate how this works, Mozer points to two of his firm's recently completed projects. One is the East Hotel in Hamburg, Germany, and the other is Bob San, a sushi restaurant in Chicago. For both projects, Mozer's scope of work included the interior architecture and the design and fabrication of custom furnishings and fixtures. The combination

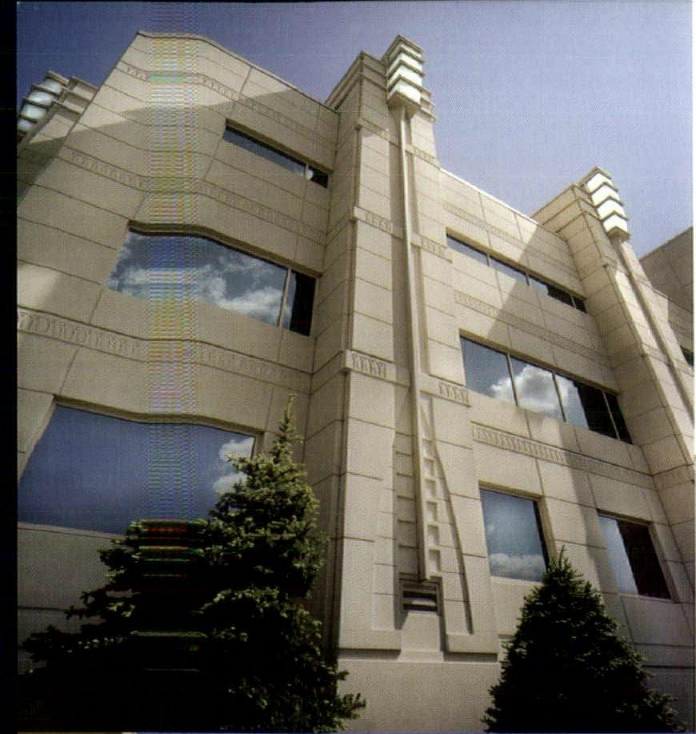
of fantasy and luxury that both spaces exude is defined by the signature bulbous and twisted shapes of the architectural forms that, combined with the refined custom chairs, table bases and light fixtures, all belong to a family of ideas that Mozer has been nurturing for a couple of decades.

Mozer notes that when designers surrender their intellectual property rights to their clients, it negatively impacts the value of design for the entire profession. It is the reason, he says, that design is perceived by some as a commodity, calculated by a cost per square foot and not truly valued for the invention, new knowledge and ideas. "It's about value," Mozer says. "What we create has great value. When designers fail to protect their intellectual property rights, in essence, they're saying their ideas aren't that important." → **Cindy Coleman**



Photo by Doug Snower

The other-worldly attitude of the private dining room at Bob San relies on themes and lines that Mozer has been developing for a long time.



Aboard the

ORNAMENTAL EXPRESS

There's a distinct pattern to **Bob Pratt's design work**

by Dennis Rodkin

In a city, a profession and an era that prefer sleek, uncluttered profiles in their new architecture, Bob Pratt's fondness for ornamenting buildings with exuberant bursts of patterning makes him something of an iconoclast.

Or you could say he's an iconocast, because precast concrete is the medium Pratt works in most often when designing decorative elements for his healthcare clients.

The head of his own 12-year-old Chicago firm, Pratt Design Studio, Bob Pratt, AIA, trims exteriors with ornamental bands and, sometimes, pilasters that hark back to the florid patterning of Louis Sullivan, but by using precast, he manages to keep it cost-effective and out of the budget-conscious crosshairs of construction managers. On interiors, where his patterning shows up in glass panels, carpeting and other details, the images Pratt uses contribute to a client's brand identity, but calmly, not to the point of overkill.

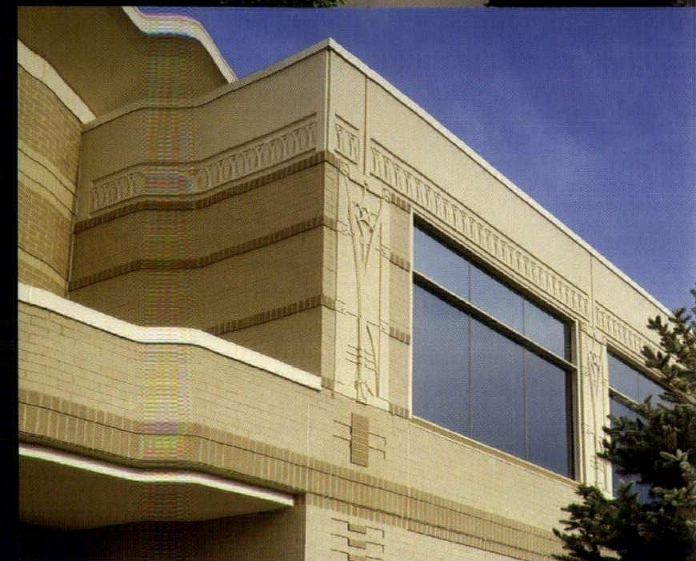
"It's subtle; it's not like people are going to be walking up to our building saying, 'Hey, there's a pattern of a sycamore leaf on this hospital building. That must mean these guys use the plane-tree model of healthcare, a patient-centered [approach to] care,'" says Gail Warner, the assistant to the president for strategic planning and special projects for Elmhurst Memorial Healthcare.

Pratt Design Studio and lead architect Albert Kahn Associates, of Detroit, are teamed on a new 866,000-square-foot, \$450 million main hospital for Elmhurst Memorial Healthcare (EMHC) under construction at York and Roosevelt roads. Pratt's Wright-inspired abstraction of a sycamore, or plane tree—a tribute to the tree under whose shade Hippocrates supposedly practiced medicine—will run in precast bands around the Prairie-style exterior, and show up in the interior water features, frosted glass panels and stained glass windows, and other details.

At EMHC, Pratt says, "They've embraced the idea of this ornamentation, so we've done a better job of taking the pattern further, integrating it into the building's interior and using it as a repeating theme, than we've been able to do before." On other projects, such as a 1997 structure for Advocate

Pratt devises a distinctive pattern of ornamentation for each project. On an expansion project at Advocate Condell Medical Center in Libertyville (top), form decorates function; buttresses that carry ductwork up the exterior, eliminating columns from the interior space, are trimmed with an upsweeping form and the patterned banding that wraps the structure. On a Condell bed floor addition (middle), a Sullivanesque pilaster expands on the vertical articulation of the buttresses (also seen in bottom image). The pattern in the banding combines a human figure with a pulse line.

All images courtesy of the firm





Condell Medical Center in Libertyville; and two now under construction for St. Louis-based BJC Healthcare, the patterning hasn't been quite so extensive, but it has been a distinct visual departure from the norm of plain-wrap, flat-front hospital structures.

"It's something that tells people there's warmth inside," Warner says. "It combines the art and the science of architecture," in much the same way a hospital combines the science of medicine with the craft of attentive patient care.

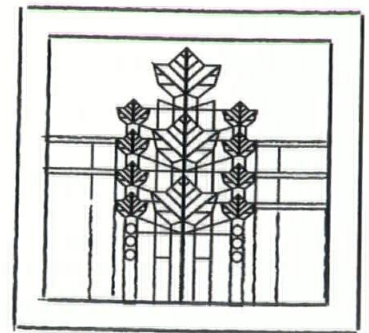
A lifelong fan of the sort of integrated design that Frank Lloyd Wright and Louis Sullivan espoused, Pratt says his first architectural crush was on a house designed by Wright in his hometown, Peoria, and owned by friends of his parents. He attended Iowa State—with his predilection for ornament, he says, "I don't think IIT and I would have worked out well," given the school's strong ties to modernism—and then spent the first dozen years of his career working for big firms in Dallas, Madison and Chicago, where he started at Perkins+Will in 1990 as a senior designer and later moved to VOA.

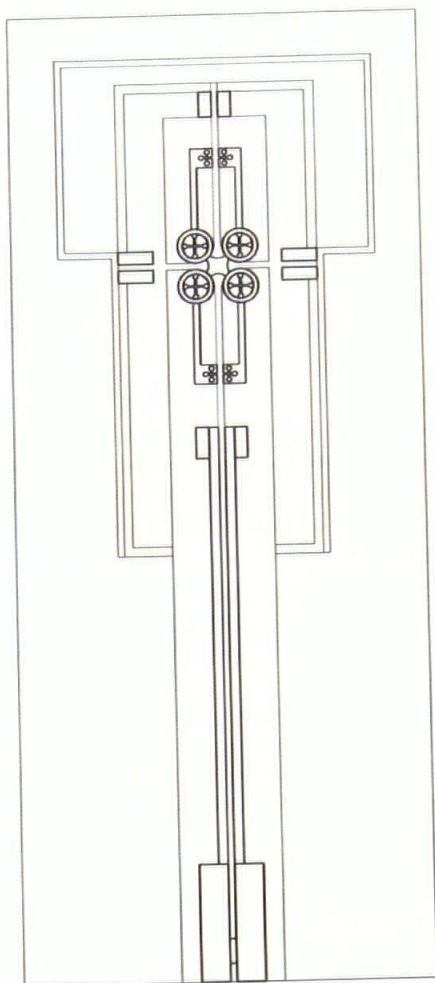
All along the way, "I worked for guys who were absolutely modernist," he recalls, and "I was only marginally successful in introducing the ornamentation I liked. I would put stuff on, and other people would take it off."

