

Jackie, Oh!

**Koo's Witty Hotel
Design Electrifies
the North Loop**

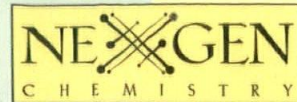
Plus:

**Legat's Campus Green
Olympics Will Test Our Mettle**

ALSO INSIDE:
**1 FIRM'S CAMPY SUMMER SHOW
DIRK DENISON PLAYS THE PIANO**

VERTICAL H-SHIELD FOIL

Polyiso Bonded to Trilaminare Foil Facers



PRODUCT DESCRIPTION

Vertical H-Shield Foil is a high thermal, rigid building insulation composed of a closed cell polyisocyanurate foam core bonded on-line during the manufacturing process to an impermeable trilaminare foil facing material. It is designed for use in commercial cavity wall and exterior applications to provide continuous insulation within the building envelope.

FEATURES AND BENEFITS:

- Superior R-value, excellent physical properties.
- Manufactured with NexGen Chemistry - Zero ODP, CFC free and EPA compliant.
- Lightweight yet durable, easy to handle. Cuts with a knife or saw.
- Reduces thermal bridging at the framing members.

PANEL CHARACTERISTICS:

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- Other sizes are available upon special request- for ex: 16", 24" widths.
- Available in three compressive strengths per ASTM C1289, Type 1, Class 1 Grade 1 (16 psi), Grade 2 (20 psi), and Grade 3 (25 psi)

THERMAL VALUES

THICKNESS (INCHES)	THICKNESS (MM)	R VALUE*
1.00	25	6.7
1.50	38	10.5
2.00	51	14.4
2.50	64	17.8
3.00	76	21.2
3.50	89	24.6

*ASTM Test Method C518 at 75°F

MASONRY CAVITY WALL

Install 16" or 24" Vertical H-Shield Foil horizontally between the concrete block wall and the exterior masonry. Attach insulation panels against the inner wall using



grade adhesive with wall ties at the insulation joints. Vertical H-Shield Foil may also be applied directly to oil based waterproofing adhesives.

R-VALUE CALCULATION CAVITY WALL SYSTEMS COMPARISON

	2" POLYISO	2 1/2" POLYISO	2" XPS
Inside Air Film	.68	.68	.68
8" Concrete Block	1.11	1.11	1.11
Insulation	14.40	17.80	10.00
3/4" Reflective Air Space	2.77	2.77	.97
4" Face Brick	.44	.44	.44
Outside Air Film	.17	.17	.17
Total Design R-Value	19.57	22.97	13.37

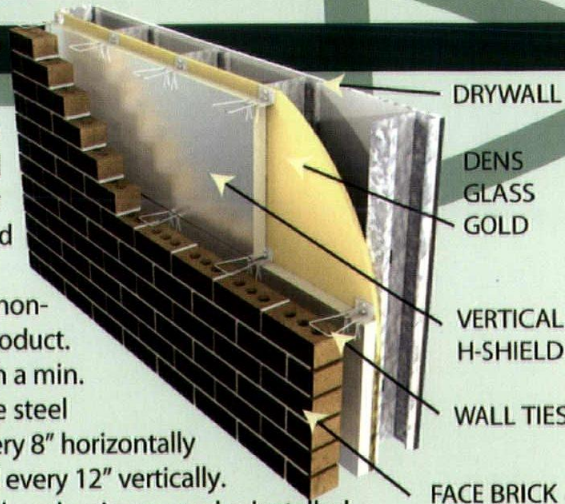
BRICK / METAL STUD

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Vertical H-Shield F is a non-structural sheathing product. It must be secured with a min.

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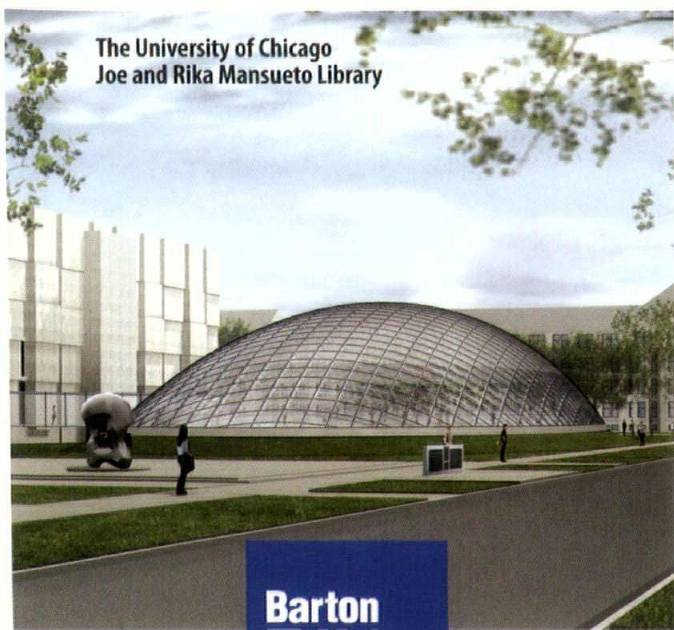
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**McGraw Hill
CONSTRUCTION**

Chicago Architect September/October 2009 Vol. 2, No. 6
Published six times a year by the McGraw-Hill Companies, Inc.

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

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CHICAGOARCHITECT

Letters to the Editor

Stop Labeling Me

Come on, people!

How intelligent is it to send a magazine featuring, on this month's cover (Jul/Aug 09), Andrew Metter's Serta HQ with a large USPS label covering the most important feature of the photo. Luckily, the *Chicago Tribune* did this building "bedder" justice several months ago and my wife and I visited the building to see how it "floats."

Can't something be done about these labels? I think *Dwell* labels peel off so you can see and/or save the photo artwork. Yours don't.

Marshall Moretta, AIA

Dear Marshall,

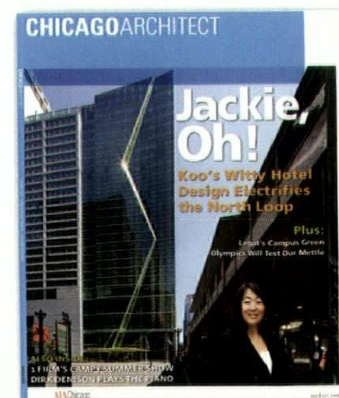
Thanks for your letter and for your interest in *Chicago Architect*.

We were similarly disappointed in the unexpected change in our magazine's mailing label and by the poor placement of it (on what we thought was an especially exciting front cover). Not only did we complain to the mail house, we fired them. Your idea of a peel-away label is a good one, and we are looking into it.

Glad you got to see the Serta HQ in person. Our editor, Dennis Rodkin, assures us it is worth the trip.

