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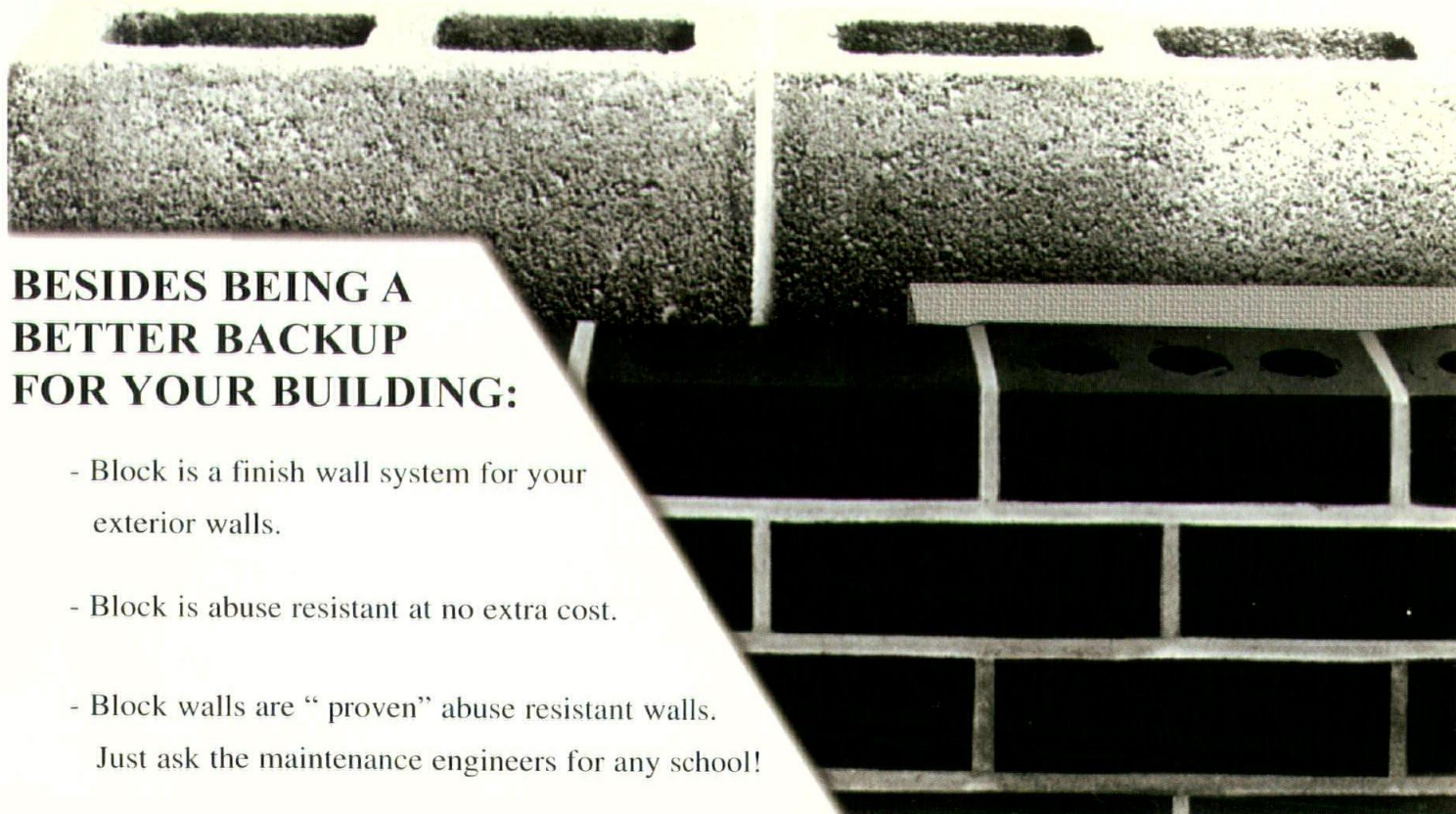
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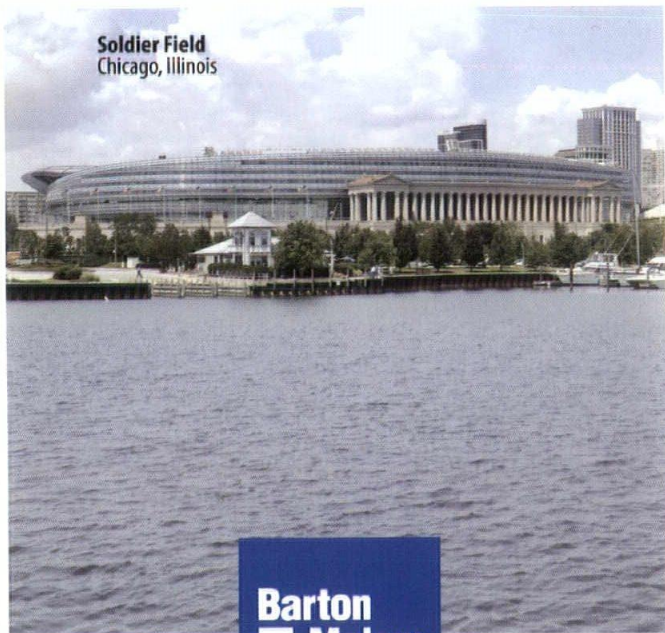
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CHICAGOARCHITECT Letters to the Editor

Stance on Landmarks Ordinance

AIA Chicago is mistaken for advocating retention of Chicago's Landmarks Ordinance. Most architects are sympathetic to preservation but do not support vague laws vulnerable to abuse, and arbitrary and capricious regulation. A rewrite is needed.

The dark side of preservation is that extremists seek to embalm everything and eliminate zoning law through historic district designations. A vague ordinance created an omnipotent commission and sloppy judgments about districts. The Landmarks Commission's unpaid appointees meet once a month, yet are charged with micro-managing more than 9,000 structures. The law's guidance is ill-suited for the task. Politicized decrees have produced ludicrous results.

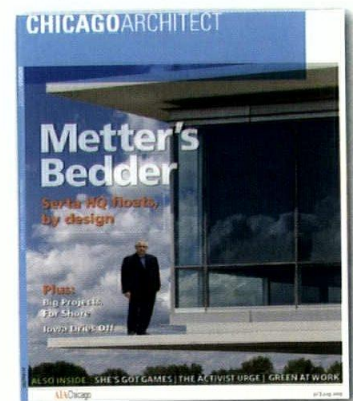
Unfortunately, the Commission won't state goals for districts or establish protection categories. Activists pushed the landmarks staff to create secret advisory groups which exclude the politically unfavored, include those unable to read blueprints, have no ethics standards, violate the Open Meetings Act, and violate the Secretary of Interior's Guideline for professional case by case decisions. In its revised rules and regulations, the Commission deliberately left sunshine off this program. Reviews violate all principles espoused by The National Trust's publication "Design Review in Historic Districts."

Districts should be designated "architecturally sensitive" rather than "historic." Specific goals should be stated with a specific review process. Feverish purists demanding monopolistic influence would be put in place, and end results would improve.

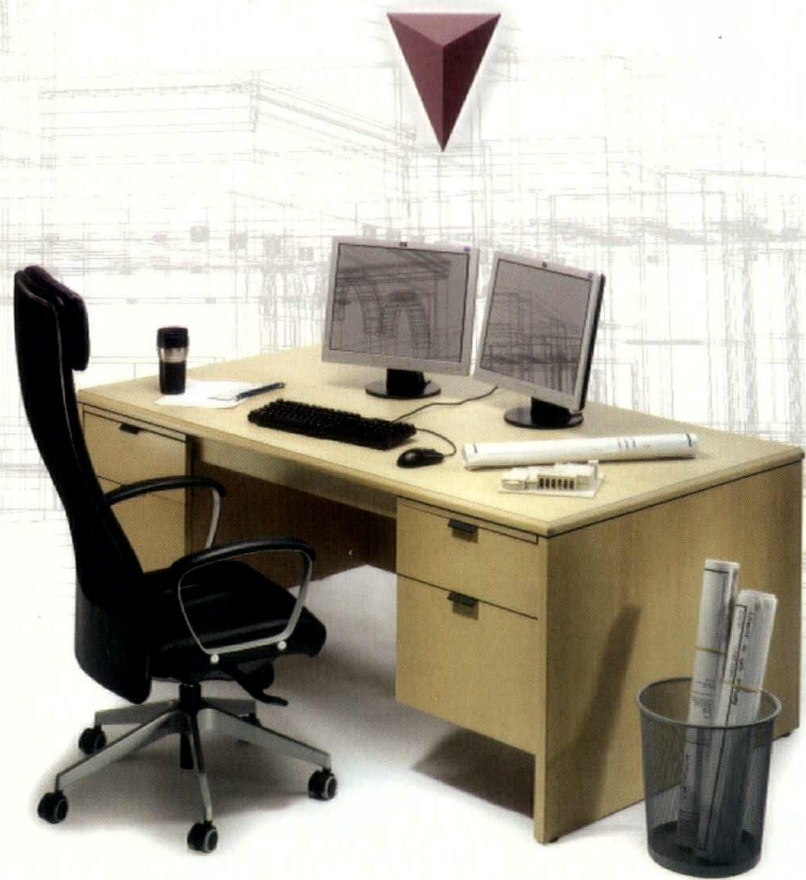
Interests of architects and preservationists are not in perfect alignment. Most architects think there should be minimum standards for landmark designations. They support creative adaptive re-use, infill construction, predictable regulation, freedom of expression, and professionalism.

William Barry, AIA

On the cover: Epstein's Andrew Metter stands between the upper and lower brows of the new Serta headquarters. Composite photo image by James Steinkamp, Steinkamp Photography.



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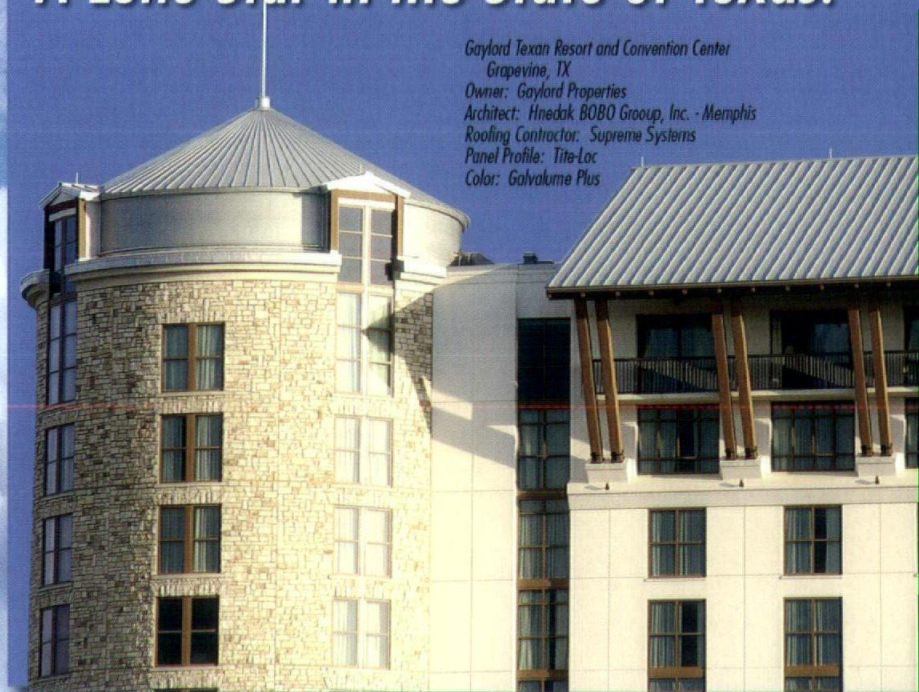
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President's letter

As you may be aware, our National AIA has been challenged by the current economic situation. Tasked with minimizing operational costs while implementing a focused membership renewal campaign, AIA is taking proactive steps to ensure a successful and prosperous future.

The AIA Chicago Board wants each of you to know that AIA Chicago is in a solid and stable financial position and well on track for a balanced fiscal budget for our component. We made conservative fiscal forecasts beginning in 2008 in anticipation of the changing business climate for this year. These steps have proven to be prudent and in our best interests. Many have experienced these challenging cycles before and for "those of us seasoned," each time our AIA has emerged as a more vibrant, dynamic, and successful organization. We will do so again.

The theme of this year's national convention, held in May in San Francisco, was "The Power of Diversity—Practice in a Complex World." That is on point with where we as leaders, and as an organization, are continuing to focus. The convention was inspirational, reflective and served as renewal and refreshment.

No matter what type of AIA membership you hold—whether you are, for instance, a fellow, a student or a professional affiliate—your continued support, interest, and commitment allow AIA Chicago to continue to serve as the voice of our profession, providing advocacy, information and community. Thank you for your membership.

The camaraderie and spirit of our organization, our members, and our professional community are invigorating, uplifting, and a source of personal pride in my role as president in service to you. We are providing great value in numerous ways. In this issue of *Chicago Architect*, you will read articles about how AIA Chicago members are leading design and planning efforts to the benefit of our communities: redevelopment efforts along the Chicago lakefront, rebuilding assistance in the aftermath of a devastating Iowa flood, and a new headquarters design for a Chicago-based company.

Lastly, please save the date and plan to attend AIA Chicago's Designight Oct. 30. Join us in celebrating all that we do in making Chicago one of the world's architecture capitals.

Grant C. Uhlir, AIA | President | AIA Chicago
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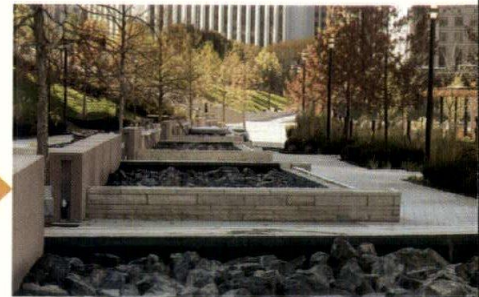
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SUNNY DELIGHT

Sankofa House is a daylit haven

When a nonprofit group that works to support families in troubled circumstances tapped her to design its first housing facility, Susan King, AIA, Harley Ellis Devereaux's doyenne of alternative housing, took the assignment lightly.

That is, she leaned heavily on an abundant (and free) natural design enhancer—sunlight. “You always have to find the best bang for the buck” when working with the modest budgets of nonprofits, King says, and that was a primary goal in her design of Sankofa House, a 58-unit structure for “kinship families” (i.e., children being raised by grandparents or other relatives) and for young adults coming out of foster care.

Several elements of the T-shaped building's design work together to fill



Susan King



Photo by Anthony May Photography

The light core at the building's joint contains community spaces where the different resident populations can come together.

the five-story facility with light. Among them: its long east-west orientation, large common-space windows that overlook vegetative roofs, and windows at the blunt east end for views of the city instead of “an extremely efficient floor plan that would have used that space for residential use,” King notes.

But she and the clients are particularly fond of the glassy grace note where the T's shaft and its top meet: mini curtain walls on either side that create a sunny transparency that infuses the whole facility with a hospitable atmosphere. At the ground level, they are the building's main entrances; above, they frame shared community spaces.

The project, a joint effort of Sankofa Safe Child Initiative and the Interfaith Housing Development Corp. of Chicago, opened in February at 4041 W. Roosevelt Road in the city's North Lawndale neighborhood. It brings to 734 the number of alternative



Sunny Delight

continued from page 11

housing units that King has designed in the dozen years since she joined Harley Ellis Devereaux's Chicago office, where she is now a principal and the sustainability guru. With this project, she was able to flex both her green and her housing muscles.

On green: The project was a trial run through the city's Green Permit Program, which among other things meant that the entire permitting process was paperless. The building also has green roof space, sunshades along the south side, and an EcoSpace Low-Rise Elevator by Kone that uses significantly less power and a shorter shaft drilled into the ground than conventional lifts, and no hydraulic fluids.

On housing: The structure combines two types of apartments. There are two- to four-bedroom units for kinship families and small one-bedroom units for young adults. The first is in the top bar of the T, the second in the shaft. Each one's generational style is expressed differently on the exterior: the young adults' compact apartments have Juliet balconies that speak to openness and sociability, while the kinship families' larger units have a window bay—a traditional façade component, but rendered contemporary by its anodized aluminum cladding. Thus, something that has been around a long time (the family) gets a new style (the kinship group).

Along with ample use of glass, balconies and bays, the structure has two-tone masonry. The cream and orange combo did not come cheap, King says, but was the decided preference of the clients, who emphasize providing a high level of quality whenever it fits the budget. The complete package is a handsome addition to a once-impressive neighborhood that has struggled through decades of disinvestment.