At the firms and among the clients, he says, "the tendency was modernist, and my tendency was not to be, and that was growing stronger all the time," particularly after he dug into *A System of Architectural Ornament*, Sullivan's book. "I really saw the power in his thoughts about harnessing the organic elements with the rectilinear elements, and the tension between those things," Pratt says.

The new main building for EMHC is a monumental structure on a new site remote from the hospital's longtime center-of-town location. The Prairie look, initiated by an earlier building on the campus, is enhanced by piers (seen in both the interior and exterior images), railings, windows and other patterned elements that use a plane tree icon that refers to Elmhurst's care model.

"It's something that tells people there's warmth inside," one client says. "It combines the art and the science of architecture."





The first project where he got to indulge his urge to ornament was for Advocate Condell Medical Center in Libertyville, a 1997 job that he started on when still working for VOA but then took over after going out on his own. Pratt devised a repeating image of two stylized human figures holding hands, with a through line that resembles a human pulse. The idea was to communicate ‘community healthcare’ visually. But he knew before he started that even though “the client had told me, ‘give us a beautiful building,’” any pricey excess would be value-engineered right out the window.

Talking to precast firms, he discovered that the cost of casting decorative bands would be tiny, about \$7,000 on a \$100 million project. “You just make one rubber mold,” Pratt says. “They’re pouring the panel anyway, and you just put the rubber [pattern mold] up. It’s the same pattern everywhere, so that’s key, that makes it really inexpensive.”

That discovery overturned what Pratt had heard countless times during his education and early career: that decorative flourishes like carved stone and terra cotta figures had largely disappeared from architecture because they had become prohibitively costly in the 20th century. In turn, it led Pratt to embrace even more the idea of using patterned ornamentation on his projects, in part to stage his own mini-revival of a centuries-old cultural love of architectural ornament. “Every culture in the world ornamented their buildings,” Pratt says. “The Aztecs, the Muslims, the Hindus, the Shinto Buddhists, Native Americans, you name it. Everywhere you look in history, there were these ornamented buildings, and it’s all very individual, very specific to their beliefs and their culture. Their buildings expressed who they were as a people.” But Pratt, echoing an argument made by Brent C. Brolin in his 2000 book, *Architectural Ornament: Banishment and Return*, believes that in the 19th and early 20th centuries, Western architects’ use of ornament went around the bend. It lost its organic attachment to the culture and at the same time became excessive. “And then the modernists come along and say, ‘That’s enough of this stuff that doesn’t mean anything. It’s dishonest and doesn’t reflect who we are as a people.’ So it was all swept away.”

Developers and building owners, Pratt and Brolin both say, found that an unornamented building was less expensive to build and maintain, so that became the expectation. But, says Pratt, “If our speech had gotten tired with the ornament we were using before the turn of the [20th] century, we became mute with the advent of modernism. Our buildings didn’t say anything, they were blank. And this is why a building in Chicago looks similar to a building in Dubai or London or



For the exterior of BJC Healthcare’s Barnes-Jewish St. Peter’s Hospital in Missouri, Pratt created a highly geometrical decorative pilaster (drawing and image at left) that suggest the keys of St. Peter. Punctuating an otherwise modern facade, its retro attitude suggests the long history that the hospital brings to its newest facility. For another BJC project, in Alton (above), the motif draws on the town’s riverside location, with a river, bluffs and trees repeated in the banding.

New York. Because they're not saying anything about where they are or what purpose they serve."

That first pattern for Condell spoke, but more timidly than Pratt's later work—including a second project at Condell, where he used a more elaborate version of the original pattern. The job entailed tying three existing buildings together and placing a new umbrella structure atop all three. To button together the lower and upper pieces, Pratt created pilasters that are elongated, further abstracted versions of the original pattern. Here, he channeled his inner Louis: "I became more ambitious, and the design began to take on some Sullivanesque overtones," Pratt says.

Emboldened by that artistic success, Pratt launched into the 238,000-square-foot hospital tower for an academic medical center, which was completed last year. He combined images of the sword, symbolic of strength, with a shield to represent protection or care; the result is a handsome, compact icon that could be used in frosted glass, in sculptural column capitals, and in other details.

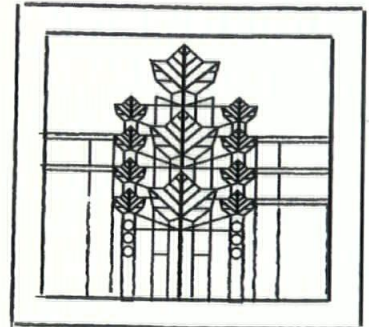
Before presenting it to the client, whose lead contact was a firmly avowed modernist, Pratt worked up a whole presentation on why the motif would work as a specific element in this particular building. Even though the system of ornamentation would represent less than \$20,000 of a \$70 million to \$80 million expenditure, he felt compelled to justify it. Turns out the presentation never happened; the lead contact embraced the idea of a sword-and-shield motif right away and became its staunch advocate.

"This has happened repeatedly," Pratt says. "When you show somebody this thing that is uniquely theirs, that will make [the building] speak about them, they struggle to keep it. It's what makes the project recognizable. It's not another brick and glass building; it's theirs."

EMHC's Warner notes that a personalized frill is nice, but only if it's affordable. "We like having this unique identifier for our building," she says, "but it's icing on the cake, if it broke the budget, we'd have to go without it."

Fortunately for the hospital—not to mention the countless future patients, caregivers and families who will enjoy the visuals at EMHC's future home—being expensive is not part of Bob Pratt's pattern. CA

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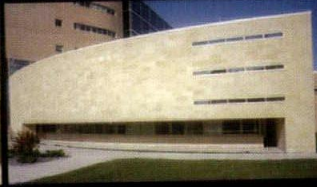
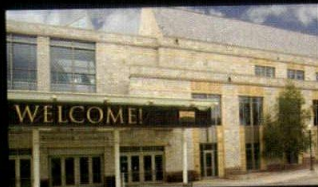


The BJC facility in Alton (above) demonstrates Pratt's idea that a building, particularly one that houses a healthcare provider, can communicate welcome with its detailing. "It's not one large, cold modernist form," he says. "As you approach it, you see the details better, get to know the place better and identify it." At right, a drawing of the plane tree motif used in the EMHC project.



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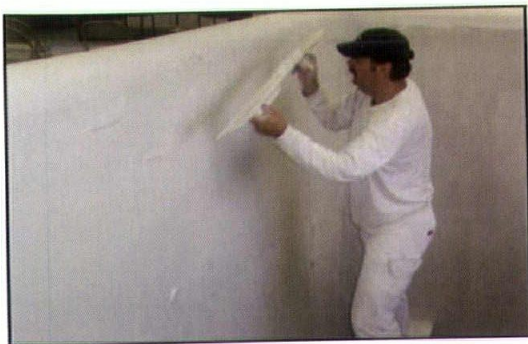


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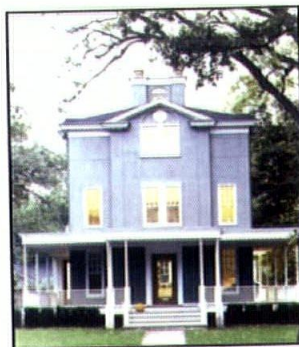
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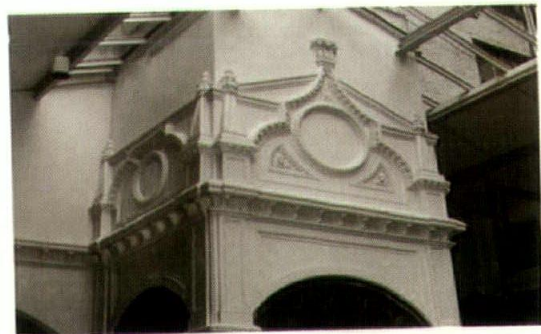
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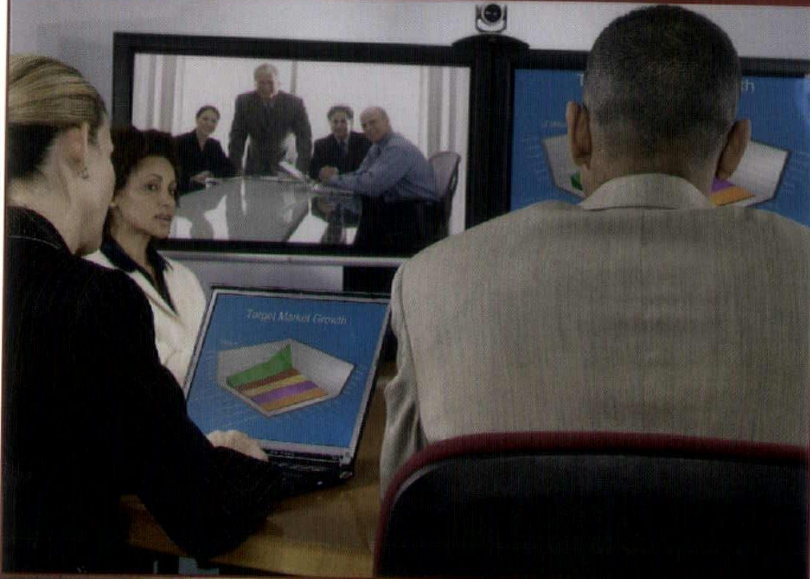
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Hamburg's five-sided Square

Eminent Chicagoans bring high-rises to sister city

By Rolf Achilles

Hamburg, a city famously associated with the Beatles, is a center of European commerce that has been renewing itself for 1,000 years. The last decade is no exception, and HafenCity is proof. With the help of five Chicago architects or firms, a new city center district, HafenCity, is being created on former harbor lands along the Elbe River.