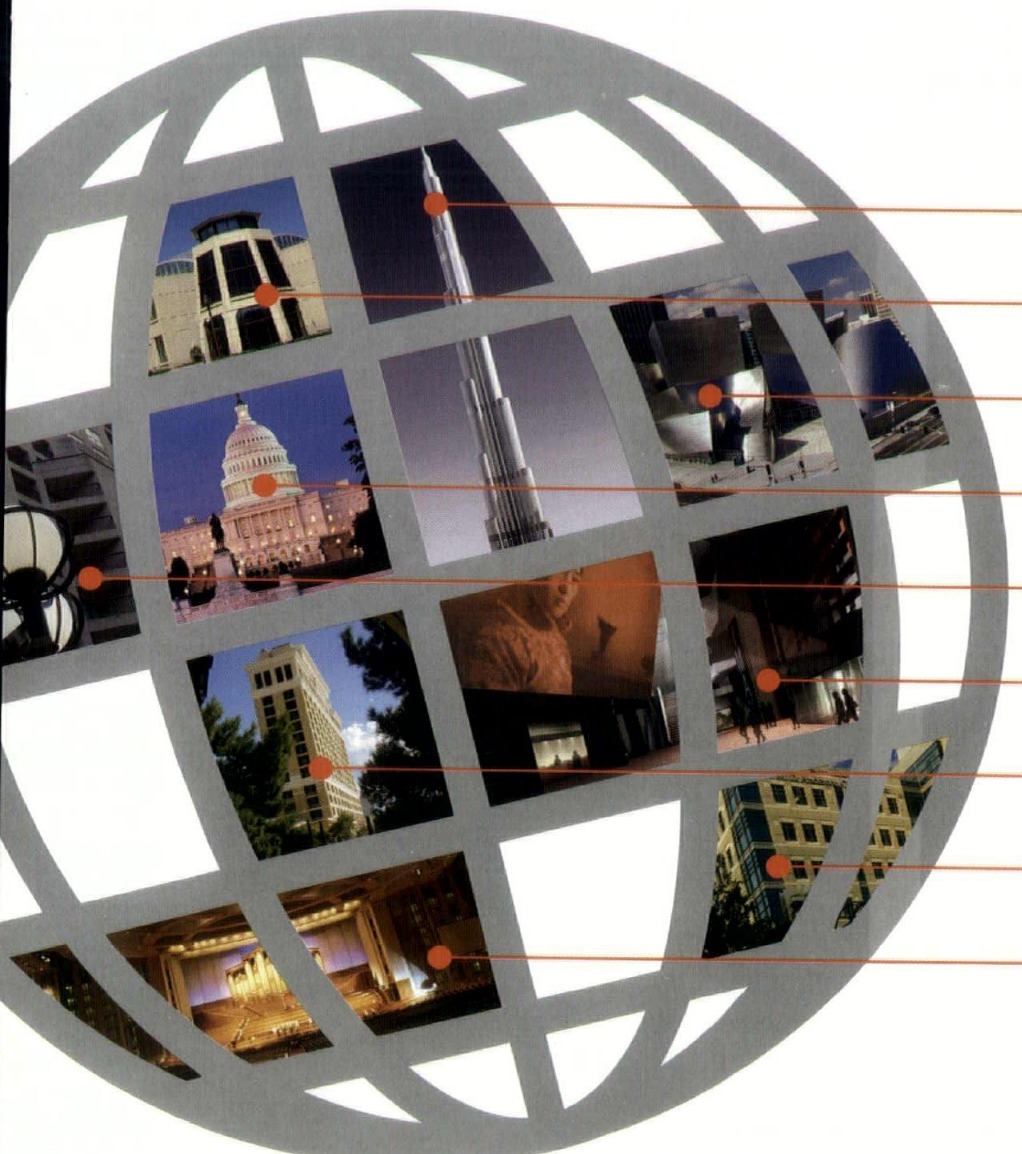
Lara Brown
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On the cover: Jackie Koo in front of her latest, the Wit Hotel at 201 N. State St. Photo by James Steinkamp, Steinkamp Photography.



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President's letter

AIA's strategic planning for 2010-2015 at the national, state and local component levels is underway this fall. The process includes identifying key issues and establishing goals with a collective vision of Design Matters guiding the dialog. Visit www.AIA.org to learn more.

Federal stimulus funding is surfacing. AIA's Rebuild and Renew program continues to gain recognition on Capitol Hill, in Springfield, and in our local districts. Gov. Patrick Quinn signed the Capital Bill (Illinois' first construction spending program in more than a decade), and this past legislative session in Springfield included numerous bills in support of key issues for our profession. Our constituents in Springfield and continued ILArchiPAC support fuels this energy. Although business conditions remain weak, the opportunity for architects to garner a significant role in civic and community issues is ever-present. Many current topics require our expertise and involvement, including: the greening of our schools, Chicago's Olympic bid, the city's landmarks ordinance, and long-range regional planning. In this issue of *Chicago Architect*, Peter Kindel's article about the possible heritage of a 2016 Olympics, and Edward Keegan's look at Legat Architects' project in Warrenville, speak well to a few of these topics.

In support of our purpose, AIA National recently completed a component survey focused on elevating member value. Our Illinois region ranked the highest in member satisfaction at all levels (local, state, and national). Our tailored programming—including AIA Chicago's Stimulus series, Bridge program, and Community Service outreach—supports these results. Our active Knowledge Community network, focused communications, and member support initiatives are added testimonials to our continued good work.

In honor of the 100th anniversary of The Plan of Chicago, a successful design competition honoring Daniel Burnham, sponsored by the AIA Chicago Foundation, the Driehaus Foundation, AIA Chicago's RUD KC and others, invited entries, juried, and ultimately selected David Woodhouse Architects' submission as the winner. An exhibition at the Field Museum features the competition process, submissions and selected winning entry.

Fall programming is in full swing featuring numerous AIA events, knowledge sharing, and networking opportunities that celebrate and reinforce the Design Matters vision and the true value of our One AIA.

Grant C. Uhlir, AIA | President | AIA Chicago
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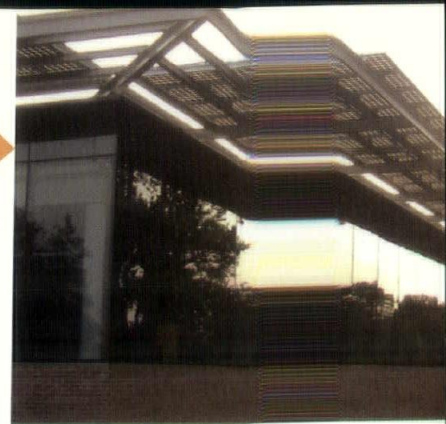
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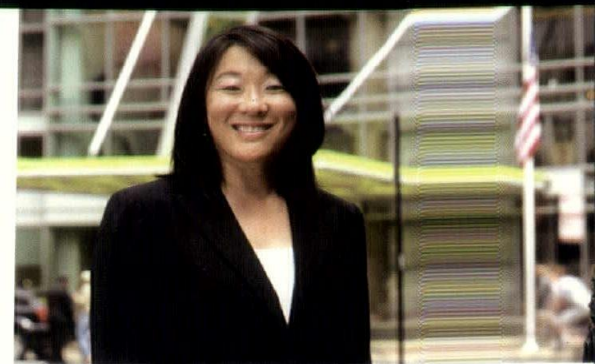
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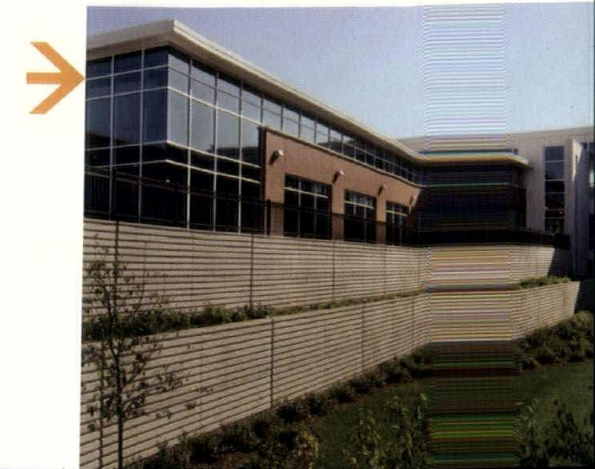
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MAKE NO LITTLE PLANTS

Booth Hansen's botanical project is rooted in sustainability

It floats. The Chicago Botanic Garden's new science building that opens in September has a lightness that contrasts with the down-to-earth science that goes on inside.

Situated in a floodplain and designed in part to highlight the botanic garden's commitment to environmental stewardship, the 38,000-square-foot

Daniel F. and Ada L. Rice Plant Conservation Science Center appears to drift atop the native plants in the surrounding landscape, and to have its wings unfurled for liftoff.

It's a singular pairing of form and function, a structure whose nearly every aesthetic detail results from a choice that was made to increase the project's sustainability. The "wings" that stretch from the building's one-story shoulders, for example, are photovoltaics arranged on trellises; they are there to both collect solar energy (they'll supply 6 percent of the building's electrical needs) and shade the windows below. "They're making energy and saving energy at the same time," notes Charlie Stetson, AIA, the Booth Hansen principal in charge of the project. On top of that, pushing the



These details of the plant science building, which was not complete at press time, show its interplay with the site. Larry Booth is pleased with the visual play of having a brick building appear unsupported from below (upper left photo); "You expect brick to be in contact with the ground because it's a heavy material," he points out. A landscape crew member, visible in the photo, shows the depth of the intended landscape, which includes existing trees (upper right). Pushing the solar panels out onto a projecting frame (lower right) preserved roof space for plantings. In concert with the projecting solar panels, a floating central roof (lower left), reminiscent of a better-known new institutional building, gives the plant science building a full complement of modern wings.