And that's precisely what King aimed for. "Good design," she says, "is for everyone." → **Dennis Rodkin**

GOOD WORKS

Activist spirit spreads among local designers, firms

Roberta Feldman has detected a change in architects' attitudes, and it's evidenced by the popularity of her pet course. "For the last 18 months, students have been flocking to my class," Feldman says of her graduate level seminar, *Activist Architecture*, a course that was born from her own 1960s-bred idealism. "For years, [the course] wasn't that popular," she observes with bemusement.

Feldman, a professor at the UIC School of Architecture, has seen activism ebb and flow since the 1960s as national administrations have changed hands and our economic health has waxed and waned. But this time, "I truly believe that this will be a sea change with lasting power and impact," she says.

The times and local evidence support her theory, as more area architects devote some or all of their own practices to socially responsible projects such as sustainable building and affordable housing, and others mount events and launch or re-invigorate groups devoted to community action.

Public Architecture, the San Francisco public service work firm, spearheaded the former with the 1% program that asks design firms to donate that amount of their time and resources to nonprofits. Chicago architect Mike Newman has more than fulfilled that pledge. Three years ago, he and Rashmi Ramaswamy founded SHED Studio; today "70 percent of our work is in the activist milieu, and we do office build-outs and residential additions to keep our practice going," he explains. "This isn't new, but it's a growing movement right now." He adds that two established firms that led the way are Landon Bone Baker Architects, with a focus on affordable housing, and Farr Associates, concentrating on sustainability.

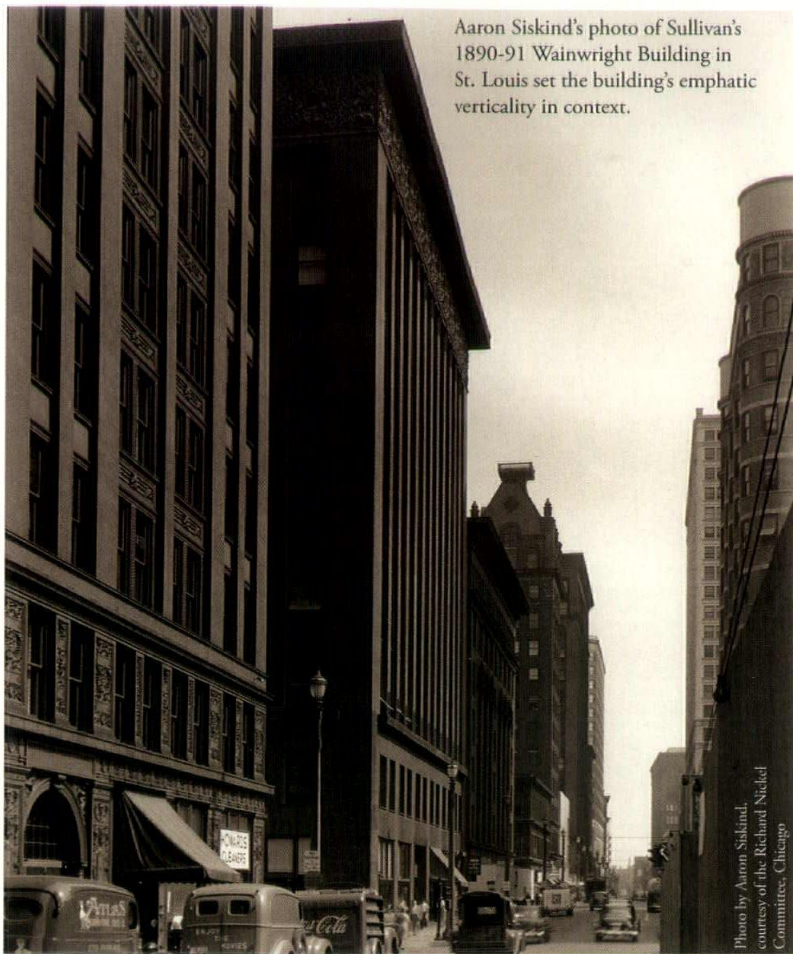
Newman, Ramaswamy, and three other area architects—Monica Chadha, Assoc. AIA, Hope Dinsmore and Ryan Wilson, also organized Converge:Exchange (www.convergeexchange.org), a March 2009 conference that piggy-backed on a program sponsored by *Metropolis* magazine and Steelcase to mark the publication of *Expanding Architecture: Design as Activism*, edited by Bryan Bell and Katie Wakeford. Inspired by the editors' visit, the five-some organized a free day-long conference at DePaul University, preceded by a kick-off evening symposium at the Chicago Architecture Foundation. The entire event played to packed rooms. "When I became involved in this 12 years ago, we would have never had that kind of turnout," Chadha says.

Community activism is also booming organizationally. In August 2008, four locals—John Joyce, Brian Landwehr, Phil Schmidt and Jaclyn Whitaker, Assoc. AIA—founded a Chicago chapter of the national organization Architecture for Humanity (www.afh-chicago.org), which currently boasts 180 participants. Meanwhile, Dan Hatch has reinvigorated the long-moribund Chicago chapter of Architects/Designers/Planners for Social Responsibility (www.adpsr-chicago.org). Both organizations have already accomplished a number of community projects, and are only two players in a quickly growing field of groups. "There are so many meet-up groups and events taking place at any given time," Hatch says.

How to get involved? Start at Foresight Design Initiative (www.foresightdesign.org), which has a calendar of ongoing events. → **Lisa Skolnik**

WITH A LITTLE HELP FROM FRIENDS

Vinci nears completion of 50-year book project



Aaron Siskind's photo of Sullivan's 1890-91 Wainwright Building in St. Louis set the building's emphatic verticality in context.

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

Any day now, John Vinci, FAIA, expects to deliver Chicago's longest-running architectural chain letter. It began with legendary architecture photographer Richard Nickel, passed to a series of others and ultimately to Vinci, who resolved to finish it as a tribute to Nickel, his photography teacher Aaron Siskind, and the architects whose works they documented, Dankmar Adler and Louis Sullivan.

"This is the last gasp," says Vinci. "It's been kicking around for 50 years and nobody ever finishes it, so I finally said, 'Hell, I'll do it.'"

The book started out to be Nickel and Siskind's painstakingly researched

photographic essay on the then-decrepit state of many works by Adler and Sullivan. It got put off year after year as Nickel unearthed more lost works by the architects. Nickel died in 1972, Siskind in 1991, but the work they left behind comprises one-third of the new book. Another third is a catalogue raisonné of historical photos of the buildings in their original, glorious state. The final part is an essay by Vinci about the architects.

"In my lifetime, Adler and Sullivan have gone from architects who did great buildings but over-ornamented to great ornamentalists," Vinci notes. "Now I think there may be a balanced view [of them.]"

Edited by Christine Newman, a 30-year veteran of *Chicago* magazine, and produced by William Stout Publishers—as of now, it's expected to appear late in 2009—the book, *The Complete Architecture of Adler & Sullivan*, will be credited to authors Nickel and Siskind. "It's their book," Vinci says. "I'm just the catalyst."

In a way, though, he was meant to catalyze this project. Vinci recalls reading a notice, when he was an IIT student in the 1950s, that the school would produce a photo book on Adler and Sullivan; a short time later he met Nickel, who "kept discovering more of these lost buildings and postponing the book." When Nickel died in April 1972, a cadre of friends that established the Richard Nickel Committee determined that his many boxes of photos

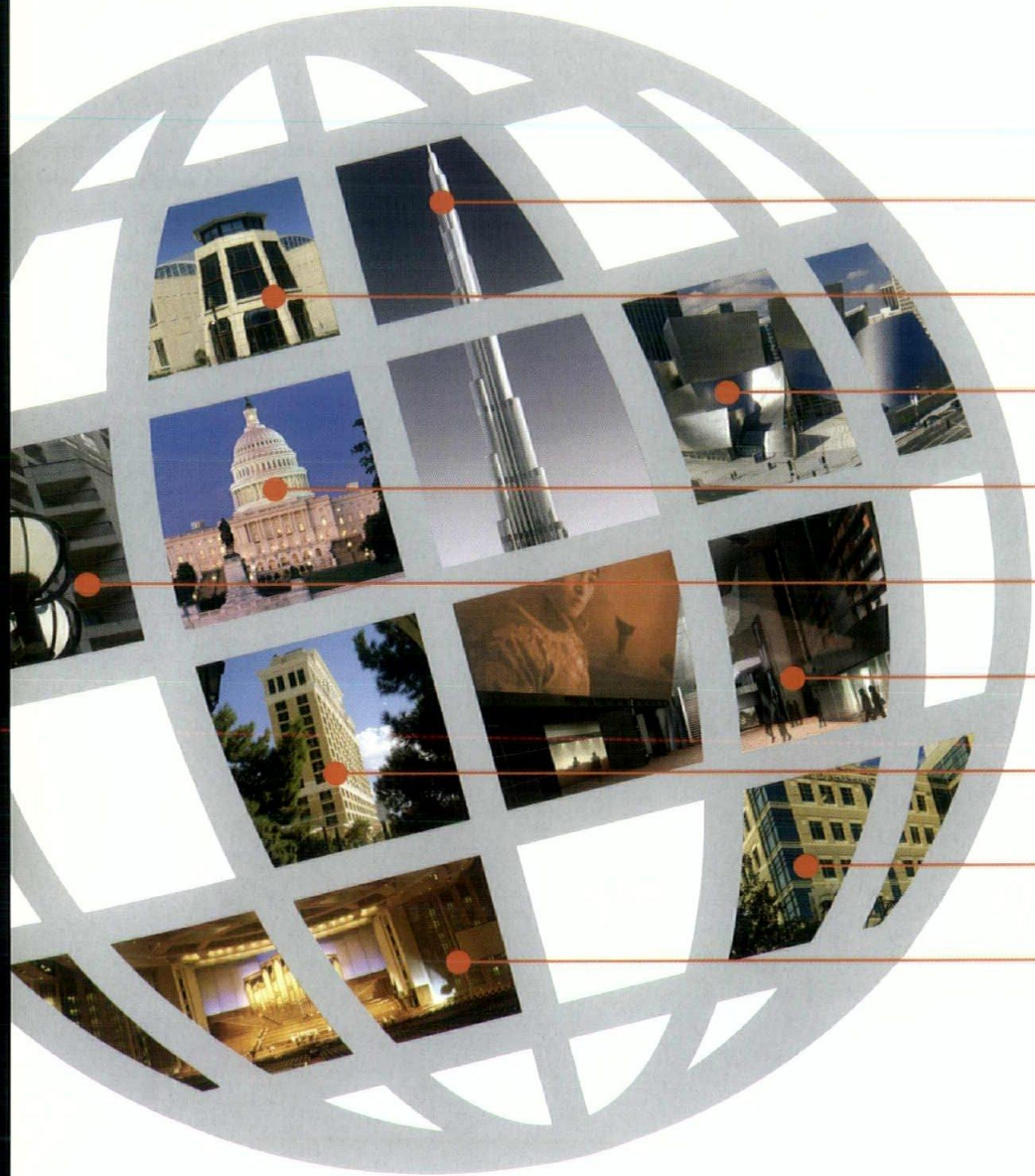
and letters would be moved to Vinci's basement. They have remained there ever since, under the watchful protection of the Nickel Committee's Ward Miller, who has also been a dedicated advocate of the book project.

Vinci lists at least five people who took on the task of finishing Nickel and Siskind's book but for one reason or another never could. Having passed through so many hands, the project might have dissipated in value, but it has grown instead. Over the years, not only have the reputations of Adler and Sullivan cycled back up, but the martyred preservationist Nickel "has become something of a folk hero too," Vinci notes.

In contrast to the glory-days photos that depict the buildings at their finest, Nickel and Siskind's photos "disturb some people [because they] don't want to see these buildings as they were then, decaying and with poor people out front and the cornices missing," Vinci notes. "But I want to let everyone see what society did to these great buildings by the 1950s. Because it's still happening." Even with Sullivan's reputation now golden, Vinci points out, "Four of his buildings were lost last year. The story isn't over." But the path to publishing Nickel and Siskind's book may well be. → **Dennis Rodkin**

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July

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7 **First Tuesdays Happy Hour.** 5:30-8 pm at Rock Bottom Brewery, 1 W. Grand Ave.

8 **Beyond Burnham: Marktown: Early 20th Century Industrial Housing as a 21st Century Resource.** A discussion on the revitalization plan and ideas for the preservation of Marktown, Howard Van Doren Shaw's 1917 garden city development in East Chicago, Ind. Sponsored by Regional & Urban Design and Historic Resources KCs. 12:15-1 pm at AIA Chicago.

9 **Let There Be Grand Light: Restoring the Palmer House Chandeliers.** Peter Janko of Lumenelle will speak about the challenges of restoring the hotel's light fixtures, as well as how to achieve significant savings on restoration projects. Sponsored by Historic Resources KC. Noon-1 pm at AIA Chicago.



15 **Bidding & Negotiations: Client Budgets and Construction Costs,** a panel discussion sponsored by Residential Design and Practice Management KCs. 5:30-7 pm at AIA Chicago.

15 **The Jewels in July fundraiser** supports the non-profit, arts-based community organization archi-treasures with an evening of hors d'oeuvres and a silent auction, 6 pm at Room & Board, 55 E. Ohio St.; www.architreasures.org.

16 **Light and Glass: Bringing Some Clarity,** a tutorial on the methods of illuminating architectural glass, including a presentation of successful projects that used such methods. Sponsored by Design KC. 5:30-7 pm at AIA Chicago.

17 **5th Annual IIDA/ASID/AIA Kickball Tournament.** The annual event brings architects and interior design professionals together, with proceeds benefiting Special Days Camp. Registration at 1:30 pm and kick-off at 2:15 pm at Lower Hutchinson Fields in Grant Park. Sign up at www.iida-ilchap.org/events/kickball.htm.

21 **Tour: Reuse, Reclaim, Rebuild at ReBuilding Exchange,** a new resource set up by the Delta Institute to divert building materials from the waste stream and make them accessible to the public for reuse. Sponsored by Environment KC. 6-7 pm at 3335 W. 47th St.

22 **Practice Makes Perfect: 2nd Open Forum.** A discussion designed to help you survive in the current business environment. Topics range from the Do's and Don'ts at interviews to networking online and expanding clientele. Sponsored by Practice Management KC. 12:15-1:45 pm at AIA Chicago.

August

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4 **First Tuesdays Happy Hour.** 5:30-8 pm at Rock Bottom Brewery, 1 W. Grand Ave.

5 **Tour: Old Orchard Woods.** Tod Desmarais, FAIA, will lead a tour of the large-scale residential design/build development by David Hovey, FAIA. Tod will offer insight on environmental design, site planning, multi-phased construction scheduling, and marketing and sales. Sponsored by Residential Design KC. 5:30-7:30 pm at the sales center at 9645 Woods Drive, Skokie. Tour is limited to 50 participants.

15 **Martin Roche born, 1855, in Cleveland.** Roche was the partner with John Holabird on Graceland Cemetery and several early Chicago skyscrapers.

18 **Greening of the Willis (formerly Sears) Tower.** Discussions on efforts to reduce the tower's energy use, as well as future goals to save more energy, waste and water. Sponsored by Environment KC. 6-7 pm at AIA Chicago.

19 **Working with the GSA: An Application Process Primer.** This program is designed to outline the criteria and processes used by the General Services Administration in selecting Architectural and Engineering service providers for projects. Sponsored by Practice Management KC. 5:30-7 pm at AIA Chicago.



22 **Architecture Along the Chicago River by Kayak.** Tour the architectural canyons of the Chicago River and explore the city from a different perspective. Cost is \$40 per person and no experience is required. 10:45-2 pm at Kayak Chicago, 1501 N. Magnolia Ave. www.aiachicago.org

This month in AIA Chicago history:

In August 1884, Robert McClean, the editor of *Inland Architect*, called for architects from the southern and western United States to meet later that year. In November, 230 architects formed the Western Association of Architects, which lasted five years before merging with what is now AIA Chicago.