Today, also known as *Tor zur Welt*—gateway to the world—Hamburg is Germany's most vital port and its second-largest city. But it is not only a city; Hamburg is its own state as well, the Free and Hanseatic City of Hamburg, standing firmly on a thousand-year tradition of commerce. It is here that the HafenCity concept came to life in 2000. Its conceptual skyline is measured against the more distant historic silhouette of the center of Hamburg and the immediacy of the Speicherstadt, a uniform assortment of historic, landmark-protected, red brick 19th century warehouses lining the Elbe's many arterial canals. These structures once housed goods from around the world, mostly coffee and spices, and today offer museums, restaurants, shops and living spaces.

The challenge here is to ally new buildings with the historic height of the city center, integrate the formalities of the Speicherstadt ensemble and form a close bond with the surrounding land and water. No easy task.

Although construction has not yet started, the center of HafenCity will be Chicago Square and surrounding buildings. Why Chicago Square? Chicago has been Hamburg's sister city for 15 years and has ongoing cultural exchanges. The HafenCity master plan devised in 2000 envisions a landmark grouping of buildings by five select Chicago architects as the counterpoint to the iconic Elbe Philharmonic concert hall, a structure by Herzog &

Image courtesy of John Ronan Architects

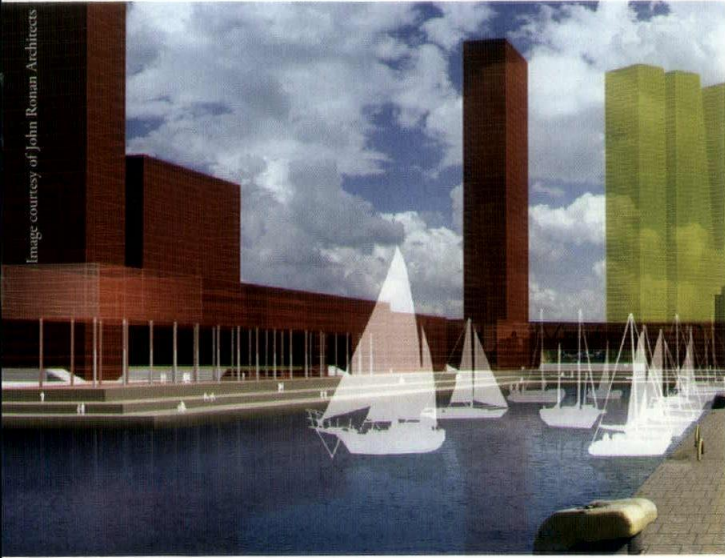


Image courtesy of Lohan Anderson

The five plans submitted by Chicagoans for their slice of HafenCity reflect decidedly Chicago-style designs, though each with an individual flair (clockwise from top left). John Ronan surrounds a slip with structures at a comfortably small scale, but then indulges the yearning for height as the development steps back from the water. Dirk Lohan suggests a sleek, segmented tower, one of two in a cluster he would build above rail tracks (see plan on p. 38). The cantilevered forms in Krueck + Sexton's proposal suggest the industrial cranes poised over the harbor. The truss-like legs of a tower in Studio Gang's proposal promise a contemporary complement for the exposed structure of the Elbe Bridge. Helmut Jahn places iconic shapes—a pyramid and a building with the curve of a sail—across a plain of green space and lower buildings.

Image courtesy of Murphy Jahn

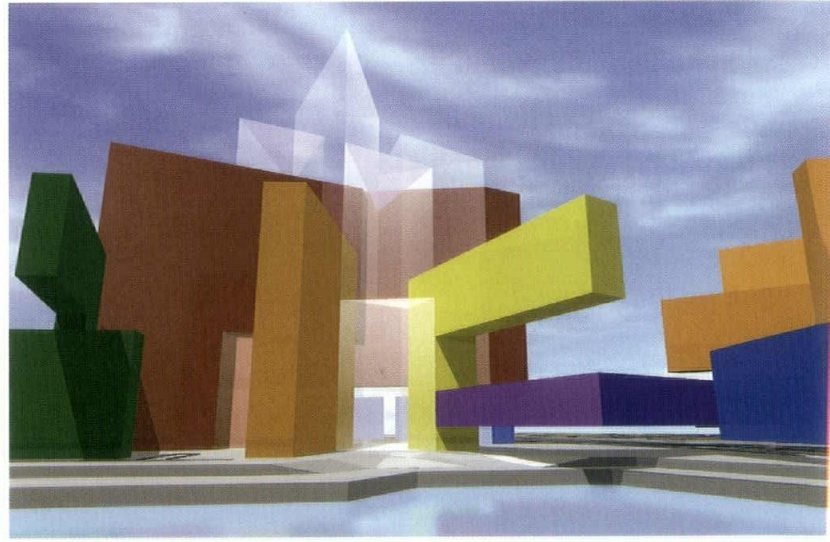
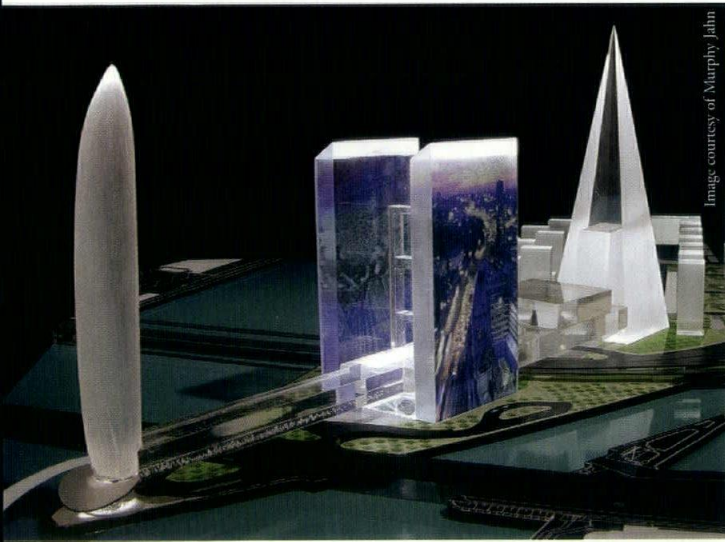
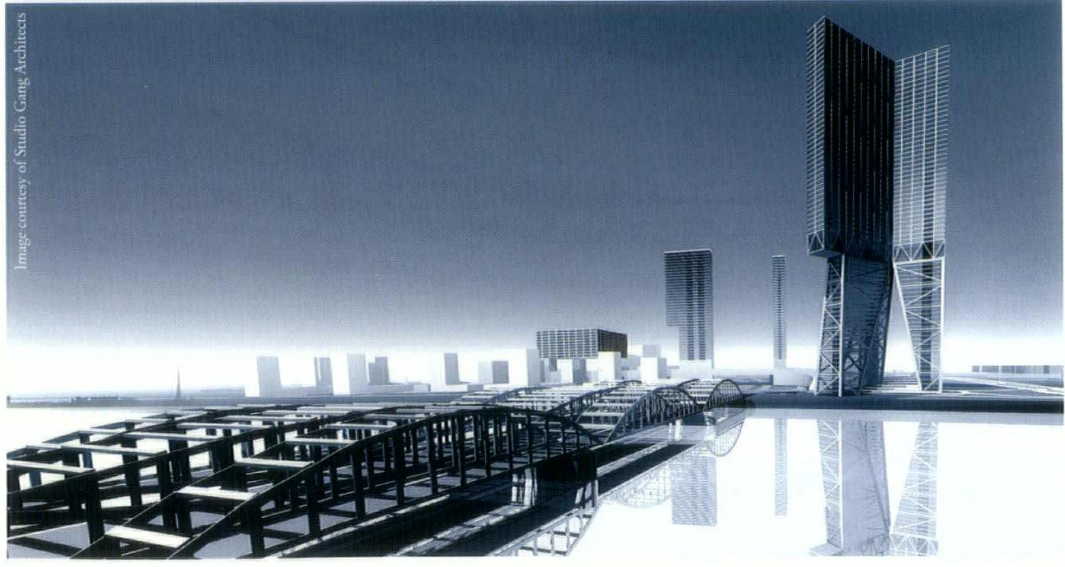