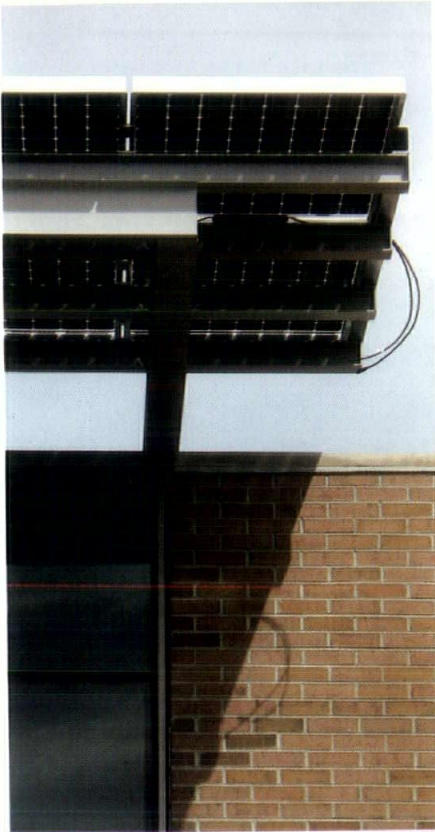
Photos by Dennis Rodkin



No Little Plants

continued from page 11

Left photo courtesy of the firm. Right photo by Dennis Rodkin



Plant scientists' workspaces (above) will receive abundant light—and views of the naturalized setting around them. The solar panels (left) serve double duty as an overhang that shades the interior.

photovoltaics off the roof accomplishes two more things: It leaves room for green roof materials, and it puts them where they're sure to be seen. "They're in your face," says Larry Booth, FAIA, who points out that everything the botanic garden does comes back to educating the public.

The visual impression that the building rests gently atop native plantings is similarly the result of functional decisions: The site, on the east side of the botanic garden's Glencoe site, is a designated floodplain. Building a fully terrestrial structure there would have demanded creating new floodplain space elsewhere on the already crowded 385-acre grounds. So the building stands on piers five feet tall (except on its east side, where it touches the ground), raising it above the 100-year flood mark.

Booth notes that there's a visual trick that emphasizes the lightness:

It's brick, but unsupported. "You expect brick to come out of the ground, not float, because of its weight."

Here, too, there's an educational angle: Visitors might pick up on the idea of working with the natural aspects of a site when building, rather than expect to dominate the landscape. (The plantings, designed by Oehme, van Sweden & Associates, a Washington, D.C., firm that has worked at the botanic garden on prior projects, will emphasize water-absorbing natives.)

The building will house several of the botanic garden's labs for research in such fields as economic botany and reproductive biology, as well as offices for the scientists and Ph.D. students who do the research. But it also has a public element, a central gallery through which school groups and others will pass on their way to the structure's 16,000-square-foot green roof. In that gallery, visitors will be able to peer into the labs and also study interactive displays that explain what's going on.

The building's exterior is almost entirely brick and glass. Booth emphasizes the "almost" part by noting that the design minimizes metal surrounds for the windows. The window frames were kept to just an inch wide thanks to four-sided silicon glazing. The frames are so slender that from a short distance away they become invisible and make the glass appear to blend seamlessly into the brick. The look is smart, but more important, says Booth, is the energy savings. "We save four BTUs per square foot per year by minimizing the aluminum," he explains.

Brick for the exterior was not the original idea: A building for science ought to have a scientific look, Booth says, maybe something that is mostly metal. But brick has a very low embodied energy rating because of its low-tech manufacture (and this brick is made locally, cutting its rating even further, Stetson notes). And yet again, this functional choice had an aesthetic advantage: It ties this latest botanic garden building to the institution's original structure, a 1977 design by Edward Larrabee Barnes that set the tone of the garden's buildings in red brick.

"Barnes set them off on the right foot," says Booth. → **Dennis Rodkin**

HAPPY CAMPERS

Students talked tech at Studio GC's summer program

Like so many firms adjusting to the harsh economic situation, Studio GC had to cut back severely on internships this summer, but the firm's leaders innovated lemonade from that lemon. They turned a conventional internship program into a hybrid of internship and summer camp, reducing the firm's expense while—they and the program's participants both believe—dramatically boosting the summer's payoff for architecture students.

The eight "campers," all University of Illinois at Urbana-Champaign architecture students, "didn't go back to school with as much money as they would have" from standard internships, says Michael Gilfillan, AIA, senior principal at Studio GC (Gilfillan Callahan Nelson Architects). "But they're gaining a very significant skill set with this new [technology] platform." That platform is Revit, the virtual, 3-D modeling program, which Studio GC staffers have mastered and students at the camp say their university teachers use in only elementary ways.

"In school, they teach you what you need on school projects," says Kimberly Wiskup, a graduate student who participated in the 30-day program at Studio GC in June. "So we didn't know that Revit can do schedules and cost estimates. You don't need those for school projects, so we weren't taught them. But you need them in the real world."

Wiskup and seven others spent mornings at Studio GC's new office space, at 223 W. Jackson St., immersed in Revit training sessions led by Studio GC staffers and invited guests from Autodesk, the maker of Revit. Those sessions were also beneficial to the firm's staffers who led them, says Patrick Callahan, AIA, a principal. In talking to campers about the nuts and bolts of how over the past four years they've learned and incorporated Revit, he says, the architects refined their own



Studio GC co-owner Patrick Callahan, a recognized master of the Revit platform, shared his experience and insights with the campers.

skills with the platform. "We're learning how to communicate this platform shift," Gilfillan said during camp.

But that improvement, he and Callahan agree, was secondary to what the program provided its student participants. "We're making them more marketable," he says. When they approach potential future employers, the campers "will say something different than, 'I took a Revit class,' they'll say they have an added depth of skill, they learned it from a working practitioner."

Full-fledged interns at the firm make \$12 an hour for a 40-hour week; Studio GC had two of those for the summer, and both helped run the Revit camp. The eight bootcampers made \$10 an hour for a 20-hour week—the four-hour afternoons they put in on standard internship duties during the 30-day camp. Two of the campers held jobs on the side during the camp, and most had lined up paying jobs for the remainder of summer after camp let out. The economics of it all weren't great, but given the prevailing climate, Wiskup felt good: "A lot of people I know couldn't get an internship, or they had one during the school year and got laid off because the companies didn't have work."

Gilfillan suggests that in the long term, the boot camp will more than compensate these students. "This economy is going to rock and roll when it comes out of this [down phase]," he says, exuding optimism. "Once again there will be a shortage of qualified architects," and in particular, a shortage of young architects who are proficient with the new platforms, he forecasts. The Studio GC boot camp alumni, he believes, "are going to be snapped up by employers for this higher skill set they have."

→ Dennis Rodkin

INVESTING IN STOCKS

Contemporary house plans go online; 3 Chicagoans included

Architect Zoka Zola, AIA, had developed 46 plans for houses on standard Chicago lots, designs that hew to her contemporary and sustainable style. But her efforts to get developers, aldermen and others interested had “dragged on forever,” she says. Then along came Hometta: a startup from Houston that aims to put stock plans for contemporary and sustainable houses for sale online.

It was an irresistible match for Zola who, while acknowledging that signing on with a fledgling business is risky, says she is “very pleased not to be the one who is selling the plans.”

Hometta is the brainchild of Mark Johnson, a Texas remodeler and developer of spec houses who wanted to offer an antidote to the “oversized, wasteful houses all over Houston,” and gradually came up with a plan to sell stock plans for smaller and more environmentally sound homes. A fan of Brett Zamore, whose Brett Zamore Design homes adapt vernacular Texas home styles in up-to-date ways, Johnson

vowed to “make it possible for people who can’t afford a full-service custom-build relationship with an architect to access really great design work from architects and designers.”

Stock plans are nothing new, of course, but Hometta is trying a new take on the business: publishing only online (rather than in a traditional stock plan magazine), and focusing on the niche of relatively small (no larger than 2,500 square feet), modern-looking sustainable designs. On other sites, Johnson notes, “you find thousands of stock plans that are variations upon variations of the ranch house, the Cape Cod, the Tuscan villa, but truly progressive modern design is not there.”

Aiming to fill that gap, Hometta debuted in June with designs from 25 studios around the country, including Chicago firms Garofalo Architects; Weathers, operated by Sean Lally, AIA; and Zoka Zola Architecture + Urban Design. What they have in common, Johnson says, is “they have the design chops. The quality of their work is what got us to them, and they can do plans for modern design enthusiasts.”

Architects who participate are asked to be sensitive about costs to the end user, and to “design something they feel will meet an unmet need,” Johnson says. That might be a design for a live-work arrangement, or one that suits an indoor-gardening locavore enthusiast.