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

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

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

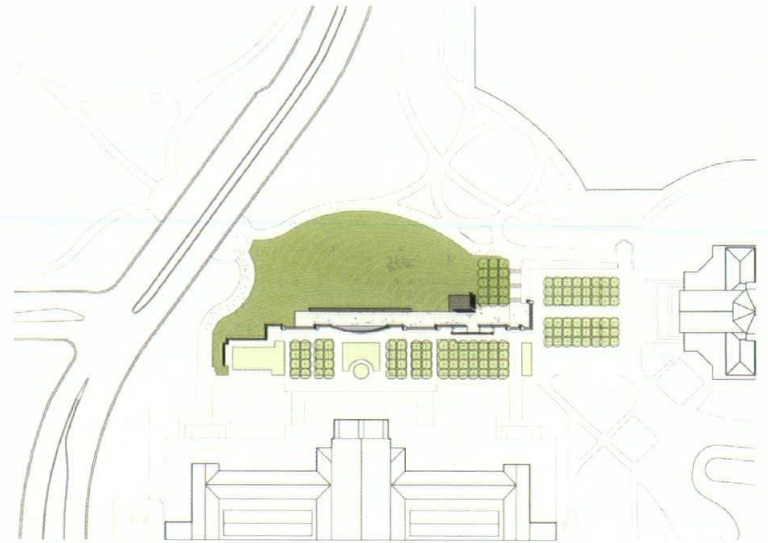
David Woodhouse Architects Wins Burnham Memorial Design Competition

In early June, jurors selected David Woodhouse Architects as the winner of the Burnham Memorial Design Competition sponsored by the Richard H. Driehaus Charitable Lead Trust. After hearing one-hour presentations from each of the three finalists—Sasaki + Associates of Boston, Chicago-based Hoerr Schaudt Landscape Architects, and David Woodhouse Architects, also of Chicago—the jurors reached a unanimous decision that David Woodhouse Architects' design was most appropriate in its concept and for the site.

"This is a real winner. We are very lucky to have it. It's going to do the city proud and Burnham proud," said Douglas Kelbaugh, FAIA, one of the seven jurors. Juror Kristen Schaffer, Ph.D., told David Woodhouse, FAIA, who presented his firm's design: "You made the argument that this is the perfect site—you did it through design."

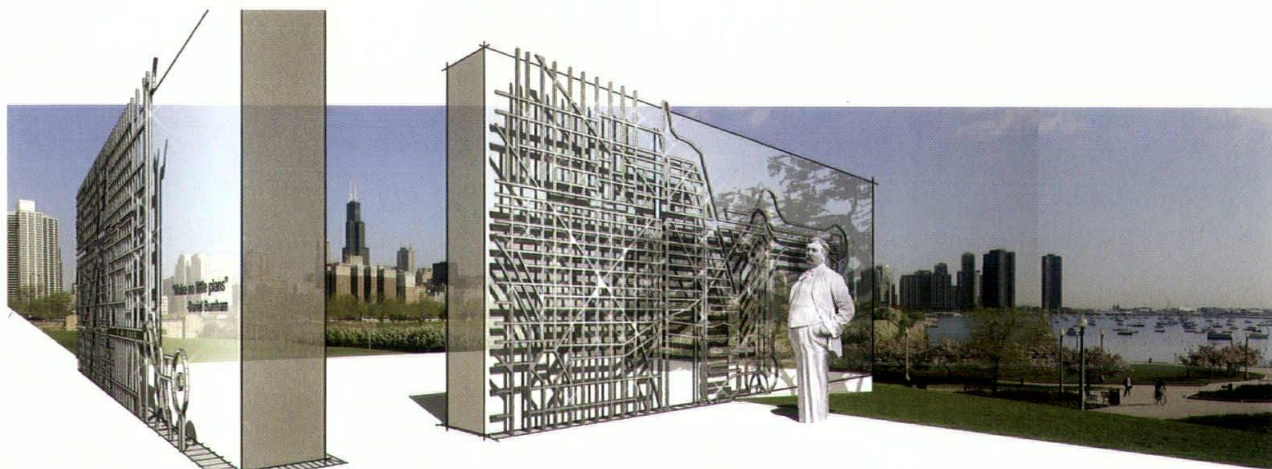
DWA's design calls for leaving most of the grassy area on the site in front of the Field Museum intact, expanding the terrace, and inserting a "corner" in the eastern edge of the terrace. When standing inside the corner, a visitor will see the city's skyline reflected on the walls. As of June, the specific reflective materials had not been selected.

Woodhouse said he intended for his design to give visitors information, "but we don't want to beat you over the head with it. They could also say, 'Not today. I just want to sit in the sun.'" The eight-person



firm is familiar with designing for public spaces, having the LEED-Silver certified DuSable Harbor and Buckingham Fountain pavilions in its portfolio, as well as structures at Rainbow Beach on Chicago's south lakefront and at Independence Grove, a forest preserve in Libertyville.

At press time, the Burnham Memorial Competition Committee was scheduled to announce the winner and reveal the winning design at a press conference in July. The committee now begins fundraising efforts. Construction of the memorial is scheduled to be completed in 2010. For more information and to view all the competition entries, visit www.aiachicago.org. → **Lara Brown**



Images courtesy of David Woodhouse Architects

The winning design places two explanatory memorial walls in corner formation next to a life-size statue of Burnham. In the site plan (at top), the memorial is the gray square in the lower right corner of the green lawn.

Save the date for Designight 2009 at Navy Pier on October 30

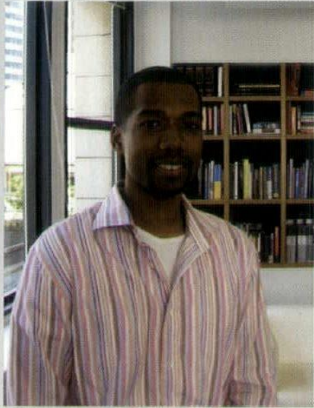
Tickets will be available through www.aiachicago.org in August. To become a Designight sponsor, contact Megan Bell, program manager, at bellm@aiachicago.org or (312) 376-2725.

Image from Designight 2007 at Navy Pier



NEWS FROM THE AIA CHICAGO FOUNDATION:

Roche Scholar Ernest Bellamy Will Study Medellín Architecture



Ernest Bellamy

Ernest Bellamy, a recent IIT graduate, won the 2009 Martin Roche Travel Scholarship awarded by the AIA Chicago Foundation. Bellamy received \$5,000 toward independent study abroad. He will spend one month this September in Medellín, Colombia, to study the role of architectural intervention in reducing the city's crime rate.

"I really feel like I'm living a dream being able to come to Chicago, study architecture, study abroad and now becoming a Martin

Roche scholar to travel to Colombia," Bellamy says.

The trip to Columbia will be Bellamy's second trip abroad. Bellamy, a native of Miami, first heard about Medellín while

studying in Florence, Italy, last year as part of Syracuse University's study abroad program. At a symposium in Florence, Sergio Fajardo, the former mayor of Medellín, spoke to architecture students and encouraged them to visit Medellín to see the city first-hand.

Bellamy graduates from IIT in July with a bachelor of architecture degree and a minor in urban studies. He credits his interest in urban planning, in part, to his learning experience in Florence and to William Grimshaw, a professor in IIT's Social Science department. Although Bellamy says he is "partial to Miami," that is just one city where he has contemplated making a difference. Cities in the Caribbean and Central and South America interest him, too.

"If I could help a city function better, I'd be happy," Bellamy says when asked about his future goals. He is also brushing up on his Spanish and looks forward to "asking questions to the people [of Medellín] and sharing a dialogue."

The Martin Roche Travel Scholarship is administered by the AIA Chicago Foundation and is awarded annually to a student enrolled in an architectural program at either Illinois Institute of Technology or University of Illinois – Chicago. Students may apply for the 2010 scholarship in January 2010.

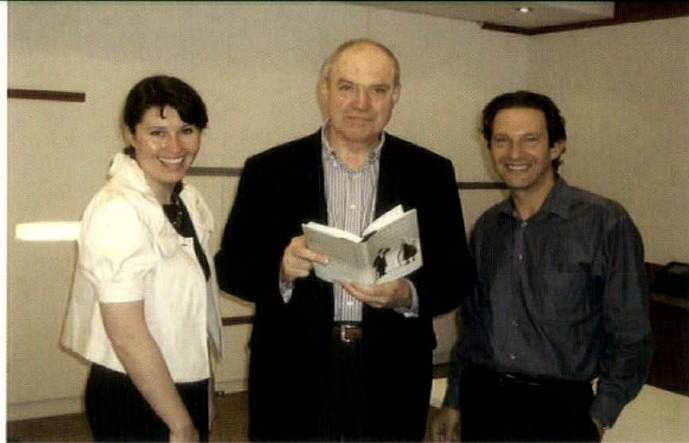
Architect, Writer Witold Rybczynski Discusses Imagination, Improvisation at AIA Chicago

In early May, the esteemed architecture writer Witold Rybczynski stopped by the AIA Chicago offices for an intimate conversation with AIA members while on tour to promote his latest book, *My Two Polish Grandfathers: and other essays on the imaginative life* (\$25, Simon & Shuster).

In the book, Rybczynski—a professor at the University of Pennsylvania and the author of several books, and numerous articles on Slate.com and in other publications—explores the notion that his abiding love of architecture must have come from somewhere. Because the onset of World War II forced his parents to leave their fathers' cultured, worldly life in Warsaw and start over in Canada, Rybczynski starts by reaching back across that chasm.

Here are some of Rybczynski's comments:

- "Architecture of a certain sort is improvisation. It's not a perfect scheme like a writer or painter can [create]. The architect gets a client and a site that have their own requirements. Every architectural project is an improvisation, a puzzle."
- "The city is about improvisation. It's not about big plans, Burnham notwithstanding. People improvise what they want in their city. [When planners made State Street into a pedestrian mall], people showed the architects, 'We don't want that.' A slum is like a huge improvised site. It has grown up spontaneously, people have built what they needed."



Witold Rybczynski (center) with Justine Jablonska, who coordinated his visit to AIA Chicago, and Zurich Esposito

- On Chicago architecture: "In the South and West they can play around with architecture. There won't be the catastrophic failure you'll have in the cold. Being cold makes you more serious about things. You can't fudge details. They have to work or the weather will ruin the building. You know that, and that's why your buildings are so good."
- On the formative power of his high school years spent on a campus of Jacobean architecture, while living in conventional suburban surroundings: "If you become a cook, first of all you have to have eaten sophisticated food. The same is true in architecture; if you haven't experienced it, why would you want to do it?"
- On choosing architecture: "It was a compromise—a serious profession, but more creative than engineering. My father was an engineer, and I did not want to be one. And maybe [architecture] was a little glamorous." → **Dennis Rodkin**



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U.S. Citizenship and Immigration Services building in Irving, Texas

At the new 56,000-square-foot U.S. Citizenship and Immigration Services building in Irving, Texas, the design of Chicago's 4240 Architecture, a double-height, glass-walled Ceremony Room provides an appropriately momentous feeling for new U.S. citizens and their families.

"It's incredibly rewarding to witness the space we designed kindle the spirit and emotion of not only those achieving citizenship, but of their loved ones and the federal employees who aided their progress," said Robert Benson, 4240's design director. "The light of that room was parallel to the emotions that washed over all of us."

Along with the Ceremony Room, the facility contains candidate interview rooms and offices for 140 employees.

The building, a Department of Homeland Security facility that had its grand opening in late February, was designed to achieve LEED Silver certification. It has architectural overhangs and sun shades to provide protection from the Texas sun, and a pergola with sunshading louvers that protect the Ceremony Room and public lobby.

GREC Architects has appointed Luis R. Gutierrez senior project manager;

he will work out of the firm's Abu Dhabi, UAE, office. Gutierrez will manage work on the Abu Dhabi Golf Resort, where GREC is the design architect and lead consultant.

Lesley Roth joins the staff as an associate at Topografis Urban Design + Land Planning. Roth worked previously as an urban planner and project designer for Urban Works and Legat Architects and has a broad range of experience with architecture, urban design and planning projects, including the design and construction of multi-family residential housing and public education facilities.



Lesley Roth



Glade House

For Glade House, an ethereal residence he built on Lake Forest land that has been in his family for a century, Rick Phillips, FAIA, received a Housing Award from AIA national in May. Phillips, the principal of Frederick Phillips & Associates, originally designed Glade House, which floats a quintessential farmhouse on a high pedestal, for his mother, so she could take in panoramic views of the natural surroundings. The house was one of 10 recognized by AIA at its national convention in San Francisco for, in the words of the jury's chairman, "challenging conventional notions of what shelter is."

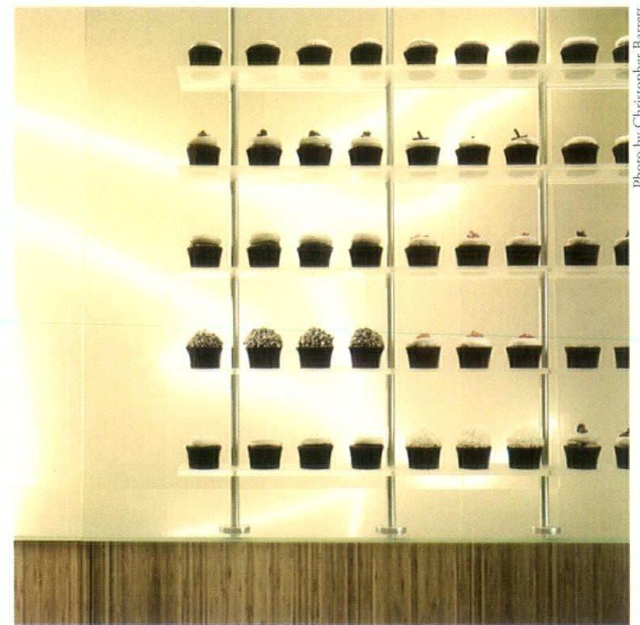


Photo by Christopher Barrett

A display wall at more cupcakes

David Woodhouse Architects is responsible for the tasty design of a cupcake boutique called more. Collaborating with store owner Patty Rothman and innovative restaurateurs Gale Gand and Henry Adaniya, the designers attempted to abstract the cupcakes' ingredients. The design includes neon-lit butter cream-colored swirls of backlighting behind translucent acrylic veils to suggest the twirled peaks of frosting. Cupcakes are displayed as *objets d'art* in a scaffolding of burnished aluminum and milky acrylic.

Loebl Schlossman & Hackl was tapped by **Rush University Medical Center** to provide planning and architectural design services for the expansion of its comprehensive outpatient cancer treatment center. The 39,200-square-foot project will pull together the scattered spaces that assorted care providers now occupy, giving cancer-care patients a single integrated place to go.

Half a dozen members of **Harley Ellis Devereaux's Chicago healthcare group** are among the first to have earned professional accreditation in evidence-based healthcare design.

The accreditation, given by the Center for Health Design, confirms a designer's knowledge of and ability to incorporate the healthcare industry's best practices and credible data into their designs.

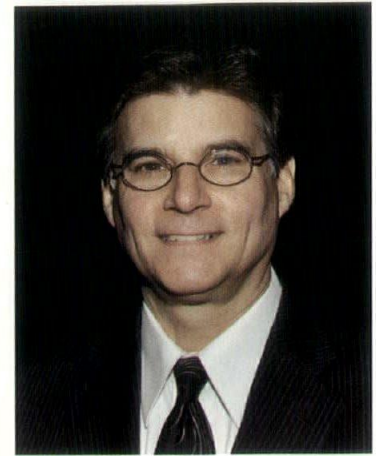
The six Harley Ellis Devereaux staffers who earned accreditation with the first-ever Evidence-Based Design Accreditation and Certification exam, in April, are:

- George Dickie, AIA
- Chisako Fukase
- Leonora Georgeoglou
- Dennis Mika, AIA
- Robert Rodie
- Jerald Scherrer, AIA

In May, **OWP/P** announced its merger with **Cannon Design**, an 800-person firm based in upstate New York. The *Chicago Tribune* reported that the merged firm would be approximately the 11th largest in the country. In a statement announcing the merger, which is to be celebrated in July, OWP/P's president, John Syvertsen, FAIA, and Cannon's co-chairman and CEO, Gary Miller, said that the two firms share "a superb alignment of vision, values and culture," and that everyone—clients, staff and shareholders—will benefit from the new, larger organization.

The Art History Department of Penn State College of Arts and Architecture bestowed its 2009 Alumni Award on **Eleanor Gorski, AIA**, assistant commissioner in the Historic Preservation division of the City of Chicago's Department of Zoning and Land Use Planning.

The Winnetka Chamber of Commerce named **Kenneth L. Behles, AIA**, its **Man of the Year**, recognizing his volunteer work in the town that spans more than 20 years. Behles, a principal of Behles + Behles in Evanston, contributed extensive time as pro bono architect to the Winnetka Historical Society when it rehabilitated two historic buildings, an 1850s Gothic Revival house that is now the historical society's museum and headquarters, and an 1830s log house that was relocated and restored and is now open for public tours. Behles also served two terms on the Winnetka Village Council, working on community development and streetscape committees.