Image courtesy of Krueck + Sexton Architects

Image courtesy of Studio Gang Architects



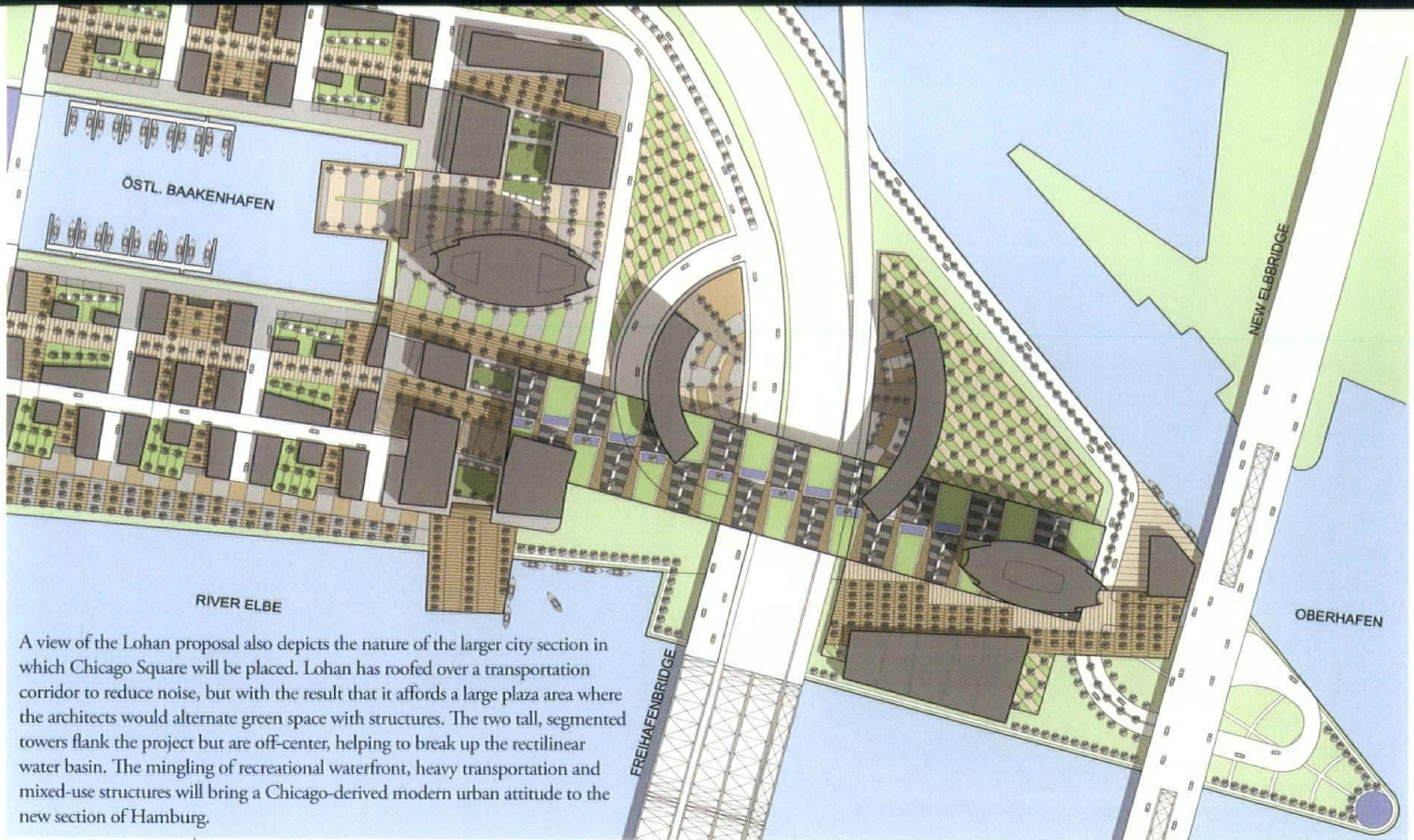


Image courtesy of Lohan Anderson

A view of the Lohan proposal also depicts the nature of the larger city section in which Chicago Square will be placed. Lohan has roofed over a transportation corridor to reduce noise, but with the result that it affords a large plaza area where the architects would alternate green space with structures. The two tall, segmented towers flank the project but are off-center, helping to break up the rectilinear water basin. The mingling of recreational waterfront, heavy transportation and mixed-use structures will bring a Chicago-derived modern urban attitude to the new section of Hamburg.

de Meuron that places a dazzling new crystalline upper atop a brick cargo warehouse built in the 1960s. The Chicago Square plan, the high point of cooperation between the two sisters, is intended to create a visual cohesion, a contour bookended by great complexes.

Chicago Square is situated away from the famous Hamburg skyline. There is a reason for this: the location allows the five Chicago architects or teams—Jeanne Gang, FAIA, Helmut Jahn, FAIA, John Ronan, AIA, Dirk Lohan, FAIA, and Ron Krueck, FAIA, and Mark Sexton, FAIA—to work in the fabled Chicago tradition of open lands and tall buildings, a tradition that is not familiar in Hamburg. The idea is to develop a compatible vision of mercantile activity without markedly increasing the density. Hamburg has few Chicago-style tall buildings. The two most prominent are the Hamburg Police Headquarters (1958-60, 22 stories, 83 meters) and Unileverhaus (1961-63, 21 Stories, 90 meters).

Hamburg has a tradition of a lower urban cohesion dating back to the development of the Speicherstadt and the world-famed example of Fritz Höger's 10-story Chilehaus, completed in 1924. It is this Hamburg silhouette that the Chicago five are contributing to while creating new views and landmarks, which in turn create new outlooks and opportunities for thought.

The Chicago proposals introduced options that for Hamburg are viewed as high-rise urban living environments. Though the differences are no longer as pronounced as they may once have been—say, in the 1930s—height traditions and human scale are an ongoing concern in Europe, especially Germany, to a degree that it is not in Chicago or the U.S. in general. In Europe, the significance of tall buildings has been dealt with not so much as an economic tool (except very recently), but more of an aesthetic experience. A tall building was usually seen as a team player, not an individual star. And tall buildings in the city center have certainly not been a European standard. The most famous gathering of tall, new structures in Europe is La Défense on the outskirts of Paris, well outside the traditional building zones. To this the Chicago five adapted.

Chicago's long tradition of tall buildings along a river and lake has also proven fruitful in that all the Chicago Square projects take into account water—that is, the River Elbe. Just as the Chicago River is the artery of commerce that pulsated Chicago into existence, the Elbe is the heart of Hamburg. Chicago Square is in the eastern Baakenhafen and Elbbrückenzentrum, an area rich in rail, road and river communications. Skirted by a wide promenade and high tide embankments, this is a perfect location for urban living in tall buildings, with grand vistas of the Elbe, the vast 24/7 harbors, and the old city.

When the Chicago Square portion of HafenCity is completed it will not only be a counterweight to the Elbe Philharmonic, but also a *Tor zur Welt* homage to Chicago and its great architecture in a massing otherwise not seen outside Chicago. C \

Rolf Achilles is an art historian, curator of the Smith Museum of Stained Glass Windows and chair of the Chicago-Hamburg Sister City Committee.

The five Chicagoans' proposals for Chicago Square were unveiled and discussed in Hamburg during a design workshop in 2005 and again in 2006. They had been selected by a commission in Hamburg consulting with Helmut Jahn, Dirk Lohan—two Chicagoans with German roots—and members of the Chicago-Hamburg Sister City Committee. In a very public and collegial way, Chicago's architects presented their respective projects in Hamburg to each other as well as city officials and the general public. Here is a look at the different proposals:

→ **Jeanne Gang's** proposal forms a gateway to central Hamburg with a 250-meter skyscraper between two 100-meter tall buildings. Directly adjacent to the Elbe Bridge, the towers look more like live-in cranes and trusses than high-rises. Carefully spaced with large areas of green, the tall buildings have maximum exposure to sunlight and expansive views of the harbor.

Another admired contribution in the proposal is a high, artificial plateau starting at the Baakenhafen end of the harbor spanning the railways—much the same way Millennium Park in Chicago covers rail tracks, eliminating the noise associated with trains—before it dips back to grade near the base of the skyscraper. This area is also framed by a wide strip of green space and promenades along the river and under the Elbe bridges. A marina for pleasure craft and floating gardens akin to the islands along the Lake Michigan shoreline that Daniel Burnham envisioned are proposed as “playful” tidal indicators in the Baakenhafen.

Two cantilevers stretch partially across the basin, forming a gate, while others jut out across tidal walls and walkways towards the Elbe. The resulting thrusts, while vertical, give a distinct horizontal appearance, especially from a distance. This visual bluff is a distinct Miesian feature probably first seen on the great trusses of the Farnsworth House in Plano, Ill., and Crown Hall at IIT.

The cantilevers also silhouette the great railroad bridges nearby with their over-and-under dynamic horizontality.

→ While other designs reflect and silhouette the great railroad bridges and tracks, **Dirk Lohan's** proposal is slightly offset from the rectangularity of Chicago Square's water basin. Lohan elegantly spaces arcs and elliptical high-rise groupings over the tracks. This is a noise abatement solution while reflecting the developing scale of the adjacent city. The resulting new circular square is partially enclosed by two arc-

“The challenge here is to ally new buildings with the historic height of the city center, integrate the formalities of the Speicherstadt ensemble and form a close bond with the surrounding land and water.”

→ In his inimitable way, **Helmut Jahn** envisions three tall buildings in a row anchored at the immediate end of Baakenhafen Chicago Square by a 350-meter tall pyramid. A pair of lower towers is proposed with media-façades to display images relevant to Hamburg, and the eastern tip is a large sail-like building, a nautical reminder.

There is also a marina and ferry port linked by ample green space along the Elbe and around a gathering of shorter buildings—each of which counts as a high-rise in Germany—framing the harbor.

The two end buildings cantilever over the water basin as a broken arch whose inverted keystone is the distant pyramid; establishing a visible border for the complex while drawing sightlines to its heart.

→ **Krueck + Sexton** proposes to construct a grouping of medium-height high-rises, with each height determined by its purpose. Commercial buildings do not exceed 25 meters, while apartments and hotels rise up to 80 meters and offices tower to 160.

The tall buildings are particularly striking with their cantilevered angularity abstractly echoing port cranes. With cantilevers facing each other or turning their backs to each other, they both open and close the spaces between them.

segments flanked by two large high-rise towers of 215 and 160 meters respectively.

The transition to the horizontality of Baakenhafen is emphasized through asymmetrical groupings of medium- to low-rise buildings. Lohan's proposal offers a new gateway to HafenCity from the south. His tall elliptical towers mark the axis of a new HafenCity just where the rail-lines surge across the Elbe.