The lion’s share of the price paid for a Hometta plan goes directly to the architect. “They’re making more from the sale than we are—significantly more,” Johnson says. The site also promotes its member studios with companion editorial on the site that changes each week. Zola appreciates this aspect of the business plan, for the reach it provides a small studio like hers. Having her plans marketed and her concepts promoted on a website with national reach, she says, makes her hopeful that her plans “can influence what is being built better than I would be able to do on my own.” → **Dennis Rodkin**

Photo courtesy of Zoka Zola Architecture + Urban Design



This stock plan by Zoka Zola Architecture + Urban Design, featuring an internal courtyard, is among Hometta.com’s contemporary offerings.

september

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1 **First Tuesdays Happy Hour.** 6-8 pm at Martyrs', 3855 N. Lincoln Ave. Pecha Kucha presentations will follow from 8-11 pm.

12 **Murphy/Jahn at the University of Chicago.** A tour led by Peter Hayes and Leif Widholm. Visit three projects the firm has designed for the University of Chicago, including the Regenstein Library and two power plants. Sponsored by Design KC. 10:30-11:30 am; meet at the Regenstein Library entrance, 1100 E. 57th St.

13 **William Eugene Drummond, Prairie School architect who designed important structures in Austin, Riverside and River Forest, dies, 1948, in Chicago.**

15 **Integrated Campus Design – Integrated Thinking.** A Loyola University program designed to create a sustainable urban campus in the Rogers Park neighborhood. University representatives, design professionals and contractors will give presentations. Sponsored by Environment KC. 6-7 pm at AIA Chicago.

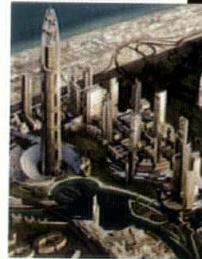
17 **State of the Art of Firestopping.** Bill McHugh from the Firestop Contractors International Association will discuss how the firestopping industry has evolved, as well as explain how products are tested and listed by approved agencies. Sponsored by Technical Issues KC. Noon-1 pm at Chicago Bar Association, 321 S. Plymouth Court.

23 **The Bottom Line: Getting Your Costs Right with BIM.** A presentation and panel discussion on new cost estimating BIM programs. Learn how these programs can assist architects during various stages of design. Sponsored by Practice Management KC. 12:15-1:45 pm at AIA Chicago.

23 **Life Cycles: Architecture as a Tool for Healing and Palliative Care.** Grief counselor Deneen Florino and Paul Alt, AIA, will speak about caring for the chronically ill, with a focus on the aid of spiritual tools and shared healing spaces. Sponsored by Healthcare Architecture KC. 5:30-6:30 pm at AIA Chicago.

26 **Burnham Colloquium at the APA Upper Midwest Conference.** An event celebrating the 100th anniversary of the 1909 Plan of Chicago. 9-noon at Hyatt Regency, 151 E. Wacker Drive. www.ilapa.org

29 **Tour: Margot and Harold Schiff Residences.** Peter Hayes of Murphy/Jahn and Mary Ann Shanley will lead a tour of the Schiff Residences, offering insight on the benefits and strategies to implementing sustainability into multi-unit residential buildings. Sponsored by Environment and Residential Design KCs. 6-7 pm at 1244 N. Clybourn Ave.



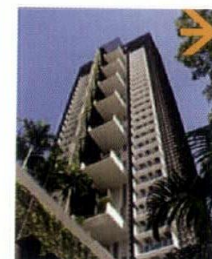
october

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6 **Project Management Training.** The Capital Development Board provides training sessions, focusing on responsibilities of design firms in meeting CDB's regulatory requirements. 9-5 pm at the Michael A. Bilandic Building, 160 N. LaSalle St., 5th floor.

7-10 **Beyond the Horizon: The Next Generation of Justice.** The AIA Academy of Architecture for Justice hosts the conference, with topics and presentations on the future of justice. Located at Wyndham Hotel, 633 N. St. Clair St.

17 **2009 Historic Chicago Bungalow and Green Home Expo.** Chicago's popular home refurbishment and energy-efficient renovation expo offers a mix of financial advice, exhibitors, workshops, and booths such as "Ask an Architect." 10-4 pm at the Merchandise Mart. www.chicagobungalow.org



22-23 **CTBUH 2009 Chicago Conference.** This year's theme, "Evolution of the Skyscraper," will focus on the significance and history of tall buildings in

Chicago. Speakers will be on hand to discuss sustainability and strategies in place to lessen the effects of the recession. 8-5:30 pm at Hermann Hall at the Illinois Institute of Technology, 3241 S. Federal St. www.ctbuh.org

22-25 **Acadia.org: reForm().** A conference that examines how architects, engineers and designers are using new software and technology. Hosted by the School of the Art Institute, sponsored by AIA. www.acadia.org



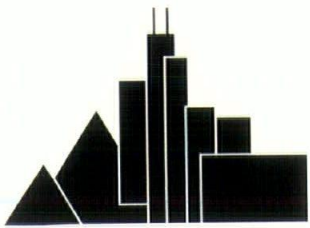
30 **54th Annual Design Night**
Architects, designers, contractors and clients celebrate and recognize excellence in design.
5:30 pm in the Grand Ballroom, Navy Pier.

31 **Richard Morris Hunt born, 1827, in Brattleboro, Vt. Hunt designed the Administration Building at the 1893 World's Fair, as well as the Marshall Field mansion at 1905 S. Prairie Ave. that Laszlo Moholy-Nagy used in 1937 as the New Bauhaus.**

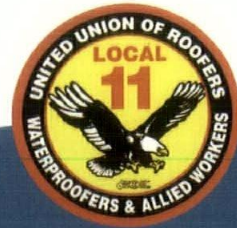
For details on events, go to websites noted or to www.aiachicago.org.

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.



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We're Golden: AIA Chicago office receives LEED-CI Gold

Most first-time visitors to AIA Chicago's headquarters at 35 E. Wacker Drive comment on the spectacular view. From this second-floor perch, visitors and staff can look out onto the Chicago River, the IBM Building, Marina City Towers, the Wrigley Building and Trump Tower, among other city treasures. After spending time in the space, a visitor is then more likely to notice the components that make the chapter's office green: the recycled aluminum and resin-composite kitchen counter top, energy-efficient light fixtures, and recycled-content carpeting, to name a few.

Jessica Mondo, Assoc. AIA, LEED AP, led the chapter's documentation and application efforts for LEED certification for the office. In June 2009, those efforts paid off with notification from the United States Green Building Council that the 4,000 square feet of built-out office space earned LEED-CI Gold certification. Initially, the project team had aimed for LEED-CI Silver.

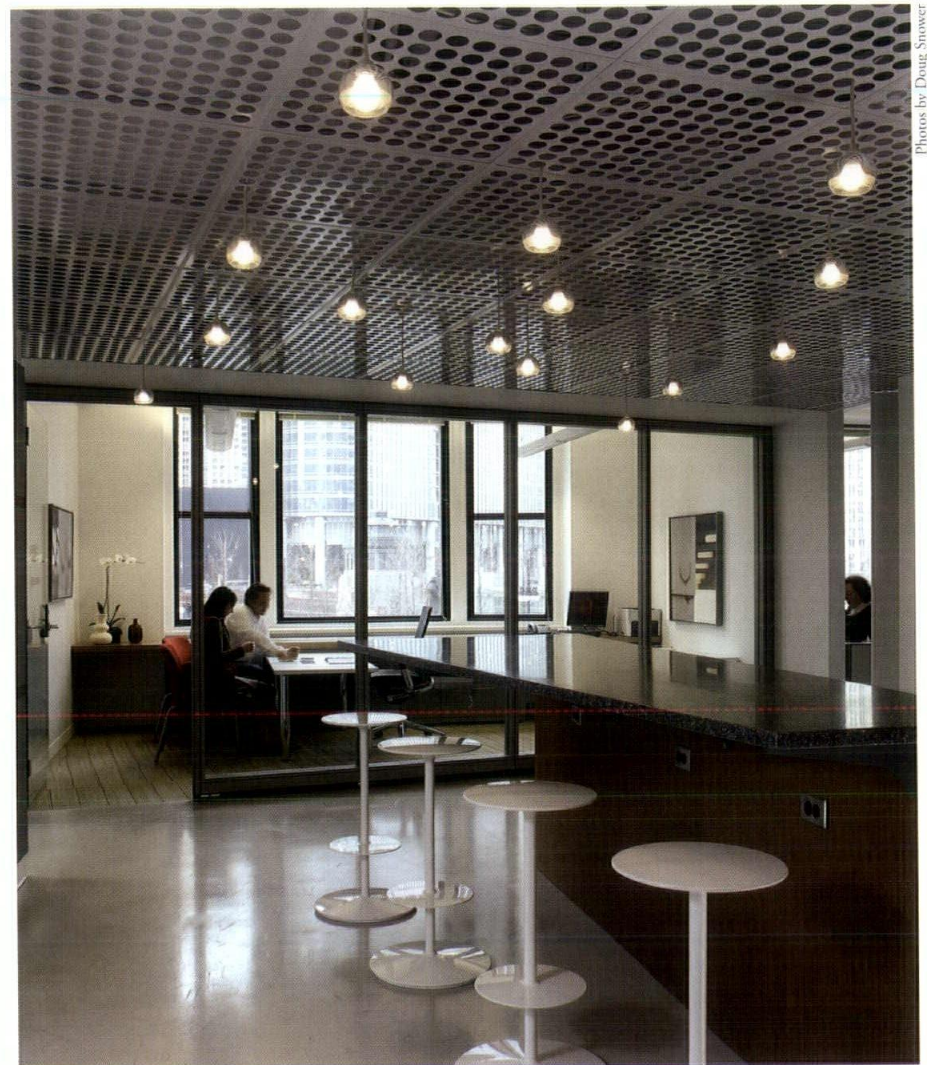
"I'm thrilled," says Helen Kessler, FAIA, of HJKessler and Associates, who mentored Mondo throughout the process. "Jessica really stuck with it and made sure that AIA received the highest certification possible."