Kenneth Behles

Sarah Susanka and Marc Vassallo



A space-saving kitchen-and-mudroom project by **Harold Forest Dietrich Architects** in Deerfield is featured in the book *Not So Big Remodeling: Tailoring Your Home for the Way You Really Live*, by Sarah Susanka and Marc Vassallo.

Travis K. Rich has joined **Eckenhoff Saunders** as project manager. He came over from **Lucien Lagrange Architects**.



Go Global Office Suites, Northbrook

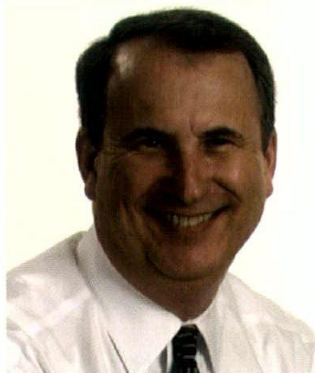


North Shore Community Bank, Wilmette

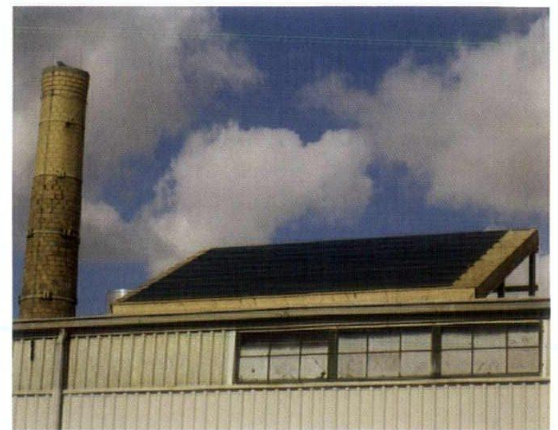
Myefski Cook Architects received two awards from the National Association of Home Builders' Commercial Builders Council.

The firm's project for **Go Global Office Suites** in Northbrook won a merit award, and its **Wilmette structure for North Shore Community Bank** won the chairman's award. The judging criteria includes design, market appeal, energy efficiency, solutions to project challenges, and success in meeting project goals.

The new managing director at **Gensler's Chicago office**, **Gerald Gehm, AIA**, came to town from the firm's Houston office, where he had been since 2002. Gehm has been a Gensler principal since 2004. In Chicago, he will oversee a 200-person staff.



Gerald Gehm

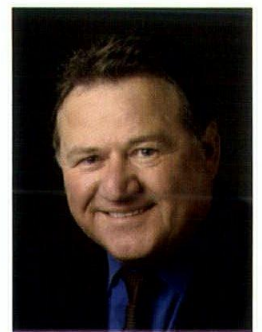


Solar panels atop the Academy for Global Citizenship

When the Academy for Global Citizenship opened the doors of its new facility in the city's West Elsdon neighborhood last fall, for **Robert Vagnieres, AIA**, it was the culmination of four years of pro bono work.

The school, a Chicago Public Schools contract school (operated privately but funded publicly and subject to state and federal school laws), aims to foster its students' understanding of their role in the larger world. The facility's solar panels generate not only power but data that math and science students can study.

Carlo Salvador, AIA, principal at Perkins Eastman, has been appointed to a one-year term on the board of directors at **Central Baptist Village in Norridge**.



Carlo Salvador

The not-for-profit serves older adults, a population Salvador has worked with extensively in his professional career. He has specialized in using design of the built environment to positively impact the quality of life of end-users, particularly seniors. He led the Perkins Eastman team that renovated and expanded Central Baptist's skilled nursing facility.



A lobby fountain (left) and a residential lobby (above) exemplify SOM's designs for Burj Dubai's interiors.

Interiors of Burj Dubai are following close behind work on the iconic structure itself.

Designing the interiors, conceptualized by an **SOM design team led by Nada Andric, associate director of the firm**, entailed exploring ways to complement the architecture with references to the building's location and culture. Andric said there was a need to reflect and abstract upon local culture, while at the same time "enhancing the value of a global landmark."

"For the interiors, the highly edited color and material palette is inspired by the region's fine sand and the tradition of pearl harvesting, which are offset by the indigenous dark hues of wood," Andric said. Apart from glass, stainless steel and polished dark stones, the interiors of Burj Dubai also feature silver Travertine flooring, Venetian stucco walls, handmade rugs, stone flooring and dark, intricate Brazilian santos rosewood to reflect shelter, comfort, and above all, restrained luxury. Surfaces on the upper floors will have finishes of silver metallic lacquers to provide a sense of brightness and enlightenment. Commissioned local and international fine art pieces were selected to complete the atmosphere of ultimate refinement.

Mark A. Pearson, AIA, and Brian Meade, AIA, received an honorable mention for their entry in the international **Design for the Children** competition.

The pair was one of five design teams out of 300 to receive awards in the competition, which is run by Architecture for Humanity and challenges architects and designers to come up with plans for an adaptable, sustainable, culturally responsive clinic to be built in East Africa. Pearson is an assistant professor of architecture at the College of DuPage, and Meade is an associate and senior project designer in PSA-Dewberry's Chicago office.



Erin Langland



Bradley Schnee



Ati Rahimpour

Solomon Cordwell Buenz announced a trio of promotions. Erin Langland is now associate principal, while Bradley Schnee, AIA, and Ati Rahimpour, AIA, are now associates.

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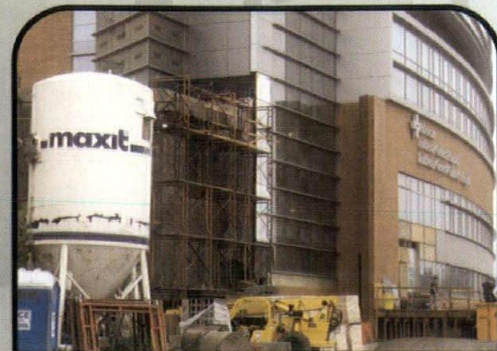
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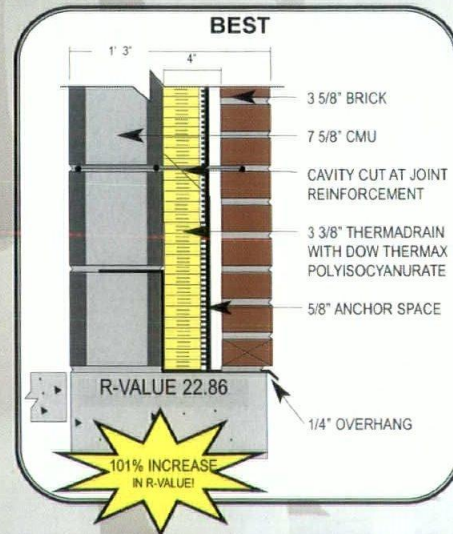
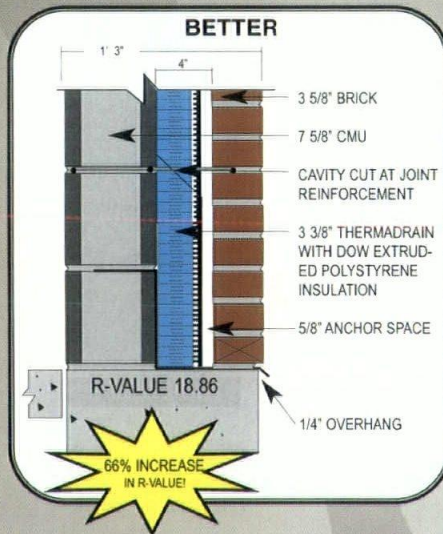
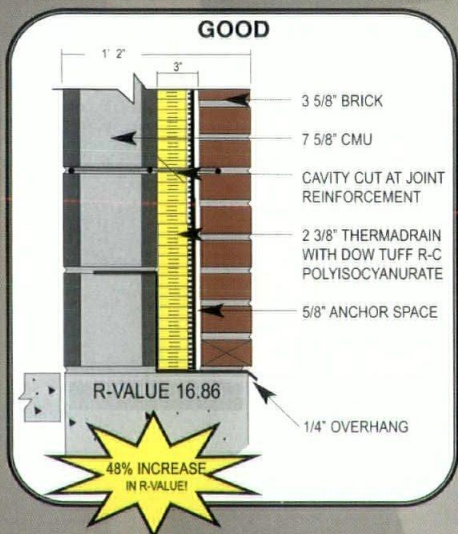
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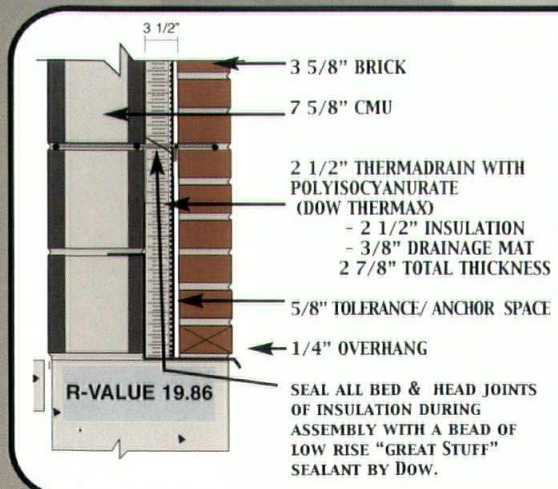


Lutheran General Hospital
 Park Ridge, IL
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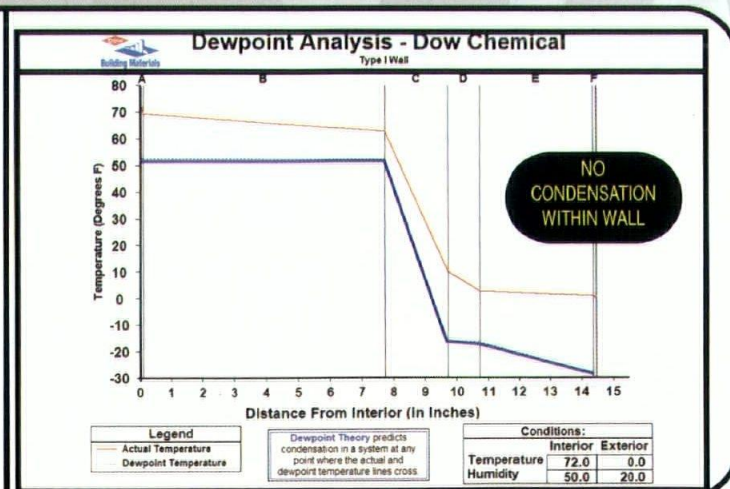
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- 2 1/2" THERMAX - 19.66
- 3" THERMAX - 22.86
- 3 1/2" THERMAX - 25.96
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LITTLE BIG LOUNGE

In its new home, Tiny bubbles

The important thing to know is that the Tiny Lounge is still tiny.

It's no longer wedged under the Addison Street stop on the Brown Line. CTA expansion required the owner to relocate several blocks north and west in the same North Center neighborhood. But Tiny isn't as tiny as it once was. The irregular footprint of the old Tiny Lounge is long gone, and the new Tiny, which opened earlier this year at 4352 N. Leavitt St., has a bit more elbowroom that includes space for a full kitchen.

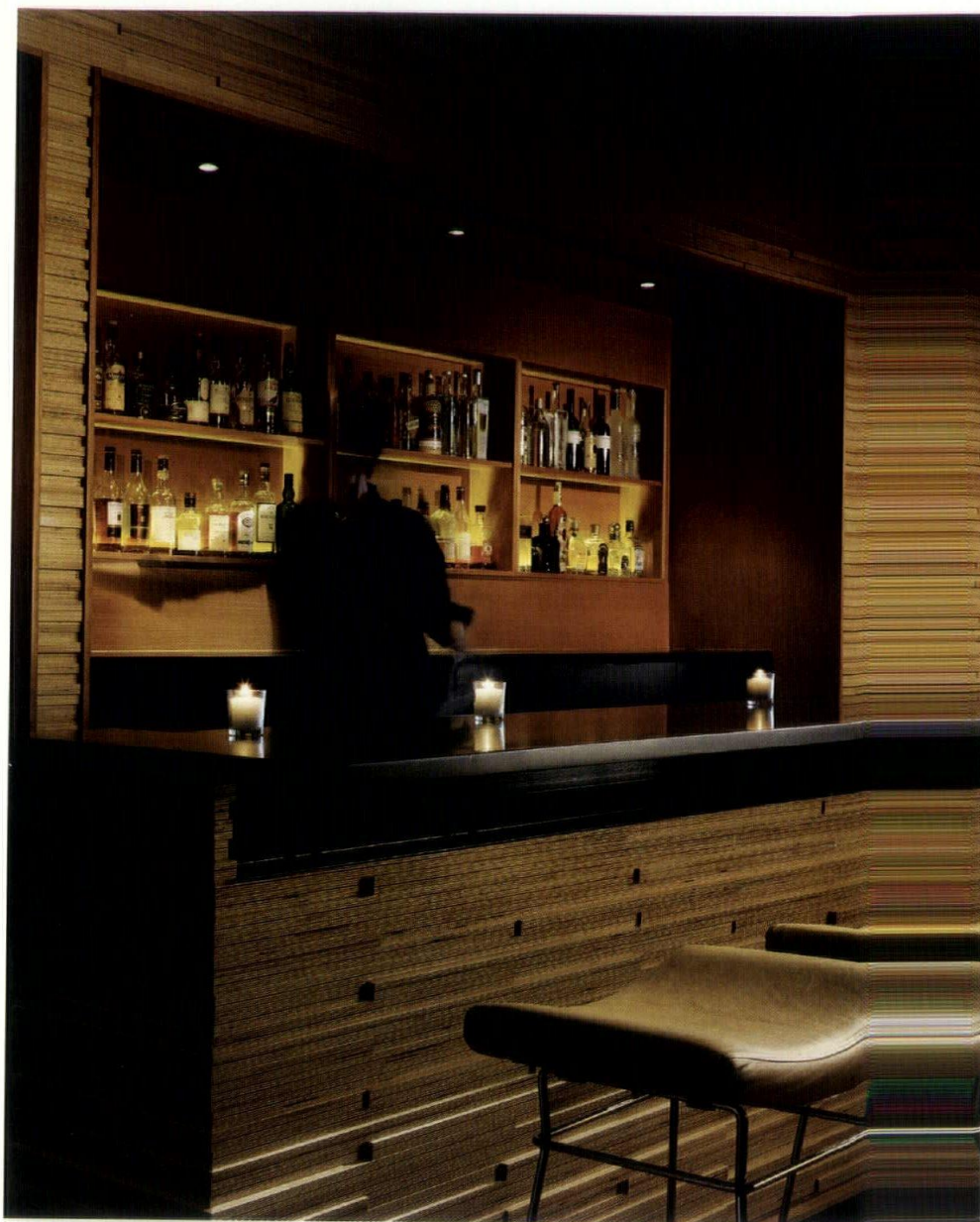
So what makes Tiny "tiny"?

According to Brad Lynch, principal and co-founder of Brinninstool + Lynch, a long-standing customer and the architect for the new Tiny Lounge, maintaining the "soul" of the space was key in keeping Tiny tiny.

Tiny's soul owes a large part to the fact that it's a veritable oasis from the archetypical sports or music-themed neighborhood bar venue. It's quiet, low-key and unpretentious, and possibly serves the best martini in town.

Lynch knows a successful bar business is a balance between service and ambience. "The owner, Colleen Flaherty, knows how to mix a quality cocktail, and she knows about great food and service," he says. "Our job is to create a space that fulfills her business goals; it requires we consider space not in dimension but in atmosphere, sound, light, texture and mood."

Lynch's design of the new space maintains a good spatial balance between bar and tabletop seating so that no matter whether the lounge is crowded or empty, the space feels lively and tiny. The lighting is low, but the large front window brings day and night light, and the active street life, indoors. A stacked plywood Baltic Birch bar and back bar is the visual focal point



The design of the interior, including this warm, enclosed module of a bar space, aims to evoke the snug intimacy that made the old Tiny Lounge a big hit.

of the space. The stacked diffusion of this material is there not only for the visual appeal, but also for its sound-absorbing acoustic benefit. The old Tiny banquette seating and booths were reupholstered and relocated to the new space as a reminder of an era now gone.