→ **John Ronan** opens Chicago Square up to pedestrians and pleasure craft while nestling it in a seriously cosmopolitan environment. Ronan's buildings range from distinctly low, nine meters, to obviously tall at 180 meters. His grouping of five skyscrapers along Oberhafen sets the scene of distinctly graduating scale, which allows Ronan to create urban spaces with small ensembles of green while not eliminating urbanism's yearning for height.

Ronan's towers are a focal point of Chicago Square from both the south and the west while not crowding the Baakenhafen. The various heights are spaced such that the low buildings hug quayside in a comfortable, smaller-scaled Euro-urbanism with large expanse of green linking traffic arteries to live-work clusters.



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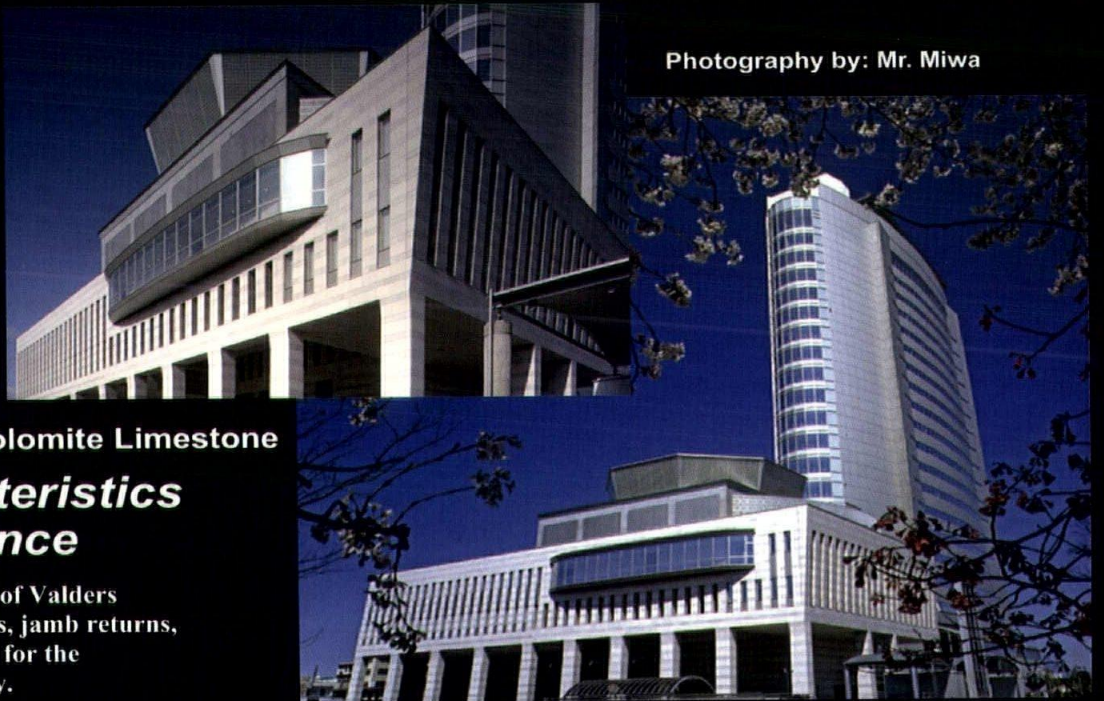
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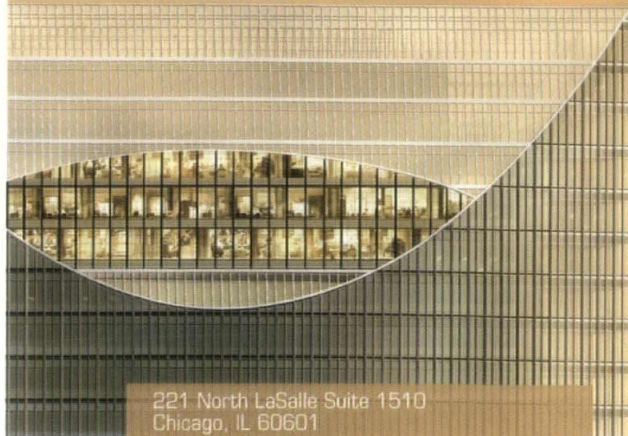
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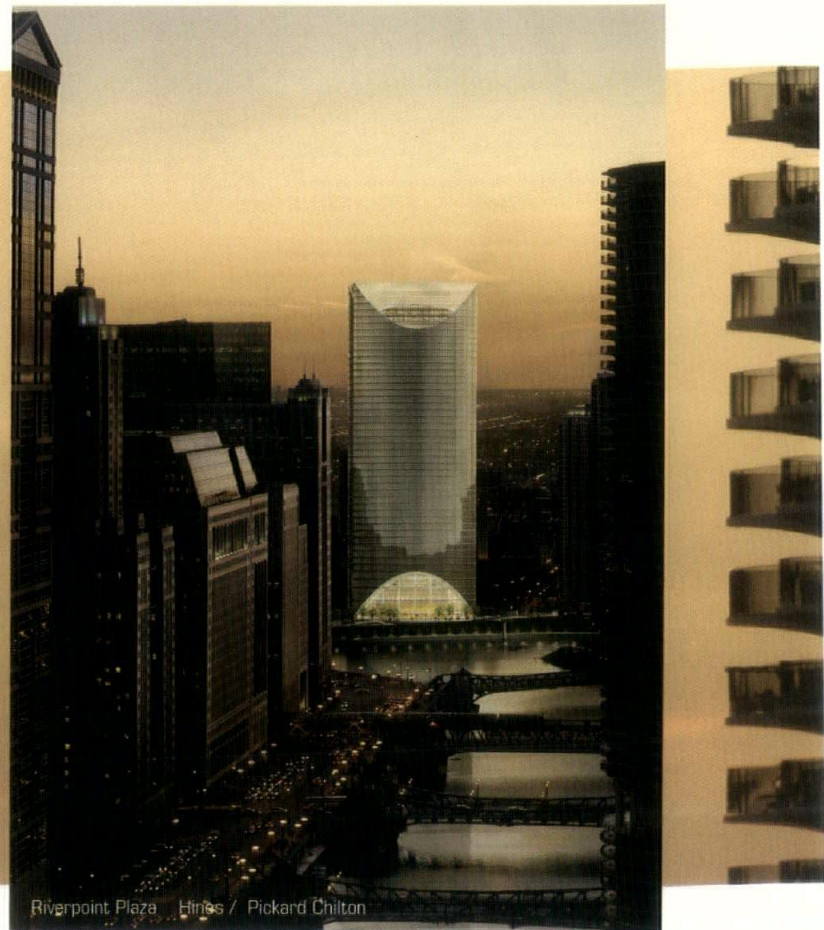
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Feats of Clay

Dressing like a rock star and reaching at chances,
a young architect thrives in China

By Pamela Dittmer McKuen

Clay Vogel was bored. The young architect craved a design project of his own, but SmithGroup didn't have one to give. Instead, the firm sent him to China to collaborate on an office park with Shanghai-based CNA Group.

That was three years ago. Today Vogel, Assoc. AIA, heads his own firm, Kazia Li Design Collaborative International, and his portfolio is eye-popping. He's worked on a couple dozen large-scale projects of varied genres, and won several international competitions. He recently celebrated his 34th birthday.

Vogel's biggest effort is the \$190 million headquarters for the Shanxi Haixin Iron and Steel Group Co., Ltd. in Taiyuan. The 2.3-million-square-foot building, also a CNA Group collaboration and an international competition win, somewhat resembles a croquet wicket. The two sides rise 30 stories and are connected by a six-story bridge that starts on the 25th floor and spans 230 feet across. Haixin leadership had specified that the design reflect the commercial culture of the province. As Vogel toured, he noted that businesses often were fronted by ornate gates that stood

The five-story bridge between two towers in Vogel's design for the Haixin Iron and Steel headquarters evokes the open door motif in local traditional architecture. The competition win has opened further doors for Vogel.





Vogel spends about a third of his time in China, and when back in the U.S., relies on a Chinese partner to run their eight-person Tianjin office.

open to receive visitors. He suggested an “open door” theme, and the client embraced it. Haixin’s offices will occupy the bridge, the location of highest importance.

“The clients I deal with have said, ‘We want you to interpret our history with an American influence,’” says Vogel. “You’re trying to create some bigger imagery and not just creating a building. It’s like [how] Adrian Smith’s Jin Mao Tower evokes the pagoda.”

The open-door project has received government approval but construction has not begun. Vogel’s two projects that are

under construction are a retail and office complex in Kunshan and a residential development in Hongze. Other notable projects—two competition entries that are not planned for construction—are a performing arts center in Shenyang, which has a 1,200-seat performance hall and three-story aquarium; and the 400-bed Shanghai East International Medical Center in Shanghai—PFB Architects LLC in Chicago contributed medical planning services.

“In China, the playing field is a little more level,” says Vogel, who posts his work on YouTube. “Here you have to go through the traditional process of working your way up. There they have competitions. You get a stipend and good money to market your design. That gives me the ability to be competitive on large-scale projects, which I wouldn’t have here yet.”

Vogel spends about a third of his time in China, and the rest working from his Rogers Park home. His partner, Li Chunguang, oversees their eight-employee office in Tianjin. The two are in touch every day, usually morning and night in deference to the time zones. The language is no barrier. Most Chinese speak English, or at least English with Chinese grammar. Vogel is catching on.

“I know when they are talking about me,” he says.

It all started in Poland. As an architecture student at the University of Tennessee, he thought he should study abroad for a bit. The cheapest program he could find was at the University of Krakow. He stayed three semesters, became conversant in Polish, and courted a fellow student, Joanna. They married in 1998, and settled in Chicago because of the large Polish population and because Joanna has a cousin here. The Vogels have two daughters, Kazia, 9, and Mila, 4.