Some innovation points came easily—like those earned because the office is located in a double-density site.

Other points proved more challenging to nab. "I was worried about the lighting," Mondo says. "It was right at the minimum percentage of 15 percent below the ASHRAE standard." The USGBC Review Committee requested additional documentation. After further calculations, the Optimizing Energy Performance/Lighting Power credit was awarded. Including pictures of duct works covered in plastic during construction proved the team had reduced dust particulates and helped earn an Indoor Environmental Quality credit.

"I'm pretty passionate about sustainability and technical parts of architecture that we [sometimes] ignore," Mondo says. She completed the LEED AP work pro bono, working closely with a team of young designers, collectively called Interface, who won the chapter's design competition and had a short 19 weeks to complete the space by February 2007.

Mondo credits Kessler, as well as Rand Ekman, AIA, of OWP/P, mechanical engineer Heather Beaudoin, and the entire project team for their dedication to the project. → **Lara Brown**



Photos by Doug Sawyer

The carpet, furniture and kitchen countertop contain recycled content. Zero- and low-VOC coatings cover the walls and floor.



Efficient and dimmable, LED track lighting graces the lobby; the glass doors and extrusions separating the lobby from the conference room contain 15% recycled content.

Winging It: Members' Work on Display at Modern Wing

Congratulations to our chapter members and member firms whose work is on display in the Art Institute of Chicago's greatly expanded Architecture and Design collection on the second floor of the Renzo Piano-designed Modern Wing. Their work cohabitates with past and contemporary design heavyweights like Tadao Ando, David Chipperfield, Bertrand Goldberg, Zaha Hadid, Louis Kahn, Le Corbusier, Ludwig Mies van der Rohe, and Frank Lloyd Wright.

Museum visitors can view a sketch by Adrian Smith, FAIA, of Olympia Center (1981), a design from Smith's Skidmore days. A current SOM designer, Ross Wimer, AIA, contributes a stainless steel, Plexiglas and aluminum urethane model of his thoroughly contemporary twisting Infinity Tower (2006). Douglas Garofalo, FAIA, of Garofalo Architects offers up his unbuilt, ground-blending "Camouflage House" mixed-media model (1991) and Helmut Jahn, FAIA, makes us remember what could have been with the firm's model of a proposed control tower, in pale blue with articulated red trim, at O'Hare International Airport (1991). John Ronan, AIA, designed a community-minded high school as depicted in his Plexiglas "Site Model for Perth Amboy High School, Perth Amboy, New Jersey" (2004).

Sarah Dunn and Martin Felsen, AIA, of UrbanLab add to the mix with their city-scenic vision for "Visitor Information Center" (2000), a model constructed in wood and Plexiglas, the floor of which shows an aerial view of Chicago. Ronald Krueck, FAIA, while part of his former firm, Krueck & Olsen, demonstrated precision in two directions—from parts of the home's façade, detailed in ink, to



Stanley Tigerman's "The Titanic"

the idea of geometry and color, as shown by hand-colored blocks of paper positioned across the sketch "Steel and Glass House for David Meitus" (1981).

Other than models and sketches, what else can you expect to see? Jeanne Gang, FAIA, shows visitors her consideration of pattern, reflectivity, and solar technology in her conceptual façade for a visitor center using nails and sequins on Plexiglas (2001).

Leave it to provocateur Stanley Tigerman, FAIA, to create a photomontage of a sinking Crown Hall, entitled "The Titanic" (1978), to represent the end of the Miesian sway. (The image is placed just paces away from Tigerman & Associates' circa late-70s cardboard, paper and wood model of a house for Howard Kastel.) → **Lara Brown**

PROFESSIONAL EXCELLENCE AWARDS Call for entries

Young architects are invited to submit their entry for the Dubin Family Young Architect Award.

The winner receives a \$2,000 cash prize. The award recognizes excellence in ability and exceptional contributions by Chicago-area architects between the ages of 25 and 39. This award is sponsored by the M. David Dubin (FAIA) Family and organized by the AIA Chicago Foundation. Submissions are due Oct. 1.

Established in 1991, the Firm Award recognizes outstanding achievements by a firm, excellence in the body of work produced by a firm over a period of time, and the ongoing contributions of the firm to the advancement of the architectural profession. Firms must be a member of AIA Chicago. Successor firms may be considered, as long as the collective body of work presented is that of a majority of the remaining principals. Submissions are due Oct. 8.

Submission requirements and applications for both awards can be found at www.aiachicago.org.





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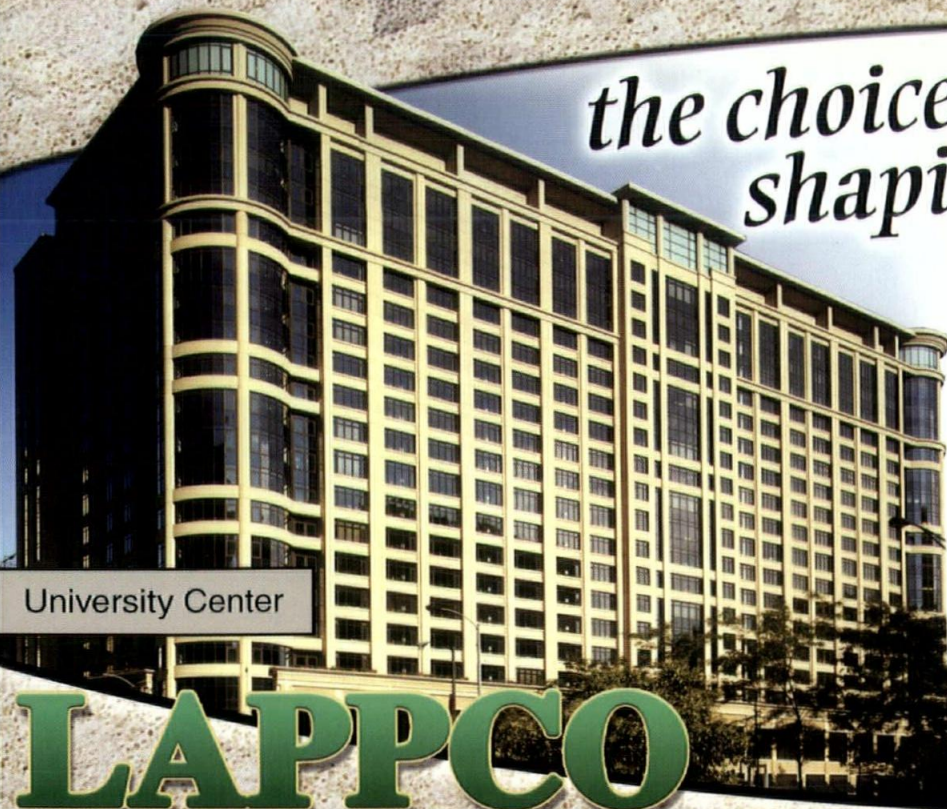
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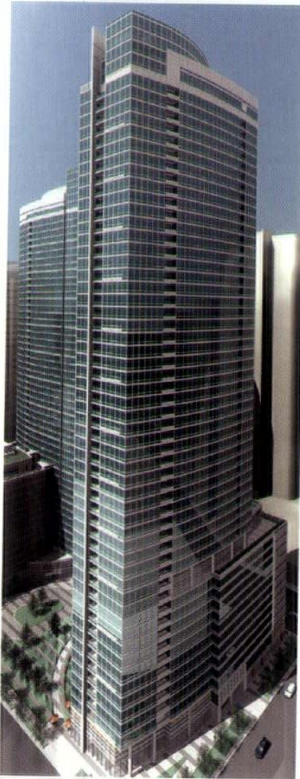
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Streeter Place, a new luxury apartment building at 355 E. Ohio St., splits its block with a companion building that the same developer, Golub & Co., completed a few years ago. Both are the work of Solomon Cordwell Buenz, and they share something else: Azura glass.