Together, this composition serves the critical goal: The preservation of Tiny's giant soul. → **Cindy Coleman**



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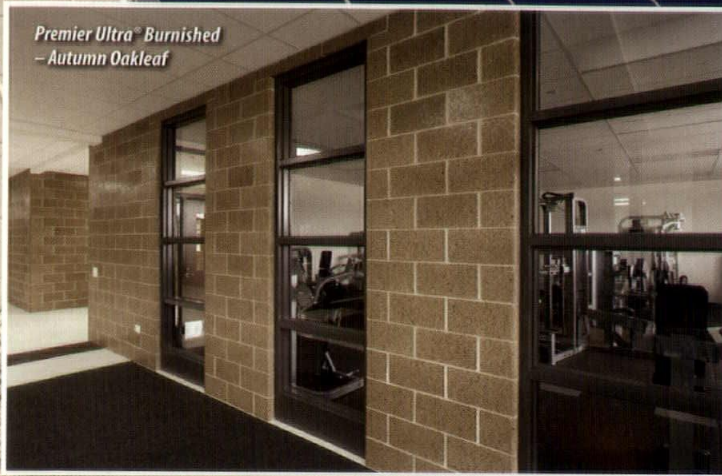
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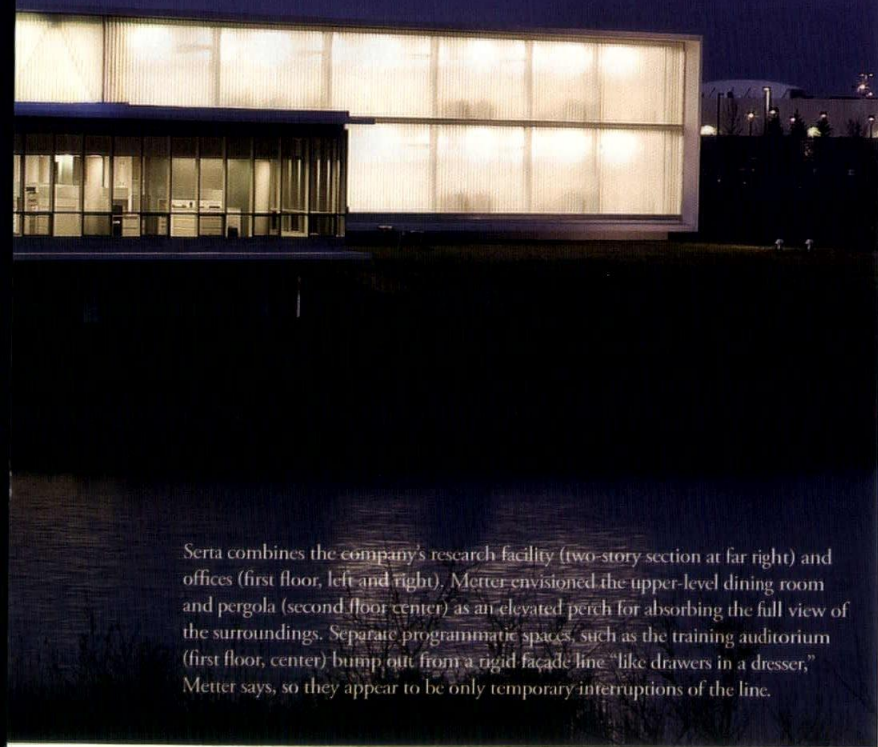
Andrew Metter's Serta building is a light, serene companion to its setting

By Dennis Rodkin

For a mattress maker, the top priority is making customers comfortable. So it's fitting that Serta, the mattress company based in Hoffman Estates, would have a new headquarters building that is all about comfort—both the comfort of the people who work there and the comfortable way the building rests on its site.

Configured to provide openness, maximum natural light and views of a splendid setting to all workers in both the office wing and the testing lab wing, the building was envisioned as “a place that can enhance the quality of life and the quality of work that is being done,” says its architect, Andrew Metter, FAIA, senior vice president and design studio director at Epstein, “an environment that can refresh somebody mentally and physically.”

It accomplishes that in part by making only a light and sympathetic footprint on its site, with a slight S shape that follows the natural contour of the land, and with a south end that is cantilevered over ground that is falling away, so that runoff can find its way to a nearby retention pond without the help of a lot



Serta combines the company's research facility (two-story section at far right) and offices (first floor, left and right). Metter envisioned the upper-level dining room and pergola (second floor center) as an elevated perch for absorbing the full view of the surroundings. Separate programmatic spaces, such as the training auditorium (first floor, center) bump out from a rigid facade line "like drawers in a dresser," Metter says, so they appear to be only temporary interruptions of the line.

of pipe. The building covers only one-tenth of the ground that would have been allowed on the site. Mostly low and everywhere restrained and deferential to the prairie landscape that borders the site, Serta's 90,000-square-foot structure aims to be "a sculptural object apart from nature, but with a very strong relationship to the natural world outside," Metter says.

Set on 20 acres in the 780-acre Prairie Stone business park, Serta benefits tremendously from its location next to a long swath of protected prairie and wetlands (still within the corporate campus). That meant that, while very close by are malls, conventional office and hotel buildings and the Northwest Tollway, Metter, with project architect Daesun Park and project manager Doug Fullick, could devise a structure that wove nature and corporate life together in ways that would elevate both.

The weave—which Metter points out is a visual expression of one of Serta's primary processes, weaving—is most evident at the building's entrance and at its south end. At the entrance, long, slow-rising ramps to the entrance, a transparent punch all the way through the 50-foot width of the building, appear to weave their single thread through the larger material. And at the south end, where the land drops down but the building maintains its same horizontal run, "the land weaves its way below the structure," Metter notes.

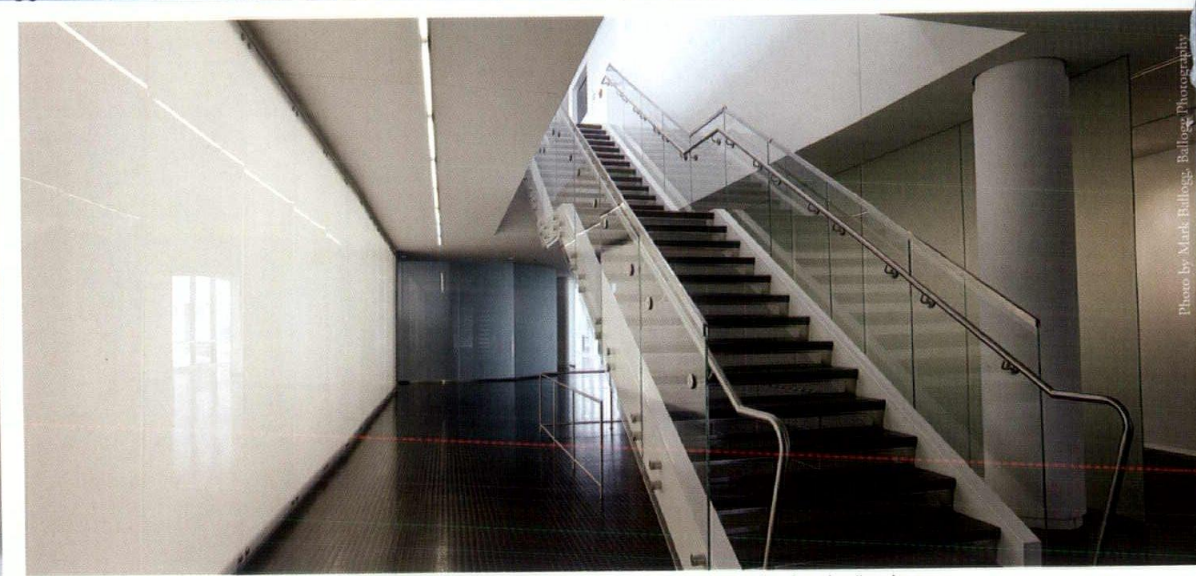
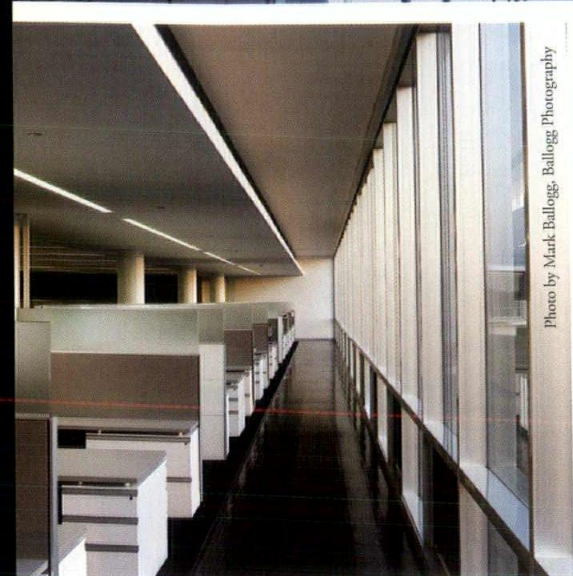
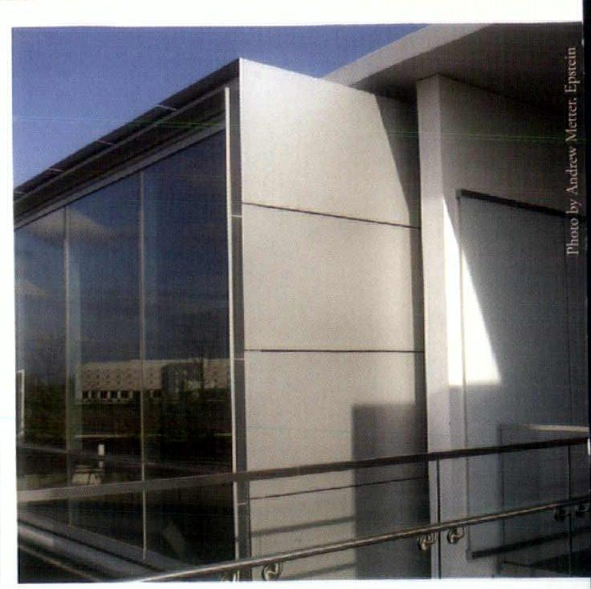
Also woven together during the process were the thoughts and goals of architect Metter and his two key client contacts, Barbara Bradford, Serta's senior vice president/marketing and merchandising, and Al Klancnik, group vice president. Metter says the pair championed a finely tuned design strategy throughout the process. (It's no wonder Serta was honored as Patron of the Year by the Chicago Architecture Foundation this spring.)

Part of the strategy for the building entailed putting the "public" face of the slim building on the east, facing the built-up section of Prairie Stone, and the "private" face on the west, where it opens to the natural land.

The public side, where clients, delivery trucks and others arrive, is rigorously restrained, the crisp glassy face of the long one-story wing spreading wide and bracketed by upper and lower white concrete brows.

Light and serene, this side of the building resembles nothing so much as a gigantic mattress—the two-story section that contains Serta's research and development section suggesting the pillows at the head of the bed. Behind that glass edge is, for most of its length, a corridor and other common-use areas.

Research and development, certainly not a public function, nevertheless has a presence on the public side of the building. This node of the building, 30 feet high to the office section's 15, uses materials in ingenious ways to maintain the idea of openness while actually practicing the opposite. Within a large precast C that encloses top, side and bottom is a large expanse, shielded by mostly frosted channel glass that lets light, but not sight, in. That's replaced for most of the second-story level, where prying eyes can't reach, with fully transparent glass. A few other panels in this section are metal grates that, at the connection with the office bar, conceal mechanicals at the same time that they "create a dark reveal so the two bars aren't crashing into one another," Metter explains.



Detailing was crucial in maintaining the simplicity of line. (Clockwise from upper left) The entrance is a see-through box transparent on both sides “so that the building and the landscape weave through each other,” Metter says. A projecting box near the entrance looks as if it could be slid back into place. Lighting, handrails and other details all contribute to the muted elegance of the interior. A window-side corridor ensures that employees’ cubicles—and not only executives’ offices—receive natural light and exterior views.

On the side wall of the concrete C is a series of glass ribs. The truly sneaky might go to one of these for a peek into Serta’s research area, but they’d be frustrated: the ribs are made of prism glass that distort the view—at the same time that they let morning sun cast a dazzling pattern on the floors inside.

Serta’s private side, the one that takes in the glorious views of the landscape, is where the second-story lunchroom crowned with a huge floating canopy, and first-floor offices, conference rooms and a training auditorium, are positioned. Interior glass walls in offices and conference rooms let people in further inboard spaces share in the views. A cardinal virtue of the slim profile of the building—it’s just 50 feet wide along the length of the office wing—is that “nobody is more than six meters from a window or a source of natural light,” Metter notes.

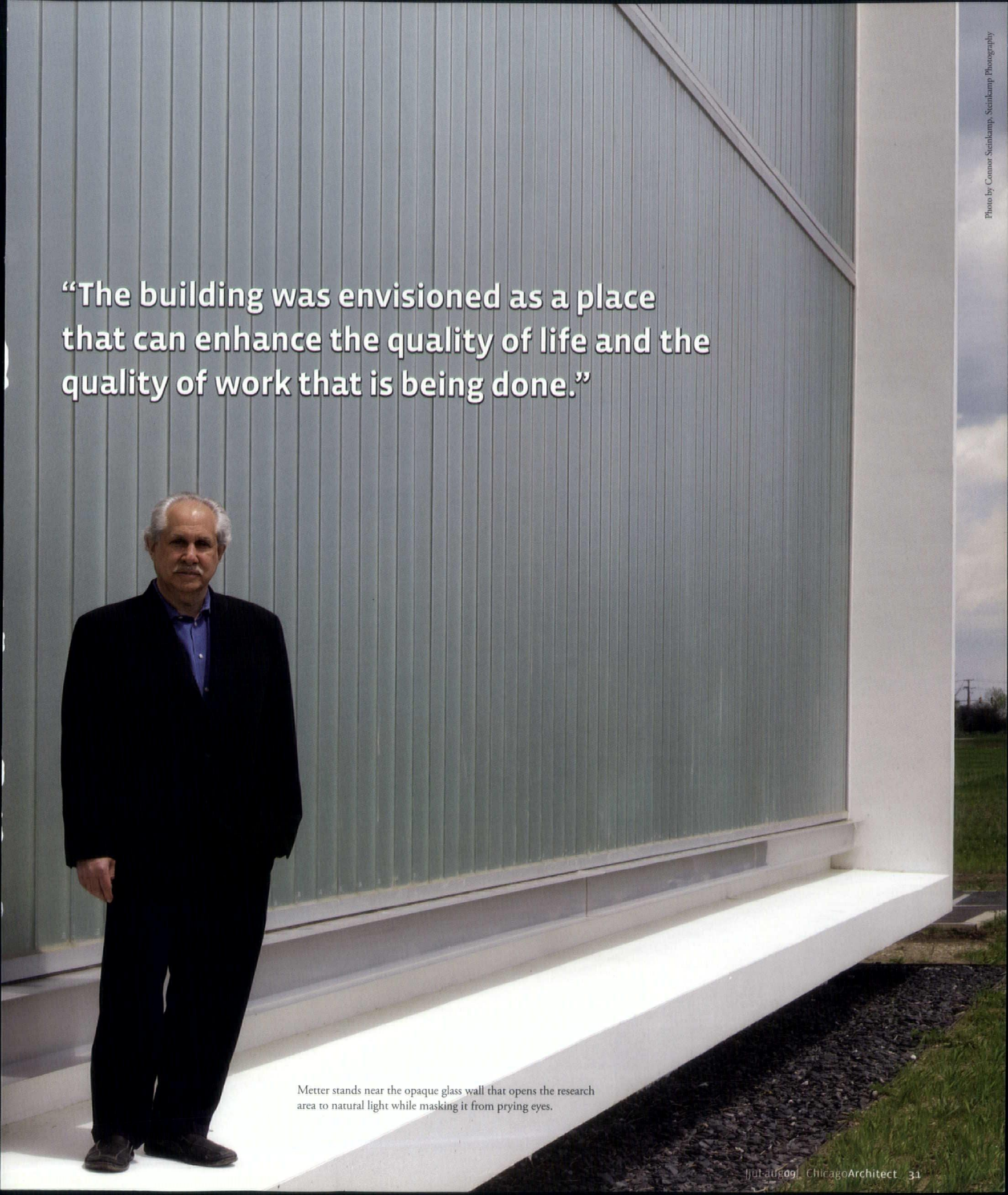
Users have access to many operable windows and sunshades, glass partitions on the upper reaches of cubicles let daylight penetrate deep into the space, and a second-story lunchroom with an adjacent terrace, both looking out over the landscape, are a serene place to relax and restore in the middle of the workday.