Vogel spent five years at HOK before moving to SmithGroup in June 2004 and on to China. His third collaboration with CNA Group was a government competition entry: a corporate headquarters, hotel and convention center in Taiyuan called the Coal Futures Tower. He was almost finished when he got a phone call: Come home. SmithGroup was pulling out of China.



One of Vogel’s two Chinese projects that are now under construction is this stylish retail and office development in Kunshan.

But Vogel wasn't ready to quit, and CNA Group wanted him to stay. Yijun Zhu, the chief executive officer, urged him to finish on his own. He did, and they won. Vogel named his new firm Kazia, after his daughter, and the collaboration continued.

The turning point came after a May 2008 earthquake that devastated China's real estate market. Yijun Zhu closed CNA Group's Tianjin office, but encouraged Vogel and Li, his design manager, to join forces. As of January 1, 2009, Kazia became Kazia Li Design Collaborative.

"Clay is an extremely ambitious, highly creative designer," says Andrew Vazzano, FAIA, senior vice president of SmithGroup, who helped recruit Vogel. "China provided the fast-paced opportunity and diverse platform for him to quickly expand his design career."

Vazzano recalls watching Vogel present one of his designs: "He dressed for the occasion in a snow-white suit, and came off as a true rock star from the U.S.A."

Dan Mitchell, AIA, senior vice president and managing principal at HOK, knows Vogel from SmithGroup and now as an



A multi-level sky lobby enlivens the design for Shanghai East International Medical Center, a competition entry not scheduled for construction.

occasional consultant.

"Clay is a very driven and design-oriented architect, and does well in terms of forming relationships," he says. "He is very astute with three-dimensional modeling tools and has amazing skills with digital media that bring his designs to life. He's fun to work with and a great collaborator."

These days Vogel is facing more commissions and more competitions—an automotive research park and the fourth iteration of a railway station. He's optimistic. The Chinese economy is improving. Its stimulus package was instituted several months ago, and is similar in scale to the one in

the United States. He sees opportunities in transportation, education and health care.

"Every day is a new adventure," he says. "It's been fun, but not easy. I never imagined I'd have this opportunity, but when it was sitting in front of my face, I had to jump at it." CA

A CHINESE GUIDE

American architects and designers are graciously welcomed in China, but the business culture holds a few surprises. Because Grant Uhler, AIA, a Gensler principal and the president of AIA Chicago, makes the international commute every couple of weeks, he shares some insights on how to get along.

Uhler goes to China to oversee Gensler's 120-story tapering Shanghai Tower project in the Pudong district of Shanghai. Gensler won the job in a design competition last year; the building is now under construction, with completion slated for 2014. In his travels to China, Uhler has observed that:

→ Patience is a virtue. Communication is slow because of translations from English to Mandarin and back. Decisions are made by consensus of many, often at frequent social gatherings rather than at the office. Then the pace quickens.

→ It's a 24-hour workday. Internet, Skype, e-mail and other technology make it happen. The team on one side of the ocean works while the other team sleeps, and vice versa. "Being able to stretch the day like that helps keep an aggressive schedule," he says.

→ Innovative design gets high marks. Chinese clients favor buildings that are illuminated at night and have unique toppers. "Form doesn't necessarily follow function," Uhler says. "They try to make each building more iconic than the other."

→ Sustainability goes only so far. The Shanghai Tower is the greenest building in all Asia, but Gensler so far hasn't persuaded the owners to make the premises smoke-free.

"We go to meetings with 50 or 60 people, and they're all smoking," Uhler says with a wry smile. "We'll keep working on it."

A WORLD APART

China is a study in contrasts, says Clay Vogel, whose international architecture practice is based in Chicago and Tianjin.

Vogel's apartment in Shanghai's burgeoning Pudong district is modest by American standards, but his next-door neighbors have much less. Their home has no roof, and they raise chickens in their yards. On his way to Starbucks, he passes an open-air market where vendors slaughter small animals on the spot for dinner.

"It's amazing how you can be in both worlds at the same time," he says.

The cultural differences are vast for Americans in China. Patience and a sense of humor help build bridges, says Vogel, president of Kazia Li Design Collaborative.

"Chinese people are extremely polite and respectful—at times they think I'm rude," he says of his staff. "I'll want to have a productive discussion on design, and everyone agrees with me. But you have to have some negativity to be productive. I say, 'Tell me why,' or 'Argue with me,' and they are starting to push back a little. I like that."

Even playful teasing sounds like a compliment when it comes from a Chinese colleague. One favorite target is Vogel's table manners.

"They tell me how well I use my chopsticks, and I know they are making fun of me," he says. "I ask Mr. Li [his partner] if they are, and he says, 'Oh, no,' but he's laughing too."

Vogel says he's getting better with chopsticks. He can pick up a peanut without dropping it.

|Small Studio, Big Opportunity|

An intern designs his own beginner's luck

By David Lillie, Assoc. AIA

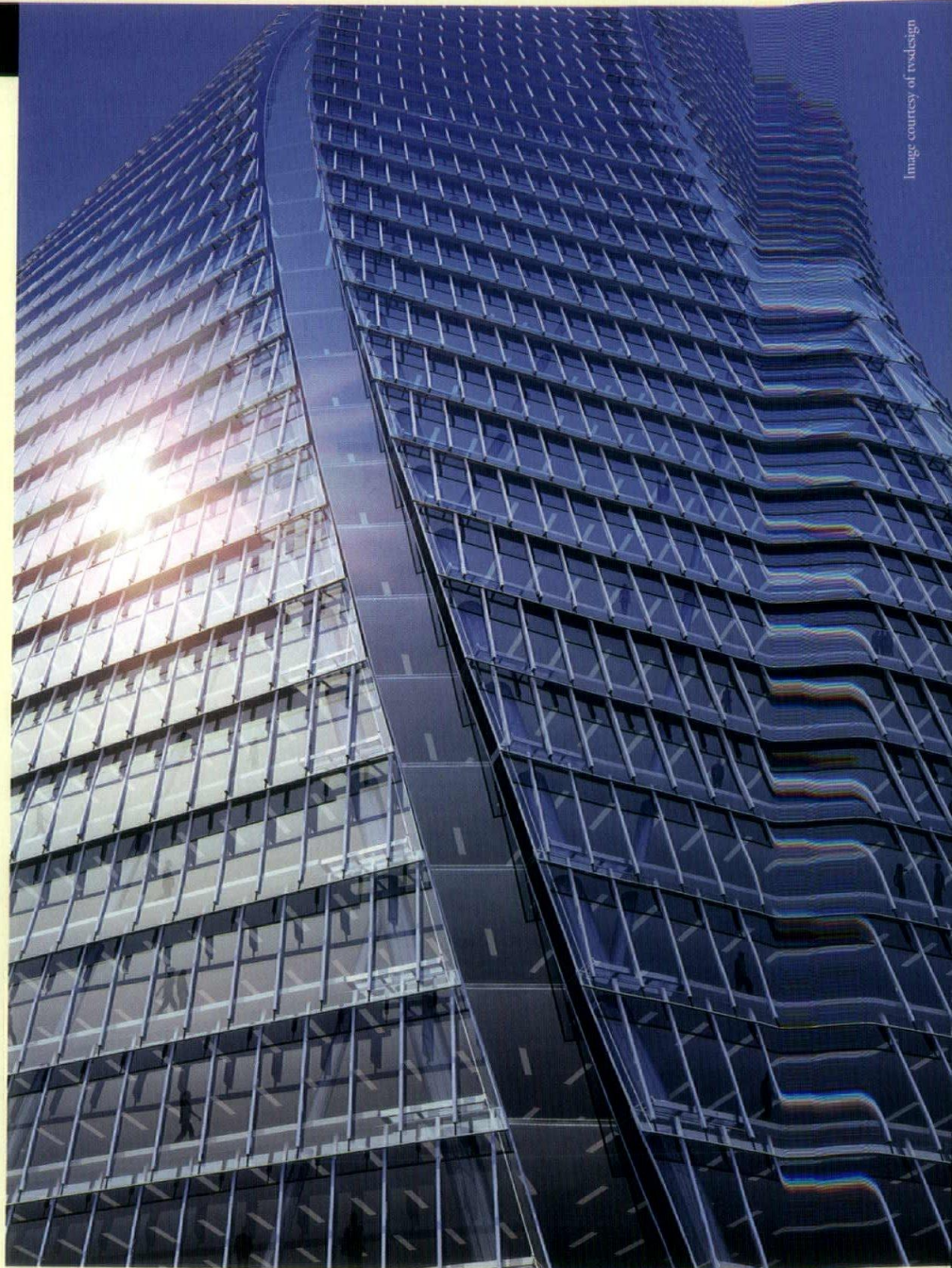
Less than a year out of architecture school, I was asked by a head design principal in my firm if I was available to travel to Atlanta for a week to help work on a large international master-planning project. After working with the team for four days, things had gone so well that I was asked to extend my stay to help finish the design and presentation.

This kind of experience made me, an intern, feel I was a significant part of a project and ultimately, part of the firm. I have been lucky to have had these types of experiences. A small firm may not have been able to provide opportunities of this scale, and a large firm may not have shared the interest in developing the careers of young architects. Some of my former classmates who went to other firms have not been as fortunate, getting lost on large project teams or not getting the types of opportunities that allow them to shine.