Streeter Place at 355 E. Ohio St.

According to Steve Hubbard, AIA, associate principal at SCB, Azura maximizes interior sunlight while minimizing interior heat buildup; at night, he says, it eliminates the interior mirror effect. SCB and Golub say the pair of buildings is the first residential high-rises in the Midwest equipped with Azura.

The buildings have several other green features, including much locally sourced building material and an underground stormwater reservoir.

In July, Skidmore, Owings & Merrill structural engineer William F. Baker received the Fritz Leonhardt Prize.

Baker was honored July 11, which would have been the 100th birthday of Leonhardt, whose own engineering work revolutionized the construction of bridges and high-rises. The prize is awarded by the Baden-Württemberg Chamber of Engineers together with the Association of Consulting Engineers (VBI).



Grand Hyatt Dalian

winds and are also the location of 300 linear meters of wind rotors that Goettsch expects to produce electricity year-round.

In design development now, the Grand Hyatt Dalian is slated for completion in 2011.

The firm's new project in Saudi Arabia is the design-build of a five-star, 214-key business hotel in the King Abdullah Financial District of Riyadh. One of the first 10 projects under development in that master-planned district—which encompasses almost 400 acres—the 17-story narrow tower will have a three-story podium structure linking to the plaza level. A “wadi,” a dry, artificial riverbed, offers lower-level circulation and landscape space near the center of the site.

It will be a prism-shaped tower with a nine-story opening and undulating, faceted skin on both its north and south sides. While the north will be a semitransparent aluminum and glass curtain wall, the south will be largely opaque, covered in stone that is penetrated by window slots, in order to combat intense heat.

This project, too, is up for completion in 2011.

Goettsch Partners has two colossal new projects overseas, one in China and the other in Saudi Arabia.

Hong Kong-based developer China Resources Land Limited tapped Goettsch to design the Grand Hyatt Dalian, a hotel, restaurant and apartment facility that will contain more than a million square feet of space. To be built in Dalian, a city on China's northeast coast, the project will face the Yellow Sea.

Clad mostly in high-performance glazing that includes horizontal sunshades on all southern exposures, the tower will have a triangular plan that gives all rooms southern light and views of the sea and nearby mountains. The triangular shape is a fundamental aspect of the building's engineering as well: its rounded corners will minimize the structural impact of strong prevailing



City Hall's green roof was the venue for a recent fund raising tour organized by the Women's Architectural League.

This year's winners of \$1,000 architectural scholarships from the Women's Architectural League, all fifth-year students, are:

- Ben Spicer and Melisa Topps of the Illinois Institute of Technology
- Laura Turner and Sara Wood of the University of Illinois at Chicago
- Laura M. Spicer and Natalie Valliere-Kelly of the University of Illinois at Urbana-Champaign

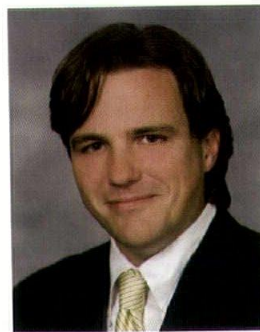
The 51-year-old league raises money for its scholarships via architectural tours, such as the recent tours of Prentice Women's Hospital, the Sullivan Center, and Evanston's Jewish Reconstructionist Congregation.



Nathan Bossenga



Brian Meade



Douglas Pfeiffer

There's been a round of staff changes at PSA Dewberry's Chicago office. Four staffers have become associates. They are: **Nathan Bossenga, AIA**, a structural engineer; **Brian Meade, AIA**, a senior project architect; **Douglas Pfeiffer, AIA**, a project architect specializing in library design; and **Michael A. Thompson, AIA**, a registered architect.



Toni Chiovatero

Toni Chiovatero, AIA, is now with **The Dobbins Group**, as a project director. In her new spot at the design-build firm, Chiovatero is working on projects for Kemper Sports Management, Open Text and Animal Emergency Treatment Center.



Noel Bryan

SmithGroup promoted **V. Noel Bryan, AIA**, to office director; he takes over from Andy Vazzano, FAIA, who had been handling that responsibility along with running the firm's national science

and technology practice. Since 2007, Bryan had been the studio leader for healthcare, science and technology, and learning.

Halvorson Partners recently celebrated the topping out for its project, the Index Building, in Dubai. The 80-story Index Building, armed with six enormous fins that carry the structure's weight and resist wind loads, is the latest in a series of collaborations between Halvorson and Foster + Partners.



The Pepper Family Hospice Home & Center for Care 

Harley Ellis Devereaux teamed up with Hospice Design Resources on the architectural planning of a 47,000-square-foot hospice in Barrington that incorporates a host of green features. HED also led the interior and landscape design and sustainable consulting services.

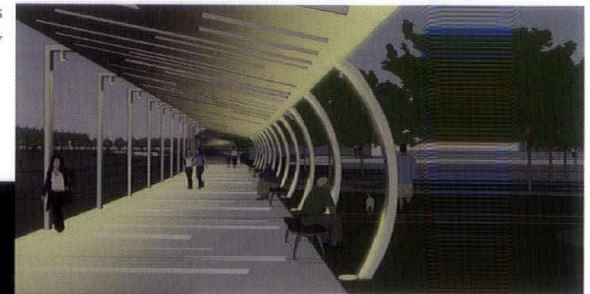
The Pepper Family Hospice Home and Center for Care, slated to open in the spring of 2010, aims to achieve LEED Silver certification. Each of the 16 rooms in the \$18 million project will have picture windows and oversized French doors, forging a connection between patients and the outside landscape, according to Dave Moehring, AIA, managing architect for Harley Ellis Devereaux. Outside each room, there will also be a protected patio that can hold a patient's bed or wheelchair.

"Empirical studies have shown that exposure to nature reduces stress, pain [and] depression and increases patient and staff satisfaction," says Deb Axelrod, the firm's landscape architect. The name of the facility recognizes the Pepper Family of Barrington who became the lead donors of the fundraising campaign with a \$3 million contribution toward the \$18.5 million project that will be constructed by Pepper Construction.

The Chicago office of CharterSills lighting design has sizable projects going on in Saudi Arabia and Egypt.

In the first, the firm is designing lighting for a park and comprehensive streetscape lighting standards for Al Wasl, a master-planned community north of Riyadh. The second project entails lighting design for the grand entrance sequence for Madinaty, a master-planned community near Cairo. This includes lighting of monumental buildings, gardens, walking paths, streetscape and other elements.

Right: The trellis pathway at Madinaty



Left: A combination of tree lighting effects at Al Wasl creates a dramatic streetscape.



Collaborating on the plans for the Southwest Area High School (right) are Colby Lewis (above, from left) and Jennifer Costanza of STR, and Anthony Akindele of Nia Architects.

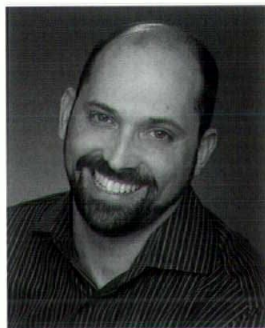


A joint venture of STR Partners and Nia Architects was named architect of record for Chicago's new Southwest Area High School to be built at 77th Street and Homan Avenue.

Targeted for LEED Silver certification, the 200,000-square-foot facility will be a Chicago Public Schools Urban Model High School.

The joint venture, STR+Nia Collaborative, brings together 40-year-old STR Partners, which specializes in architectural and master planning services for educational facilities, and Nia Architects, founded in 1996.

→ **Tom Polucci, AIA**, director of interiors, now has a seat on HOK's international board of directors. Polucci has been at HOK for 11 years, the first seven of them at the home base in St. Louis, and the past four here in Chicago.