Not all of the private functions “could be contained within

the glass envelope we have on the other side,” Metter says, “so we let them bump out where they need to.” Clad in a metal-panel rainscreen skin, the bays that contain the training auditorium project to different lengths beyond the paired top and bottom brows. “They’re like a chest of drawers, sliding out how deep you need them,” Metter notes. His aim was to let them go where they needed to, but always keep them subservient to the top-and-bottom brows that run all the way around the building like the piping on the edges of a mattress. The top brow provides solar shading, while the bottom is a solar shelf, bouncing daylight into the interiors.

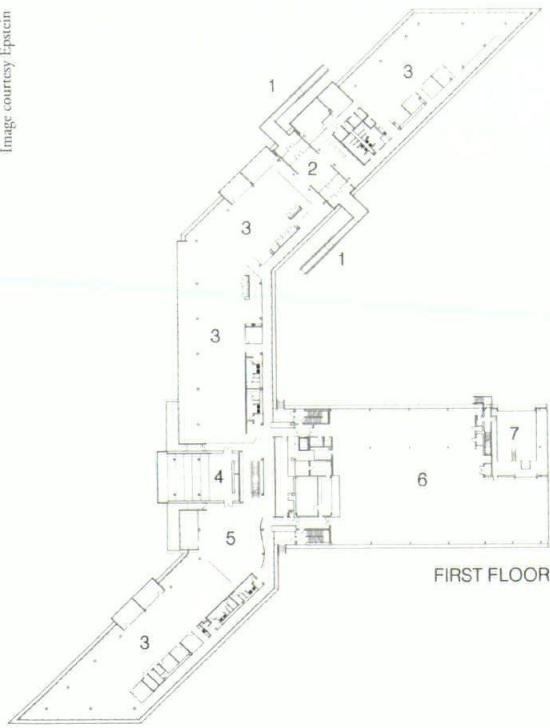
For Serta, building the new facility, completed in 2008, was an opportunity to bring together employees from five different locations—some of the spaces rented, most of them mundane and not conducive to Serta’s open, collegial corporate culture—into one building that would make a statement. (It includes a showroom and other spaces designed to showcase for clients the company’s products and research.)

For Metter, the project was his third and fullest expression of a plan he first explored in the late 1990s when designing an American facility for Netherlands-based Quest International, a

A man with grey hair, wearing a dark suit jacket over a blue shirt and dark trousers, stands on a white concrete ledge in front of a large, vertically-ribbed glass wall. The wall is part of a modern building with a white concrete frame. The background shows a grassy field and a cloudy sky.

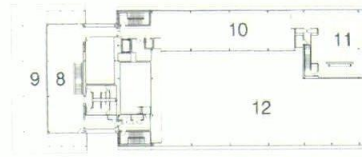
“The building was envisioned as a place that can enhance the quality of life and the quality of work that is being done.”

Metter stands near the opaque glass wall that opens the research area to natural light while masking it from prying eyes.



FIRST FLOOR

The Serta building inscribes a gigantic, stylized 'S' onto the landscape (left). Viewed (photo below) from the landscape, it's emphatically a human intervention, but one that clearly respects the natural environment into which it is set.



SECOND FLOOR

1. ENTRY RAMP
2. LOBBY
3. OPEN OFFICE AREA
4. MEETING ROOM
5. SMALL SHOWROOM
6. R&D AREA
7. RECEIVING
8. LUNCHROOM
9. OUTDOOR DECK
10. LARGE SHOWROOM
11. LOUNGE
12. OPEN TO BELOW



food-flavorings and fragrance firm now known as Givaudan, and earlier in this decade for Renishaw, a British company that makes industrial measuring devices. Both of those projects were also at Prairie Stone, neither more than a mile away from Serta. Metter describes the three as a progression.

Quest, formerly a unit of Unilever, wanted to build a U.S. facility but had what he describes as "European standards for architecture. In Europe, employees' access to natural light is a given, it's a right." That resulted in a linear layout 50 feet wide, a precursor to Serta but without the S-contour that breaks up Serta's 350-foot main bar. For Renishaw, a wooded site "shaped the structure," Metter says. The result is an L-shape that "grabs" the trees. Precursors to Serta here are the second-story lunchroom positioned for a great view, and a factory section that slides beneath the office section. At Serta, the two-story R&D section appears to slide into the office bar, grasping it on top and bottom like a C.

"I like to say Quest is on the land, Renishaw is *through* the land, and Serta is *of* the land," Metter says. That difference aside, the trio also share a key organizing feature: a single-load corridor, something Metter has also used on public works facilities in

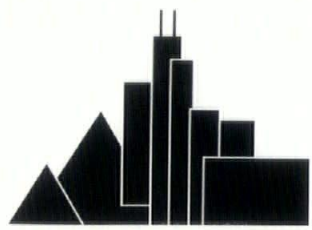
Glenview and Wilmette, and on other projects. "I don't think I've ever done a double-loaded corridor," he says. "When even the circulation system has access to natural light and ventilation, that's an important part of providing people a place where they can maintain their freshness and their agility of thinking."

Renishaw's embrace of its trees sparked Metter's original concept for Serta, a courtyard building. "It would be a doughnut shape with a punch in it," he recalls, "the idea being to incorporate the natural world right into the building." The concept, he says, derived as well from his notion of sleep as this quiet, enclosed state of consciousness. But it lost steam because "it became obvious that the way to develop the building was in a linear fashion that paralleled the wetlands and the property line, to let it sit naturally and comfortably on the site."

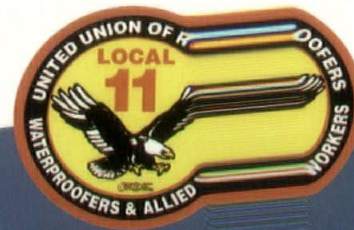
And then the building relaxed into the form it finally took, a sculptural form inscribed onto the landscape, its sleek white, gray and glass palette clearly labeling it a thing that is artificial placed in the landscape.

"The natural world was out there and it was powerful," Metter says. "We didn't need to do anything but settle into it." CA





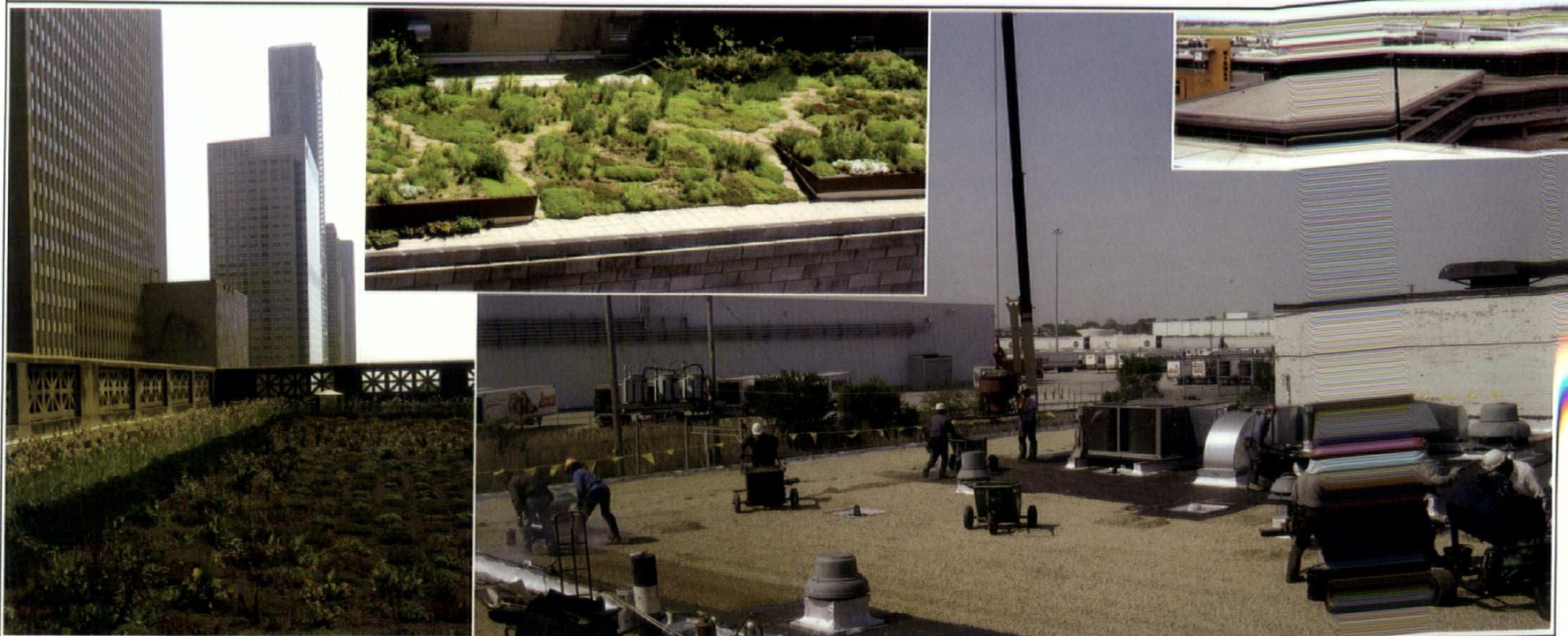
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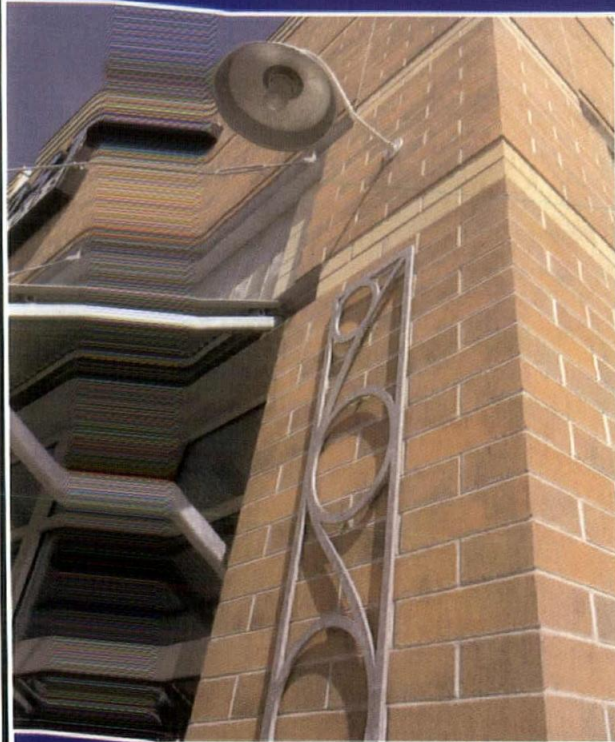
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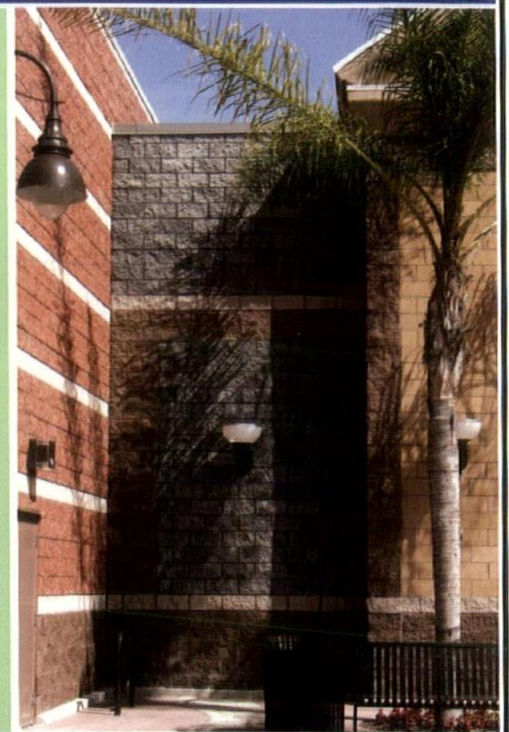
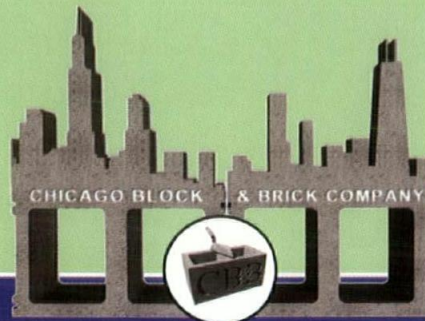
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Lake Sure Drives

Two Chicago mega-projects are mega-fixes for old problems

By Laurie Petersen

Just over a decade ago, a nine-hole golf course covered the 28 acres of land east of Illinois Center, and the abandoned US Steel South Works mill site near the South Chicago neighborhood was a 573-acre industrial wasteland facing a grim future. Today the former golf course is the Lakeshore East community with more than 2,000 units surrounding a six-acre park, and the Southworks Lakeside master plan is a pilot project for LEED-Neighborhood Development (ND).

Despite the huge difference in scale, the two projects have much in common, and their master plans have won local and national awards from the AIA. “Both are trying to repair very difficult situations in the city,” says Phil Enquist, FAIA, who is the lead planning partner at SOM for the projects. The isolated sites languished because they were disconnected from their surroundings, which are walkable, transit-rich neighborhoods. Knitting them back into the urban fabric is the sustainable but challenging program.

Southworks Lakeside

The enormous size of the Southworks parcel is perhaps fully appreciated only from an airplane. The site juts out into the lake at 79th Street, providing spectacular skyline views to the north. The steel mill closed in 1992, and the buildings were demolished.

In 1998 the City of Chicago hired SOM to do a master plan for the site, hoping to attract light manufacturing jobs by extending South

Shore Drive/US 41 to facilitate truck access. When market studies indicated that the site would not appeal to industry, and Solo Cup’s business plans for the site were delayed and ultimately changed, McCaffery Interests, a Chicago-based developer, came on board to create a mixed-use residential neighborhood instead. McCaffery hired SOM and Sasaki Associates to plan what became known as the Southworks Lakeside Chicago Development. The new plans kept the idea of continuing South Shore Drive, but now it would be a landscaped, pedestrian-friendly boulevard, with on-street parking and bike lanes that would serve as a front door to the new community.

The decision to apply for LEED-ND certification was a mutual one. The city wanted a test case, McCaffery wanted to develop a sustainable community with green buildings, and the planning team was particularly interested in the potential for stormwater management strategies.

Some of the sustainable aspects were obvious. There are two Metra stations within a five-minute walk of the area, as well as CTA bus lines. An elementary school—a branch campus of the nearby William Sullivan Elementary—is already on site, and the residential neighborhood of South Chicago lies to the immediate west. The plan calls for mixed-income housing and more neighborhood retail and parkland, all on an urban brownfield site.

The most ambitious plans for sustainability involve wind and water. An existing pier that extends far into the lake would be a prime location for a series of windmills. Another idea, which is

contingent on attracting high-density office or light industrial tenants, is to take advantage of the cold, deep water to create a district cooling plant.

In between the extremes of obvious and ambitious is the stormwater management plan, which Enquist says employs feasible, tested strategies. The plan is based on Low-Impact Development principles. About 90 percent of the site's watershed

throughout the public realm. "It's a new way of thinking about parks, a new kind of aesthetic," he says, adding that descriptive signage could potentially be used to explain the strategies.

The variety of public green spaces is notable. There will be some kind of park within a three-minute walk of each neighborhood. The waterfront land has already been deeded to the Chicago Park District. A new marina will be constructed

The variety and abundance of green spaces is notable. There will be some kind of park within a three-minute walk of each neighborhood.

will infiltrate into the soil and eventually be returned to the lake rather than into the sewer system. Clean water from green roofs and landscaping will be segregated from street water, which will be filtered through bioswales in neighborhood "finger parks." Dennis Pieprz, urban design principal at Sasaki, points out that the plan calls for the stormwater treatment strategies to be visible

adjacent to the existing large boat slip. The major inland park will be defined by large remnants of infrastructure, such as an old wall, that will recall the site's heritage. The most important aspect is that extending the existing street grid through the site will provide lakeshore access to the South Chicago neighborhood for the first time in over a century.

The master plan for the demolished steelworks site returns a three-mile stretch of the lakefront to public use and connects it to adjacent neighborhoods by extending the street grid. Directly north of the proposed marina (at lower right in image) are an existing boat slip and a long pier that could support windmills.



Image by Sasaki Associates, Inc.

Because the surrounding area has a dearth of stores and services, the first phase will be a mixed-use, primarily retail development on the northwest portion of the site. Antunovich Associates is designing The Market Common South Shore, similar to those that McCaffery has developed on brownfield infill sites in Arlington, Virg., and Myrtle Beach, S.C.