My last year of graduate school, I interviewed with a number of design firms of all types and sizes with different design and practice philosophies. Throughout the process, it became easier to differentiate between companies and to determine what working for each would actually be like. While some firms brought in 'waves' of interns and waited to see who survived, others targeted specific candidates and pursued them aggressively. As I adjusted to the interviewing process, I found that I preferred the latter recruitment approach. It seemed these firms made a strong investment in talented individuals and focused on professional development. Their style of recruiting also seemed to carry through to the tasks and responsibilities they had their interns do.

I considered several job offers and finally accepted a position at a relatively small, young Chicago office that has the support of an international network of four offices. The firm's Chicago office consisted of about 35 architects and interior designers, with about 300 employees globally. It seemed like a good combination of a small studio environment with the resources of a large architectural firm. Upon graduation, I started my career at tvsdesign, formerly Thompson, Ventulett, Stainback & Associates. I was surprised to see their Chicago office involved in some of the firm's high-profile projects, especially considering this studio seemed somewhat unknown in local architecture circles.

Working in a small studio within a larger firm allowed me to gain experience on many different types of projects, including urban planning, high-rise, hospitality, retail, mixed-use, and office buildings. By utilizing me as a flexible worker with a wide skill set, the firm became acquainted with my talents. In addition, I was able to familiarize myself with the



The curtain wall of the twisting Dubai Towers Dubai sweeps upward, like the career path that one intern who worked on it believes his recent experience could provide him.

Small Studio, Big Opportunity

continued from page 45

firm's range of work. Throughout the process, I was given a wider set of responsibilities with support and openness from the studio leadership.

After working on several projects of varying size and scope, I was assigned to work on the Dubai Towers Dubai project. This complex was made up of a podium and four twisting, bending, and tapering towers with a peak height of 550 meters that tvsdesign completed out of its Chicago, Atlanta, and Dubai offices. Three of the four tower teams were located in the Chicago office. The project had very high expectations on employee performance and was completed with tight project teams of two or three architects/designers for each tower.

Because the team sizes are small on most of our projects, everyone is responsible for all facets of the process. We study designs, work with consultants, create digital imagery and presentations, create documentation deliverables, brew coffee, order takeout, IT troubleshoot... Whatever

the task is, everyone on the team does it.

It has been said that the current generation of interns needs a lot of babysitting and handholding in the workplace. While there is no doubt we are very capable at what we do, we do not always know how to see the big picture and tackle tasks without having extensive experience. Regardless of this, sometimes you just have to take a risk. I think the luck I've had in my career so far has come from a willingness to take a chance and to challenge myself to venture outside my comfort zone. But a big part of my 'luck' has come from the opportunities presented to me at tvsdesign.

In Chicago, a city of big architecture firms, by chance and some luck, I've found my small studio intern experience a success. While no one path is best for everybody's early career, my sink-or-swim experience has worked. **CA**

David Lillie is an intern architect at tvsdesign.



Maureen O'Brien (MS '07)
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|Go Team|

Collaborative software streamlines working together

By Kristine K. Fallon, FAIA



Photo by David Seide

The CTA's successful Chicago Avenue station renovation benefitted from the use of collaboration technology.

Although BIM has received the lion's share of attention over the past few years, collaboration technology is providing significant benefits to an expanding number of projects—and even more to come, after the planned 2010 nationwide rollout of the technology by the GSA's Public Building Service.

Web-based collaboration systems first appeared in the late 1990s. Using these systems, geographically distributed project teams share a common repository of project documents, communications and task assignments via a web browser. Collaboration sites differ from public websites in that they are password-protected and access-controlled. They allow authorized individuals to upload documents and deliverables, comment on items contributed by others and review progress on project assignments, such as RFI responses, submittal reviews or action items from meetings.

Uptake of collaboration technology was slow until the Chicago Transit Authority (CTA) mandated the use of the ProjectNet® "web-based project management system" for the agency's \$2.1 billion capital improvement program beginning in 2001. CTA is widely credited as being the first owner to adopt web-based collaboration technology comprehensively and as an integral component of both project and

quality management. (My firm was the consultant managing CTA's implementation of the technology.)

The agency measured and documented outstanding results, including more than doubling the productivity of CTA staff in key project tasks and significantly reducing turn-around times on RFI responses and submittal reviews. Federal studies cited CTA's use of web-based project management as an exemplar to other agencies. ProjectNet is still streamlining project and quality management at CTA.

In 2006, the Illinois Tollway implemented a similar project management and quality management approach for its \$5.3 billion Congestion Relief Plan, using the Meridian Proliance® On Demand product. (Here again, my firm was the agency's technology implementation consultant.) And, by the end of 2008, more than 186 infrastructure projects had been managed using the Proliance system, with quantified performance improvements in RFI response time, review and approval time for vendor submittal packages and speed of issue resolution.

The GSA Public Building Service chose the Meridian Proliance software as its web-based collaboration system in 2007, tested and piloted the system in 2008 and will spend 2009 preparing its 2010 rollout.

Go Team

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During 2008, two additional Chicago public agencies adopted collaboration systems: the Water Department and the Public Building Commission. Both of these agencies are using Citadon CW®, the next-generation product from the vendor of CTA's ProjectNet system.

Collaboration systems provide transparency into project status and activity. They are rapidly becoming indispensable to the execution of large capital programs. Designers and contractors who are obliged by owners to use these systems are initially hesitant—they fear an undue level of scrutiny. As their projects unfold, however, they begin to value the complete and unambiguous nature of the project record.

Here are some comments I've heard from consultants who have used the systems I mentioned above:

- "It really takes away the finger-pointing. Information is clearly documented and recorded."
- "It keeps track of who does what when."
- "Data and correspondence are stored at a collective site for easy look-up and review."

But how can architects reap the benefits of collaboration technology for all their projects when they are seldom in a position to enforce system use across the entire team? Project Center by Newforma® is a product geared specifically to design firms. It creates

a virtual project website across the firm's LAN or WAN, assists in the management of e-mail communications, and tackles the management of RFIs and submittals. Rather than a shared electronic log of RFI activity and submittal reviews, Newforma provides an Info Exchange component that manages and logs the firm's exchange of these documents with other team members.

Finally, how well do web-based collaboration systems work for sharing building information models? Although current collaboration systems are document-centric, they handle computer files in any format, and models are exchanged as files. Using a collaboration system for model exchange, rather than an ftp site, is a real improvement. Collaboration software provides the ability to manage multiple versions of the same file, a benefit during coordination when myriad changes are made and evaluated. They also provide automatic notifications when anyone posts a new file, allowing team members to immediately access revised information critical to them. CA

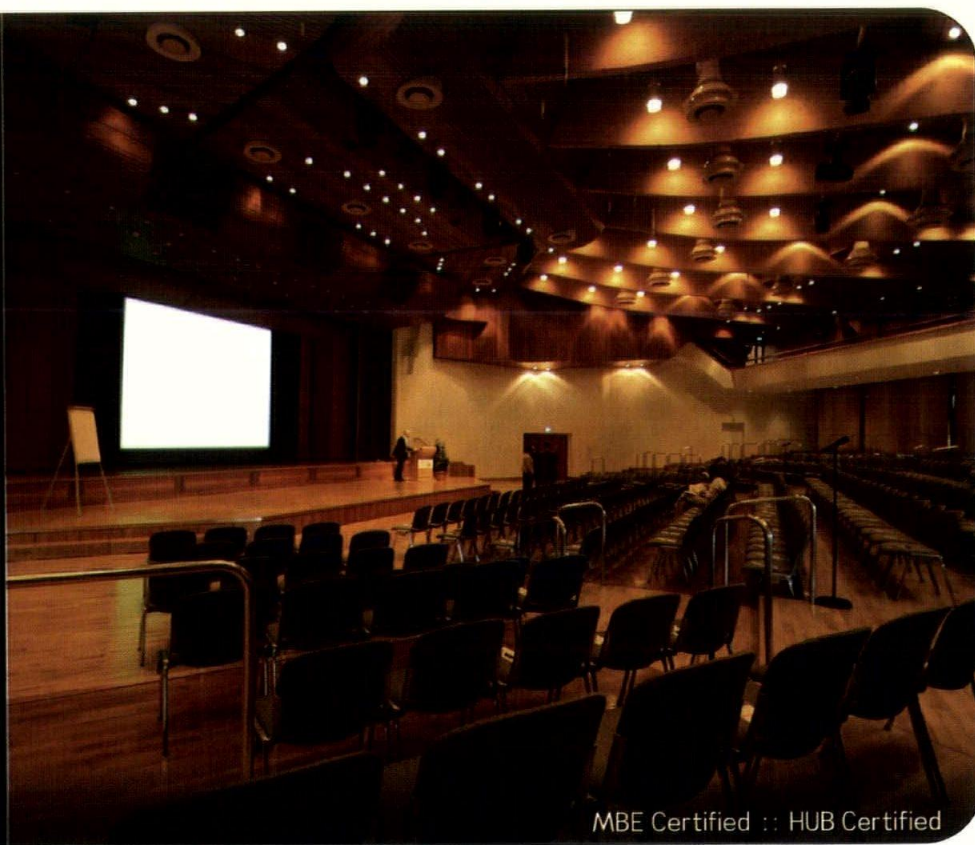
An internationally recognized consultant on computer applications in design and construction, Kristine Fallon, FAIA, was a member of AIA's Technology in Architectural Practice Advisory Group from 2004 to 2008. Her firm, Kristine Fallon Associates, has guided various agencies' implementations of collaboration technology.