Tom Polucci



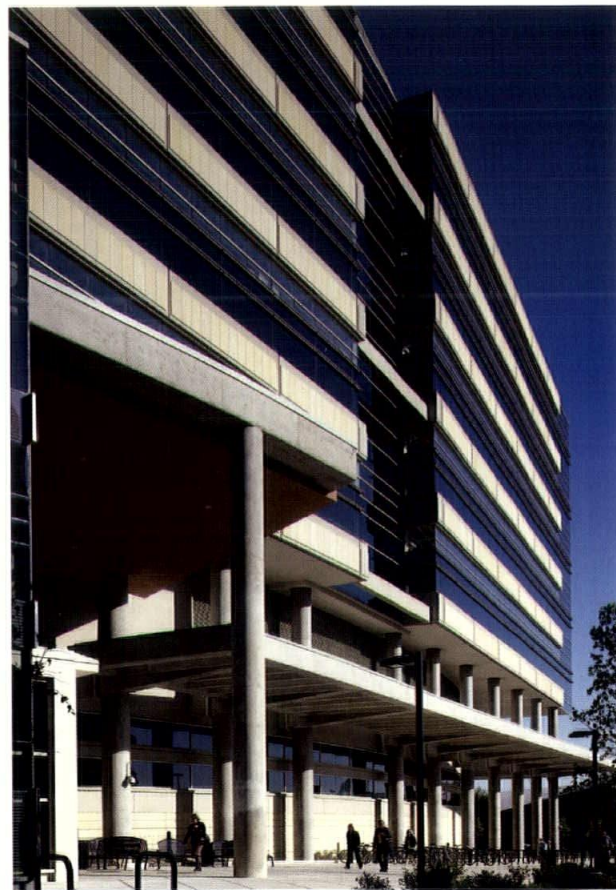
Cagri Kanver

→ **Cagri Kanver** has joined the firm's HOK

Advance Strategies unit as a senior associate. The unit is a multidisciplinary advisory services group; Kanver will lead advisory services projects and identify new project opportunities.

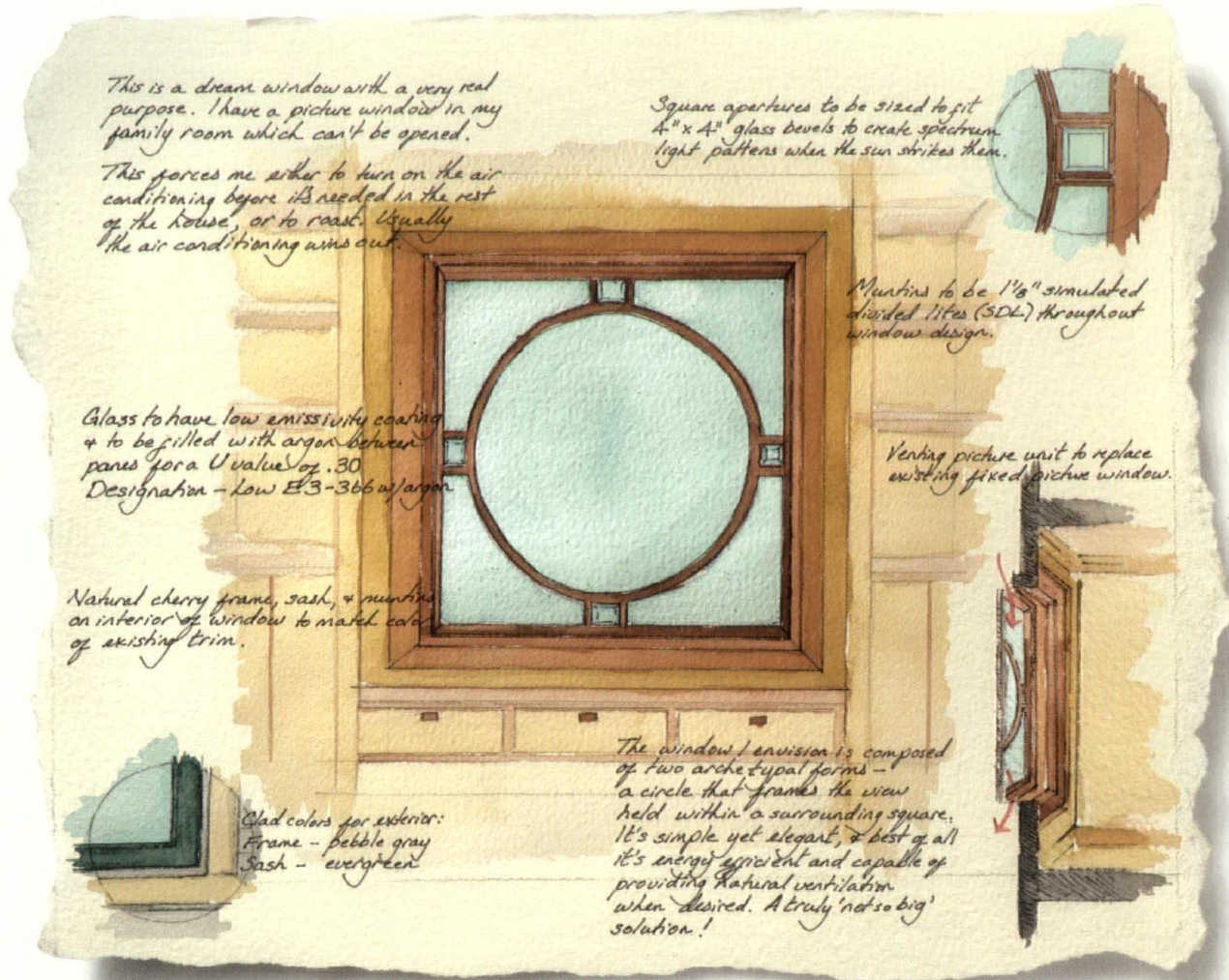
And in other news from HOK Chicago: the firm has completed the first of three phases of the **Wisconsin Institutes for Medical Research at the University of Wisconsin School of Medicine and Public Health in Madison**. The firm handled master planning and building design on the 469,000-square-foot East Tower, a seven-story structure that houses the UW Paul P. Carbone Comprehensive Cancer Center and several related departments. Zimmerman Architectural Studios, Milwaukee, is architect of record.

The aim of the new building was to enhance connections between researchers and clinicians, something that was accomplished by, among other things, creating circulation routes that weave together both vertically and horizontally to create opportunities for the two groups to interact.



The Wisconsin Institutes for Medical Research

If you could design your dream window,
what would it be?

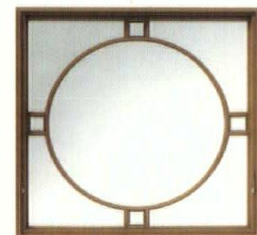


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PIANO PLAYER

Denison's restaurant design follows the Modern Wing's lead

What's in a name? For the restaurant that sits atop the new Modern Wing of the Art Institute of Chicago, Terzo Piano (Italian for third floor), the name pays homage to the building's architect, Renzo Piano. Dirk Denison, principal of Dirk Denison Architects and the designer of the 260-seat restaurant, applies a modernist context to this concept of homage.

"It's about respect," Denison says when describing his team's design strategy. "Respect for the building architecture, the principles of a museum, and notions of flexibility." Noting that the chef/client, Tony Mantuano, has high aspirations for the restaurant, Denison says the challenge is to negotiate a distinct but compatible aesthetic in a space that strives to be open yet intimate.

Consistent with the gallery spaces of the Modern Wing, Denison pulls all interior elements away from the building envelope. The detailing of Piano's glass and steel

curtain wall is displayed—with no interference—to expose the beauty of the structure along with the spectacular views of the outdoor dining area and sculpture garden, Millennium Park, the lake and the city.

Spatial zones are achieved through a series of freestanding structures, some moveable and others unchanging. The fixed-in-place display kitchen, the garde manger, forms a backdrop to the entry sequence where visitors arrive either from the park via the Nichols Bridgeway, or an elevator through the Modern Wing lobby. Glass vitrines, currently displaying British artist Andrew Lord's ceramics from the museum's collection, accomplish a dual purpose—spatial and symbolic. The cases divide and create a more intimate and well-defined scale to the 8,500-square-foot open space. Symbolically, the vitrines reference the museum's legacy. Segregated from the architecture, they stand out and establish a distinct presence to the work.