McCaffery Interests will create the infrastructure for the rest of the 573-acre site and will then sell large parcels to other developers to create a mix of housing types. The plan calls for a mix of single-family, multi-family, stacked, attached and detached homes, with increased density around the edges, especially where the best views are available. Opportunities for neighborhood retail are inserted throughout the plan.

Lakeshore East

A dozen miles north at Lakeshore East, extending the street grid and creating a variety of green spaces was not an option. The site is hemmed in by overly ambitious infrastructure created in the 1960s: a triple-decked roadway, meant to serve an extremely dense superblock of office buildings, creates a virtual island bounded by Columbus, Randolph, Wacker and Lake Shore Drive. There is a 50-foot difference between ground level and upper street level.

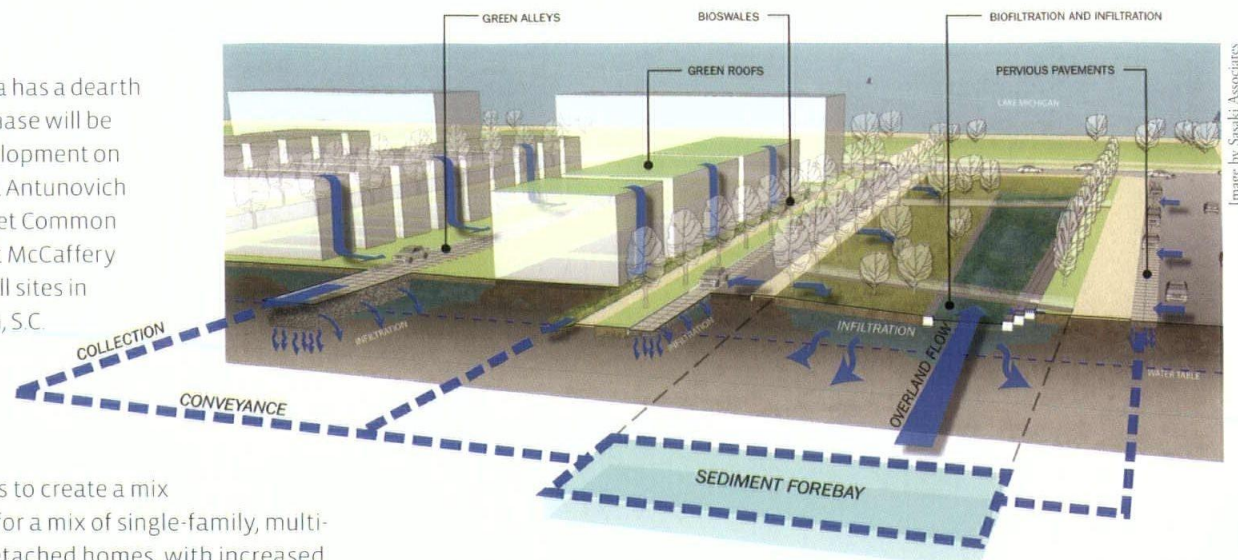
As recently as the 1990s, the plan called for office towers around a linear plaza. But the public park would have had to be constructed on an elevated deck, at a cost of up to \$100 million.

“Our big challenge for the 21st century is to rebuild our post-industrial sites and strengthen our city neighborhoods.”

The key to developing the site, which by the 21st century seemed more suited to residential use, would be to create a central green space at grade level and link it and the new buildings to the upper-level streets. Joel Carlins and Jim Loewenberg, co-CEOs of Magellan Development Group, hired SOM in 2000 to see if this would be possible.

The resulting plan establishes a variety of connections between the park and the surrounding streets. The primary entrance is from Randolph Street, between two existing buildings, where a road that is on axis with the distant Field Museum slopes down to encircle the park. Several large stairways and a glass elevator pavilion connect the levels, and there is a passageway on the east end that leads under Lake Shore Drive to the lakefront. Elevators in the high-rise buildings also provide multi-level access.

The plan called for townhouses to surround the park. While some have been built, in response to market demand some of that



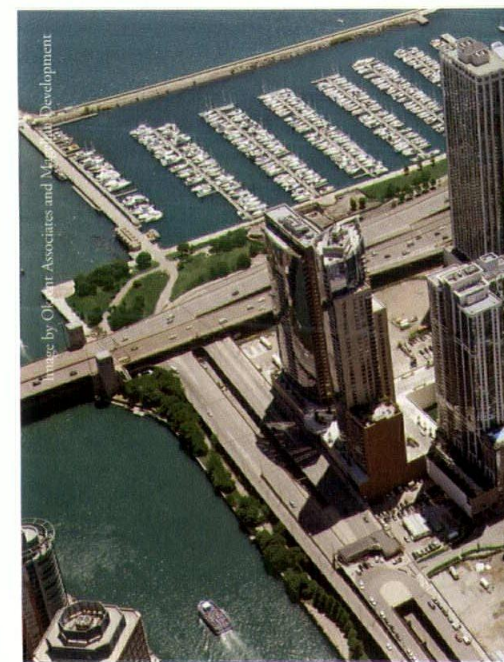
Southworks is a LEED-Neighborhood Development pilot project. Stormwater management strategies include green roofs and alleys as well as “finger parks” of water-filtering vegetation.

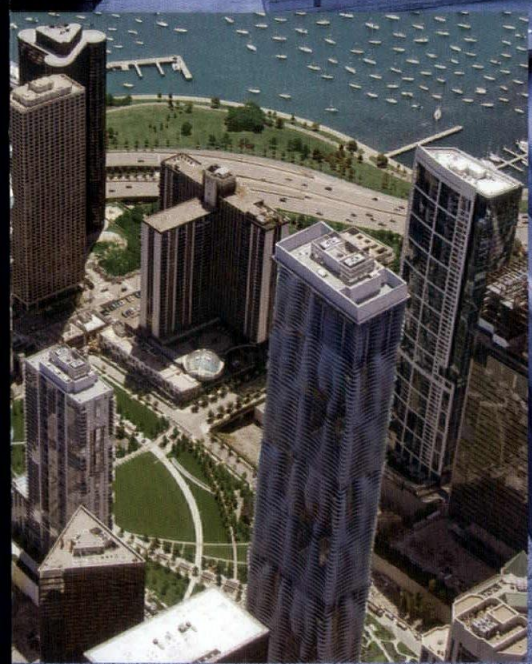
land will now be used for a retail center. The plan also envisions an elementary school in the park, but the green space there has proven so popular that the location for the school is now under negotiation. Development of the residential units has proceeded so quickly that there are already seven highrises and 30 completed townhomes. Open space, including the central park that was designed by The Office of James Burnett, accounts for 40 percent of the site.

Jim Loewenberg, AIA, is master architect of the development, and although Loewenberg Architects has designed three of the highrises, he has made it a point to bring in outside talent. He is fond of saying that Brasilia, the capital of Brazil, is the world’s most boring city because it was designed by a single architect.

DeStefano + Partners did two of the condominium towers and Solomon Cordwell Buenz designed 340 on the Park, which was LEED certified Silver. (Loewenberg notes that due to Chicago’s stringent building code, all new highrises in the city are now functionally equivalent to LEED Silver. But in the short time since Lakeshore East began, LEED has become a selling point, and it is now worthwhile to spend the extra money to obtain accreditation.)

Because of Loewenberg’s level of expertise in highrises, he was able to engage a relatively young design architect, Jeanne Gang, FAIA, for what is to date the development’s tallest building. Studio Gang’s design for the 82-story Aqua makes it the iconic building of Lakeshore East, yet it is not in either of the two locations for which a statement building was planned. SOM’s plan





Lakeshore East is ringed with triple-deck roads that are 50 feet above ground level. Elevators and grand public staircases (two designed by Studio Gang) provide several connection points.

A six-acre public park opened in July 2005 as the catalyst for development. The multi-layered park creates a soft, playful core for the heavily built-up neighborhood. It's a quiet, semi-private complement to Millennium Park one block south. To the right of The Lancaster (center) are several existing buildings clustered at Randolph and Lake Shore Drive.



The plan at left shows buildings completed or under construction in dark blue and future development in a lighter shade (pre-existing structures are gray). Pedestrians access the lakefront under Lake Shore Drive.

had called for prominent “gateway” buildings in the middle of the east and north edges to connect to lake and river, respectively. (Magellan has in fact commissioned a design for the north site from Arquitectonica, but the preliminary rendering does not make it seem likely to dethrone Aqua as the most memorable building. And if the Spire is constructed just across the river, the northeast corner tower of Lakeshore East will need to be taller to bookend it).

The relatively tight location of Aqua is a major driver of the unusual form: in order to capture views for the north and west

units, Gang extended fluidly shaped balconies around corners and as far as possible from the wall. At the deepest point, some extend the maximum cantilever depth of 12 feet. There are five different types of energy-efficient glazing, varying with the amount of sunlight and shading.

Despite the visual richness of the exterior, Loewenberg claims that Aqua is one of the simplest buildings his firm has done. The straightforward concrete structure has no transfer beams, and instead of a costly curtain wall the windows are set into the structure. The architects worked with McHugh Construction to devise an oversized formwork that hangs off the columns, eliminating the need for wooden scaffolding.

Aqua has a complex program that includes condominiums, rental units, hotel rooms, and retail space—all in the tower alone. An enormous podium contains two hotel ballrooms, offices, parking, and single-loaded townhomes facing the park. The podium’s roof supports an 80,000-square-foot deck packed with amenities like pools, gazebos, exercise areas and a Zen garden.

Gang also designed two of the monumental staircases that join the park level to the upper streets. Scheduled to open this summer, one is a massive spiral that will curl around a tree, and one has a series of switchbacks with angular, corrugated concrete walls. These new stairways, along with the other stairs, ramps and public elevators, are the key to fulfilling the vision of the master plan, which is to firmly connect this community to the surrounding city.

“Our big challenge for the 21st century is to rebuild our post-industrial sites and strengthen our city neighborhoods,” Enquist says. Repairing broken connections to the lakefront and surrounding city, while creating environmentally friendly buildings and landscapes, goes a long way toward meeting that lofty goal. CA

Photo by David Seider/Defined Space



Visible behind the children’s play area is the staircase leading to Field Boulevard, which connects with upper Randolph Street and Grant Park.

Laurie Petersen is the co-editor of the AIA Guide to Chicago.

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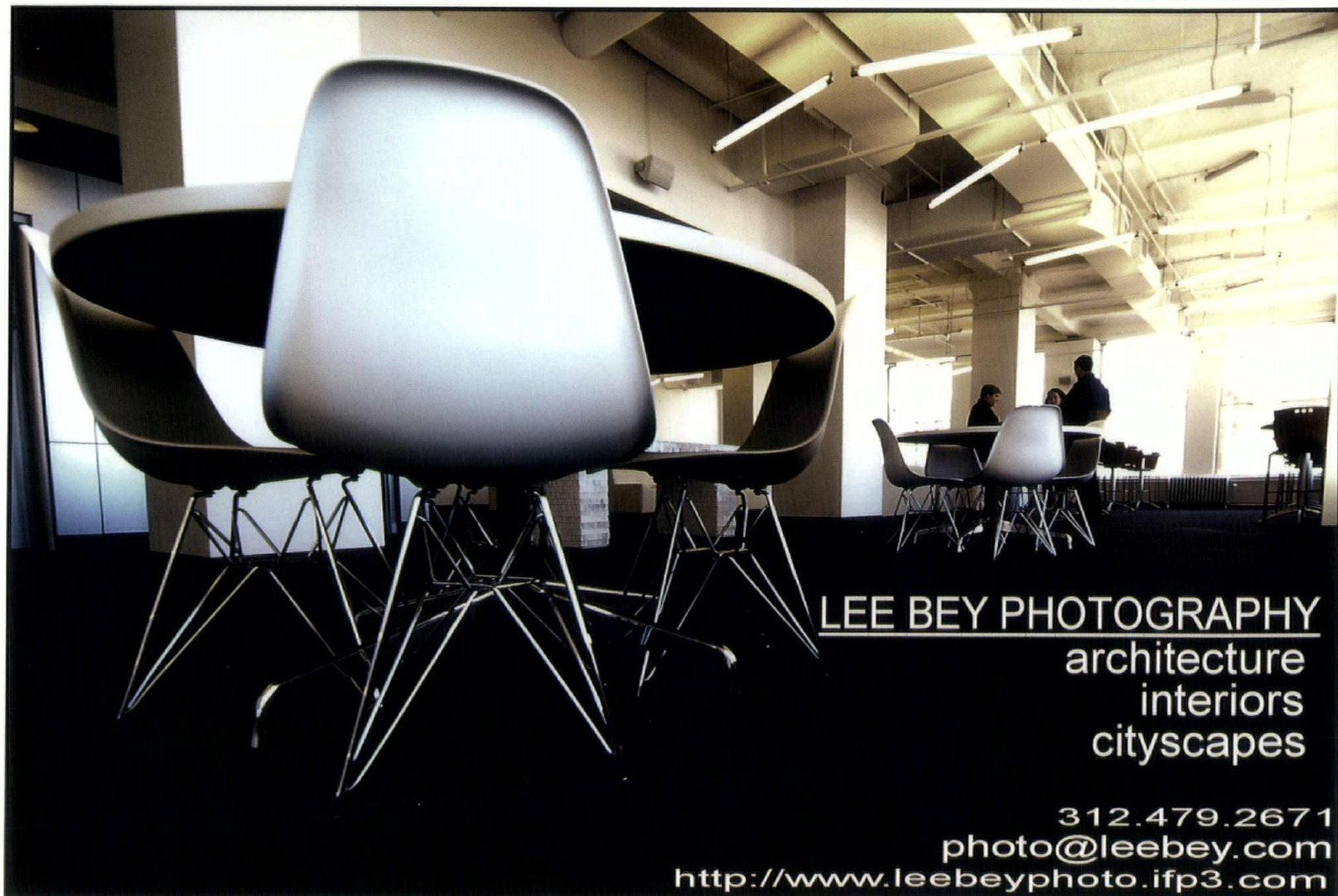


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DELUGED

The flood that devastated an Iowa city brought a second flood—of challenges for architects and civic leaders

By Lara Brown

At its crest, the water that spilled over the Cedar River's banks in Cedar Rapids, Iowa, on June 11, 2008, rose over 31 feet high—more than 11 feet higher than the city's last record flood in 1993. Spreading for more than 10 miles, the floodwater affected over 7,000 parcels of land, including more than 300 government buildings.

Amazingly, no lives were lost in the flood. Losses of another kind, however, were enormous.

"The devastation in dollars cost to the community is \$5 billion to \$8 billion," says Tom Podzimek, a native of Cedar Rapids and a member of the City Council. "It's the fifth worst natural disaster as far as dollars in U.S. history."

While it may not seem as catastrophic as fire or earthquakes, "flood is the worst disaster there is," says Charles Harper, FAIA, a nationally recognized expert in disaster recovery and former mayor of Wichita Falls, Texas. "It really messes up everything. The debris



All images courtesy of the City of Cedar Rapids unless otherwise noted

gets washed up into the cavities. Brick is tough because it soaks up all that water. It soaks up petroleum. It won't look like anything [is wrong], but it's there."

After such devastation, how does a city pick up—and dry off—the pieces? For Cedar Rapids, like other cities hit by disaster, a fundamental part of the process was hiring architects to lead the recovery efforts. Within eight weeks of the flood, after a remediation team had enough time to clean up the city's remains, the city of Cedar Rapids hired the Chicago office of CDM, an environmental and water resources engineering firm.

"Downtown was a ghost town. Everybody was directly affected or knew someone directly affected by the flood. [The residents] were still kind of in shock," says Eric Davis, AIA, group leader of architecture for the North Central region at CDM.

Davis was assigned the task of assembling a team to assess and document the damage from the flood on six of the more crucial public buildings: Veterans' Memorial/City Hall; a complex of structures known together as the Public Works Building; Building #16, a recycling facility; Mays Island Parking Garage; Central Fire Station; and another complex called General Transportation Building/Montessori School.

About a month into the assignment, when the enormity of the job was sinking in, Davis needed to beef up his team so it could cover more ground. He brought in Paul Alt, AIA, of Alt Architecture + Research Associates in Chicago, as his project/field team leader. The two knew each other from a period when they both worked at AECOM in Chicago, although in different divisions of the firm.



Eric Davis (left) of CDM and Paul L. Alt of Alt Architecture + Research Associates oversaw the documentation of more than 488,000 square feet of government buildings damaged by the flood.

For seven months, Alt regularly made a weekly trip from Chicago to Cedar Rapids, spending most of the workweek there. Working 10- to 12-hour days, he led a team of mechanical and structural engineers and an architectural cost estimator through the flood-ravaged buildings, documenting more than 488,000 square feet.