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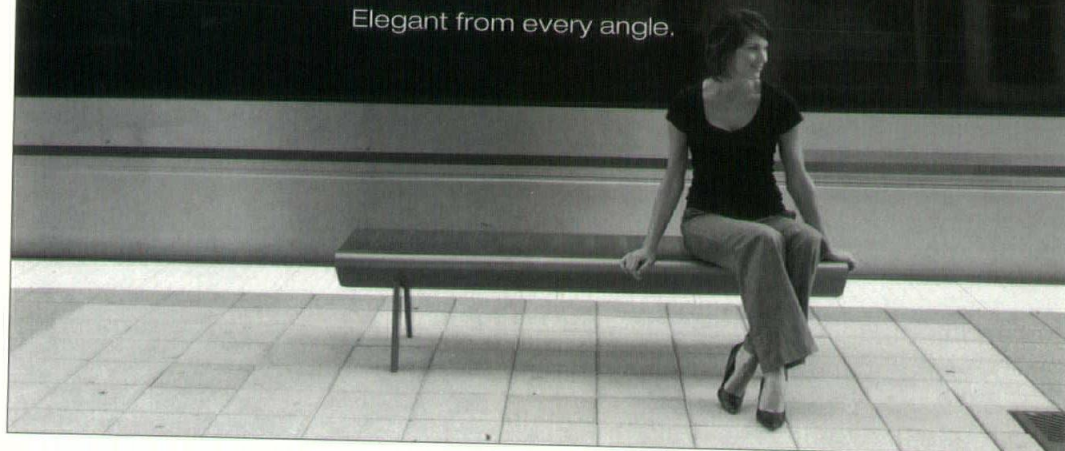


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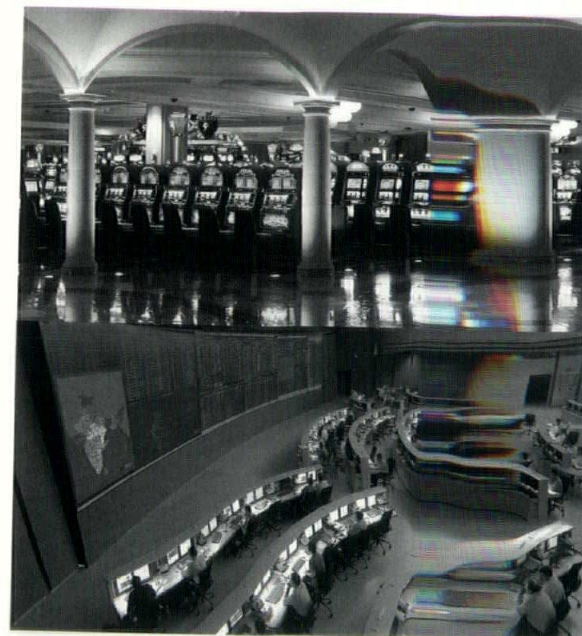
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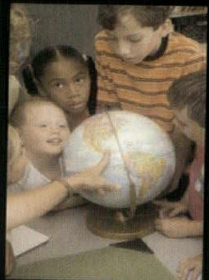
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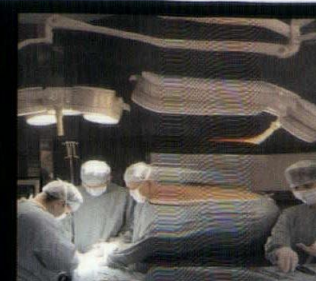
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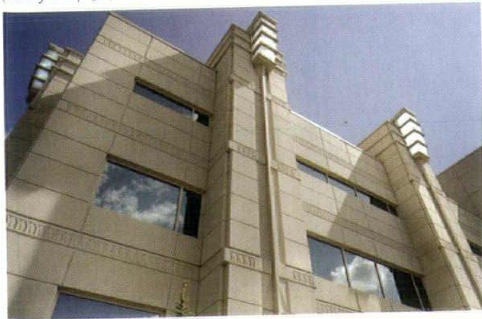


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Cast Stone Contractor: Stonecast

BJC HEALTHCARE ALTON MEMORIAL HOSPITAL

Client/Contact: BJC HealthCare, Stephanie Travis

Team: Pratt Design Studio, S. M. Wilson, KJWW Engineering Consultants, TKH

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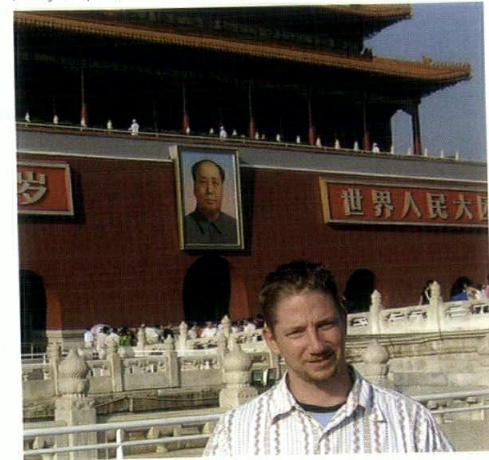
Client: Pat Keegan (former Executive VP)

Team: Pratt Design Studio, HDR, Power Construction, KJWW Engineering Consultants

Precast Contractor: Concrete Technology, Inc.

FEATS OF CLAY

(story on p 42)



Planning: HOK Planning Group, Chicago

Medical Planning: PFB Architects LLC, Chicago

Mechanical Engineering and Sustainability:

Affiliated Engineers, Inc., Chicago

Structural: Thornton Tomasetti, Chicago

Rendering and Animation: Kazia Li Design Collaborative, Tianjin and Chicago

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ZE: Are you developing a lot of new ideas like this?

BB: Well yes, always. But we aren't interested in just coming up with capricious forms and wild shapes. You see some of that in Shanghai and Dubai. We're interested in forms that relate to technology. What our group is working on now is research in structural topologies, using genetic algorithms.

We are testing forms to find the most efficient structural forms for tall buildings, optimal shapes having the least deflection for a given amount of material; in other words, form with the highest degree of stiffness and efficiency.

Baker shows Zurich Esposito some of the components that go into his designs (right) for structures like the Nanjing Greenland Financial Center (below).



Photo by Jill Paider Photography



ZE: With all this research and development, are the possibilities much greater for tall buildings than they were even a few years ago?

BB: Absolutely. We could easily go a mile high; it's not a problem. Well, it's not a problem for the structure. Human comfort and the inner ear, though, remain issues, especially with the elevators.

Residential buildings, because they require fewer elevators, lend themselves better to the concept than commercial ones. But no elevator at this point, by the way, goes the full height of any of the world's tallest buildings without changing over. We could use a new elevator.

ZE: You appear to be completely in your element, here in your office surrounded by experiments, models, formulas and interesting building parts. Have you ever wanted to be something other than an engineer?

BB: I'm from a very small town, Fulton, Mo. I can't say that I knew what all the options were as a kid. When I was young I took one of those aptitude tests in school. The test told me I should be an engineer. I had to ask my mom what that was. It turned out we had some in our family. It seems to suit me pretty well.

ZE: And how do you and the architects get along?

BB: We have to be a practically seamless team, working together like parts of a Swiss watch. For what we do, it all has to be done right the first time. You can't come back later and make it right if you didn't get it right the first time. So the coordination between the engineers and the architects has to be precise.

ZE: Do you feel a lot of pressure being responsible for the structural success of three of the four world's tallest buildings being completed this year?

BB: Am I? Is that right? I guess that's right. Well, someone else will probably do something taller soon enough, so I don't get too hung up on it. **CA**



We could easily go a mile high; it's not a problem.





Photo by Jill Paider Photography

A → Z

Images courtesy of the firm

The SOM engineer talks with Zurich Esposito about how he makes supertalls stay up

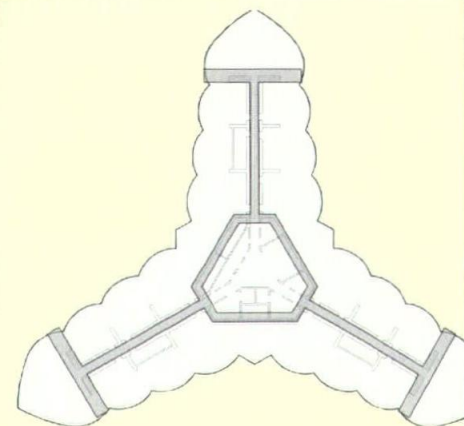
High Times With Bill Baker

This year is a big one for tall buildings—and for SOM’s head structural engineer, Bill Baker. Four of the world’s tallest buildings will be fully realized in 2009; three of them are Baker’s. On top of that, less than six months ago, Baker was recognized by the Council on Tall Buildings and Urban Habitat with the Fazlur Rahman Khan Medal, a lifetime achievement award for outstanding tall building work, appropriately and coincidentally named for one of Baker’s most notable SOM predecessors.

Zurich Esposito: For the Burj Dubai, you developed a structural system called the buttressed core. What is it and what are its advantages?

Bill Baker: The buttressed core allows us to build tall and narrow without building really wide at the base. It’s very

different than buildings like the Sears or the World Trade Center, point towers that require width at the ground. You can think of the buttressed core as three buildings around an axle. The axle is where the elevators are, and this axle core prevents the structure from twisting. With this system, the spaces created at the base are considered normal, in terms of scale and depth, making them easy to lease. That’s a client advantage.



Baker, seen at left with SOM’s Chicago cityscape model, innovated the buttressed core for such structures as the Burj Dubai (both images). The central hub and three structural wings give the building the firm but elegant stance of a tripod.

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