The team's charge was to complete technical assessment reports that the city will submit to FEMA. The reports include: a technical memo describing the "as was" condition of the building prior to the flood, a hazard mitigation report listing recommendations on how to prepare the building to withstand future flooding, and a code upgrade assessment report detailing changes required to make the building ADA compliant. All of these reports will be submitted by the city to FEMA in hopes that the documentation is thorough enough that the city receives the maximum reimbursement possible. In addition to these reports, CDM is also completing reports on sustainability upgrades for the city's largest facilities.

The reports involved extensive and precise documentation, a process Alt describes as "room by room, down to every little hinge." Some buildings, like the Public Works Building, lacked architectural drawings. In such cases, "we had to rely on users in the buildings and field measures," Alt explains.

Gathering information on the effects of flood damage was cumbersome, too. "I am calling US Steel and asking what are the effects of floodwater on steel anchors of a 1927 building," Alt says. He adds that access to a database with this type of information



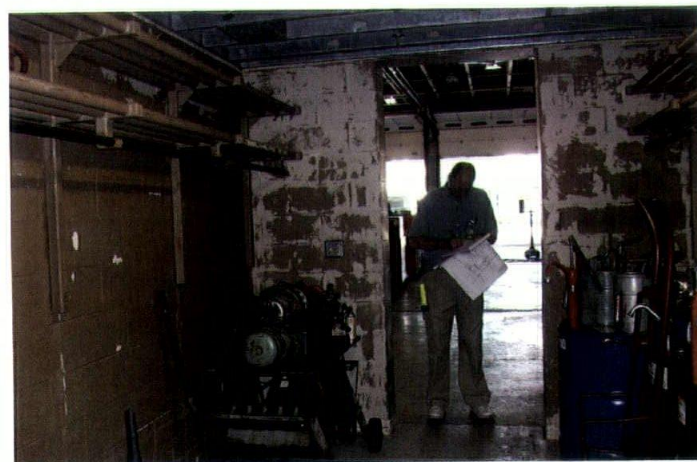
Uniquely sited for a municipal building, Cedar Rapids' Veterans Memorial/City Hall sits on May's Island (in photo, at lower end of island).

would have greatly accelerated the research process.

And the effects of flooding weren't always immediately apparent. "Damage wouldn't appear instantly," Alt recalls. "At first [the materials] seemed okay, like subfloors and doors and concrete, but after three to four months, the concrete would expand, contract and then crack, like it did in the subfloor of the auditorium. The wood sill, jam and header that surrounded the stained glass window [by artist Grant Wood] swelled three months after the flood and burst the copper sheathing and cracked the window."

In March 2009, the city submitted the technical assessment reports to FEMA. The CDM field team and its subconsultants completed tours of the buildings with FEMA representatives in the same month.

"The interface in the field with FEMA was excellent because everyone had the same mission: to help Cedar Rapids," Alt says. While the review and approval of the reports by FEMA can take up to four years, according to Alt, "This has been a fast-track



Drying tube ducts ran non-stop for months in the inside of Veterans Memorial/City Hall to dry out the interior.

|How Sustainability Works at Work|

At SCB, we all practice what we preach

By Gary Kohn, AIA

As architects we ardently support sustainability in our practice and design solutions, but do we measure up in how we conduct our own business and in our workplace practices? As employers, do we set a positive example for our employees, and do we all practice what we preach? As leaders at the forefront of sustainable design, architects should be continuously looking for ways to implement these strategies.

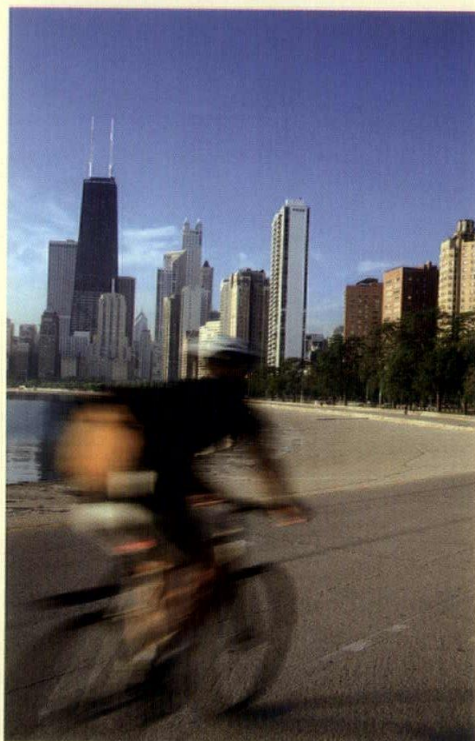
In September 2008 Suzanne Malec-McKenna, the city's commissioner on environment, spoke to the AIA Large Firm Roundtable about the Chicago Climate Action Plan. While listening to her presentation, it struck me that the five strategies outlined in the CCAP provide a good framework to assess our own efforts toward sustainable business practice.

At Solomon Cordwell Buenz we have put in place a number of practices that follow these strategies, and we are always looking for ways to do more. An added benefit in this economy is that most, if not all, of these steps will help the bottom line with very little upfront investment.

Energy Efficient Buildings

Since most architectural firms lease space in existing buildings, we don't have a direct say in how the buildings are operated or how capital improvements might be made to improve energy efficiency. However, at SCB we are reducing electrical consumption by incorporating motion sensor switches in private offices and by using task lights at desks instead of higher general lighting levels. All CRT computer monitors have been replaced with more efficient LCD monitors and office equipment; printers and workstation monitors are set on sleep mode for inactive times during the day and are shut down at night. We have conducted a lighting audit to determine what types of lamps are currently used throughout the office, and we will phase in more energy efficient fixtures.

In the longer term we plan to work with our landlord to replace or



improve the 1960s vintage single-glazed windows in our space. As a test case we are adding insulating glass lites to the inside of selected conference rooms to improve their acoustic performance and insulating values.

Clean and Renewable Energy Sources

We are not direct purchasers of energy, so opportunities to have an impact are limited. However, as a means to promote this strategy, SCB became the first architectural firm to become a member of the Chicago Climate Exchange, an organization that manages, verifies and works to mitigate greenhouse gas emissions by businesses and industries.

Improved Transportation Options

Travel to and from the office is decided by our employees based on a number of personal factors, but sometimes that decision is influenced by the programs and initiatives put in place by the employer. As an example, we found there is a great amount of interest in biking to work

during the warmer months, but finding secure storage for bikes at our North Michigan Avenue location is a problem. In response, we worked with the landlord to find space in the basement of the building to store bikes during the day, and we are hoping this will be a permanent accommodation for our employees.

We also realized that by providing paid parking to senior staff and principals, we were promoting driving to work. We have discontinued this, and the result is that more people use transit and set aside money in their pre-tax transit benefit for this purpose.

Reduced Waste and Industrial Pollution

Reducing waste is one of the simplest ways for everyone to participate and realize benefits. One tool we use extensively to reduce travel is Go To Meeting technology in lieu of face-to-face meetings. This has been widely adopted by clients and consultants and works equally

Sustainable Working

continued from page 47

well between our offices and with consultants, even if they are in the same city.

We try to transmit documents, brochures and information electronically to the greatest extent possible, thereby cutting back on delivery services and printing. We transitioned to electronic archiving of documents, and use specialized software to file and retrieve e-mail communications rather than printing hard copies for the file.

Recycling of paper, cans and bottles is enthusiastically embraced by our staff, and we facilitate it by providing separate bins at each work station and in pantries. Similarly, we have discontinued bottled water and greatly reduced the use of disposable cups by giving everyone an SCB cup for beverages. For in-house lunches we discourage vendor-provided box lunches that tend to be wasteful in both the quantity of food supplied and packaging used. Disposable paper towels and food serviceware used in the office are all made with recycled content.

Adaptation

This strategy suggests that senior managers need to be encouraged to learn from others, including junior staff, and be willing to change the way we do things. Education and sharing of knowledge is a high priority in our office. We appoint a green coordinator in each of our studios who is charged with promotion of green practices in our office and communication of ideas to our project teams. We also publish Green Information Matrix, a newsletter containing topics, publications and projects that embrace sustainable design practices.

Many of these ideas are already practiced by other architecture firms in Chicago, but it's worthwhile to evaluate these and any other environmental initiatives in comparison to the Chicago Climate Action Plan. The CCAP is a framework we can use to individually craft our own action plans and is an excellent tool for evaluating our individual commitment to reduction of greenhouse gases and a diminished carbon footprint.

Go to www.chicagoclimateaction.org to read the entire CCAP plan. CA

Gary Kohn is a principal at Solomon Cordwell Buenz.

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AIA Chicago

ZE: Can we assume you would be the president of that group?

LH: I don't think we should assume anything about anything at this point. It will be an entirely new organization. Some key leaders would make that transition, keeping continuity, but you tend to see some change in make-up in the group, including experts who have put on games in the past.

ZE: If the answer from the IOC is no, what happens next? Do we try again later?

LH: Making that decision to try again would be a bridge to cross later. In the meanwhile, we would need to archive all the materials and records developed in pursuit of the games. A lot of great stuff has come out of this bid process. It has been very good for the city. A huge and diverse group of supporters has been brought together. The architecture and design community and the business community have been really supportive and enthusiastic. Pursuing excellence, which is what the Olympics are about, has also been a great thing for kids to be enthusiastic about, and we have hundreds and thousands of kids actively involved and using the Olympics as part of their curriculum and out-of-school activities.

ZE: Any comments about the movement that opposes a Chicago Olympics?

LH: Hey, that's the great thing about America; everyone can stand up and say what they think. But the reality is that this is a privately funded initiative, no tax dollars are associated with it, it does not take money away from schools or anything else. In fact, the economic impact would benefit all public and private institutions in the long run.

Very few people came out to protest when the IOC was in Chicago. I think there were about eight. Once people learn the reality, if they were opposed, they usually change their mind. And for those who think the games will be some sort of "inconvenience," it's important for them to understand the long-term benefits we'll enjoy as a result of hosting the Games.

ZE: Suddenly the Michael Reese Hospital is special to a lot of people. What do you envision for that site if it does get demolished?

LH: The Mayor has said this redevelopment project will move forward whether the city is selected to host the Games or not. Because of the condition of the hospital, the city had

“
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misperception
that this firm or
that architect has
a lock on this.
The design of the
Olympic Village has
not been assigned
or developed.”

a unique opportunity to enter into the purchase of the property. Even in this challenging economic time, it's a great opportunity and one that was appropriate for the city to pursue. If we are selected to host the games, there's a path that will go in a certain direction: creating an Olympic Village with an exceptional second life after the Olympics. If we aren't selected to host the Games, the city will pursue the normal redevelopment process.

ZE: Let's say I'm an architect who wants to do work on an Olympic project. What do I do?

LH: Like all the other work related to the games, an RFQ and RFP process will be in place to select development teams to finally design the village.

Healey has worked in architecture and in planning, in City Hall and now for the bid committee. Beyond Oct. 2, when the host city will be selected, she says she has no plans.

You would want to talk to a developer about teaming up together to respond to an RFQ.

There is a misperception that this firm or that architect has a lock on this. The design of the Olympic Village has not been assigned or developed. Planning concepts have been developed, pro-bono, to show that, for example you could fit enough buildings on the Reese site to house 16,500 athletes and Olympic families during the Games. That's where we are. There will be a lot of opportunities for the architecture, design and development community if we get the Games—work both directly and indirectly related to the Games themselves.

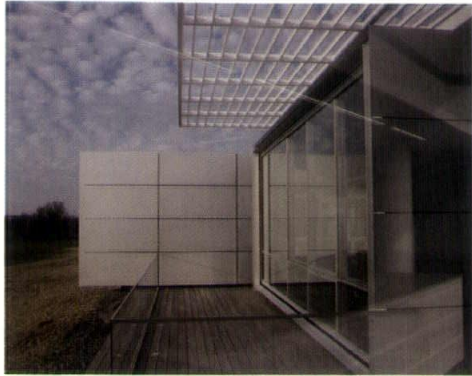
ZE: Your work appears to be non-stop, at least until your Copenhagen meeting. In your spare time, how do you relax?

LH: I just got a new horse. His barn name is Nugget, but he's a super fancy, high-level show horse. He has a much longer, formal Dutch name. He's beautiful. I'm going to show him this summer. I'm looking forward to that. I love the competition. CA

CHICAGOARCHITECT GUIDE TO SOURCES + RESOURCES

SERTA HEADQUARTERS

(Page number 28)



SERTA INTERNATIONAL CENTER

Client: Serta International:

Barbara Bradford and Al Klancnik

Project Team: Epstein Architecture,

Jacobs/Ryan Associates Landscape Architects,

Epstein Engineering, Epstein Interior

Contractor: G.A. Johnson & Sons

LAKE SURE DRIVES

(Page number 36)



LAKESHORE EAST

Client: Magellan Development Group, Joel Carlins and James Loewenberg, AIA

Planning: Skidmore, Owings & Merrill

Project Team: Loewenberg Architects, DeStefano + Partners, Solomon Cordwell Buenz & Associates, The Steinberg Group, Studio Gang Architects

Landscape: The Office of James Burnett, Site Design Group.

SOUTHWORKS LAKESIDE

Client: Southworks Development LLC

Planning: Skidmore, Owings & Merrill, Sasaki Associates

Project Team: Antunovich Associates, Conestoga-Rovers, STS Consultants, KLOA

Engineering: Spaceco, Inc., Christopher B. Burke Engineering, Ltd.

Legal Counsel: DLA Piper, Bell, Boyd & Lloyd

Contractor: Kenny Construction, O'Neil Construction

IOWA FLOOD

(Page number 42)



Client: The City of Cedar Rapids, Iowa

Project Team (Architectural/Engineering/Planning): CDM

Subcontractor: Walton Engineering

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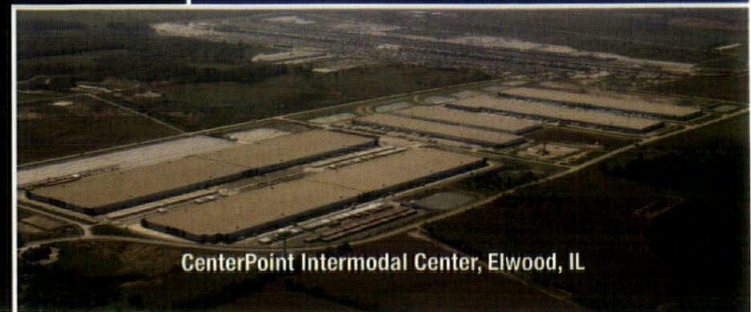
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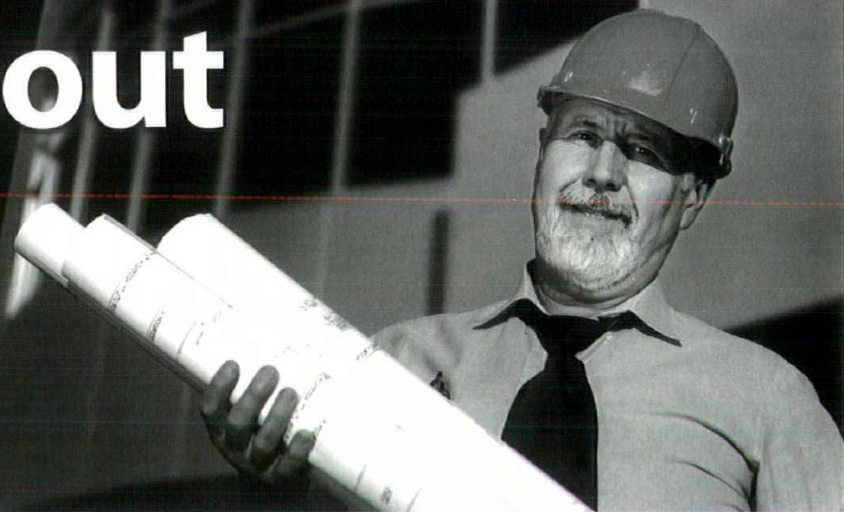
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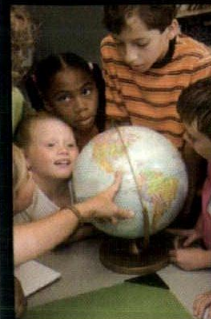
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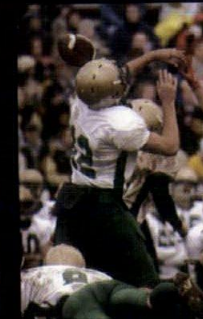
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