A strategy of banquettes and serveries on wheels seamlessly transforms the restaurant to a variety of uses—from weddings to corporate meetings. There is also a service elevator that connects the restaurant directly to the museum's other kitchen and food-prep areas, useful when events in the space exceed Terzo Piano's kitchen capacity.

With a neutral mix of white walls and ceiling, white furnishings and white oak flooring, the interior material palette adds higher fidelity to the exterior backdrop, the activities in and around the museum and the diners. According to Denison, this approach is another nod to the building's architecture and to modernism in general. "Terzo Piano's light, open and sophisticated space is optimistic," he says. "Modernism comes from this point of view; it's an architecture that's active, positive and uplifting." → **Cindy Coleman**



A modernist composition greets visitors to the Modern Wing's Terzo Piano restaurant. Components include Barcelona chairs and a daybed and table by Mies van der Rohe; a round element that fronts the open kitchen; and a glass vitrine that holds Andrew Lord ceramic artworks from the museum's collection.

GETTING BIM TO THE BOTTOM LINE

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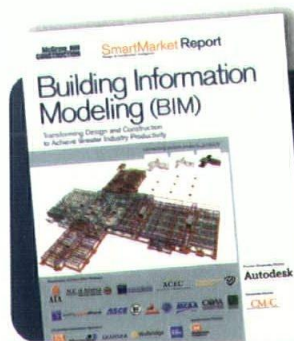
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The zigzagging charreusse slash is what made critics—of both the professional and sidewalk varieties—sit bolt upright, but the Wit has other strong urban merits, including its appearance as two neighboring buildings rather than one large hulk, and its enthusiastic participation on the bustling State Street corner it occupies.

Photo by James Scinkamp, Scinkamp Photography

The project was a multi-year collaboration between developer and architect. Greenberg's vision was both specific and general. The building had to be noticed, big time. It had to play up its renowned address and its city grittiness. He wanted great restaurants, the kind that would draw locals as well as out-of-towners. Every square inch of the place had to make money. Oh, and the lot was only 140 feet wide and 68 feet deep.

For the first year, they just talked and scribbled.

"We knew we were going to be a hotel," said Koo, 45. "Beyond that, it's not like anybody said, 'We want this.' It wasn't that clear. It was an experimental process. We didn't have a 40-seat screening room in here in the beginning. It's something that developed over time. We knew we wanted banquet space, but how much and how big the restaurants were going to be—it really continues throughout the whole process."

Greenberg added: "I wish I could tell you we came up with it the first time out, but lots of scratch paper was involved."

Gradually theWit came together, with questions and answers along the way. The restaurants and hotel were given distinct identities not only by separate entrances but by separate façades as well. The mid-block restaurant side is fronted in cast-in-place concrete with punched window openings and a revolving door that spins into wood-paneled intimacy. The hotel side, on the corner, is wrapped in glass curtain wall and a canopied

entry. The two-story glass-encased lobby exposes every secret on the street, including the rusty "E1" tracks, even when the sheer curtains are drawn.

"Our goal was to embrace the urban location and engage the guest so that he feels like he is part of the street," said Koo.

Another thought-provoker was how to maximize the meeting and banquet space. A typical facility places back-of-the-house functions such as kitchen and freight elevator in the center of the floor for easy access to all amenity spaces. The same plan at theWit, which had a shallow depth to begin with, would create some mighty skinny rooms. The solution was to run all the amenity spaces along State Street and place the back-of-the-house functions at, well, the back of the house.

"The distinctive feature of Jackie and why she stands out is she has tremendous design insight and skill and at the same time she has a tremendous grasp of the technical aspect of building things," Greenberg said. "That's highly unusual. Usually you get a person who has one or the other, not both."

For her part, Koo said that "this project was so interesting to do. We got to do all the public spaces and all these other unique spaces on the interior. It's not just a core-and-shell job."

Greenberg is the one who came up with the name, after months of searching and discarding. He was on vacation in Wisconsin when he stopped in a store and came across a book

"Our goal was to embrace the urban location and make guests feel they are part of the street," Koo says.



The hotel replaces a stolid five-story brick structure that held a cluster of modest restaurants.

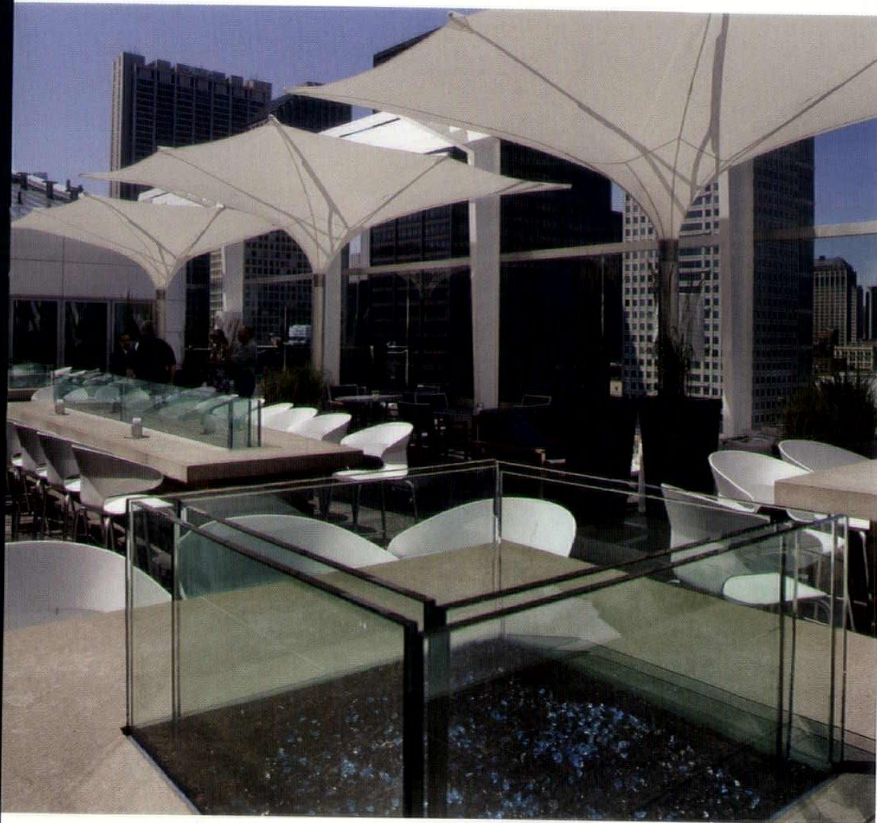


Photo by Connor Steinkamp, Steinkamp Photography

The Roof, a penthouse bar with open-air seating, is a signature flourish at theWit, a place that continues the street-level embrace of the cityscape, but at a high remove from the sidewalk.

with the phrase “visual wit” in the title. Wit. That was the word he wanted. The guests should have fun, he said.

“This is the opposite of the hotel you go to if you want a very serene experience,” he said. “People come to this hotel for excitement and fun and stimulation.”

Koo and the rest of the design team were happy to oblige. Elements of surprise are everywhere: Pops of color against an otherwise neutral palette; a two-story stylized mural of a female face in the lobby; and a second-floor library that places guests even with the rusty elevated train tracks. Protruding from the Roof lounge is a small cantilevered, glass-enclosed hideaway with views of Millennium Park, Lake Michigan and points beyond. It’s called the Hangover. And on the guest room floors, the hallways are filled with bird chirps rather than sedating music.

“In the morning, it’s roosters,” Koo noted.

The wow factors are myriad, but it’s the lightning bolt that gives the building street cred. It identifies theWit with a blast of energy, and plays into the color and brilliance of the Chicago Theatre marquee and ABC Channel 7 obelisk nearby.

“That was one of those things easier said than done,” Greenberg said. “After we decided on the lightning bolt, Jackie had to take something she dreamed up and build it so that it didn’t leak, didn’t cost us a fortune and looked terrific.”

Joe Hollingsworth, AIA, met Koo when they both worked at DeStefano. A tech specialist, he worked on the Fairfield job and served as project technical consultant for theWit. He now heads his own firm, Hollingsworth Architects LLC.

On a glassy façade that might otherwise front an office or other commercial building, the char- treuse glass flourish announces that something more fun lies within.



Photo by James Newkamp, Steinkamp Photography

"You can juggle all the balls if you know them ahead of time," he said. "It's when you're juggling 12 balls and find out later you should have had 13, it's hard to go back. Jackie does her homework and knows all the parameters before she starts out, or she adapts to things as they come along. She's a talented designer, and she looks out for the client."

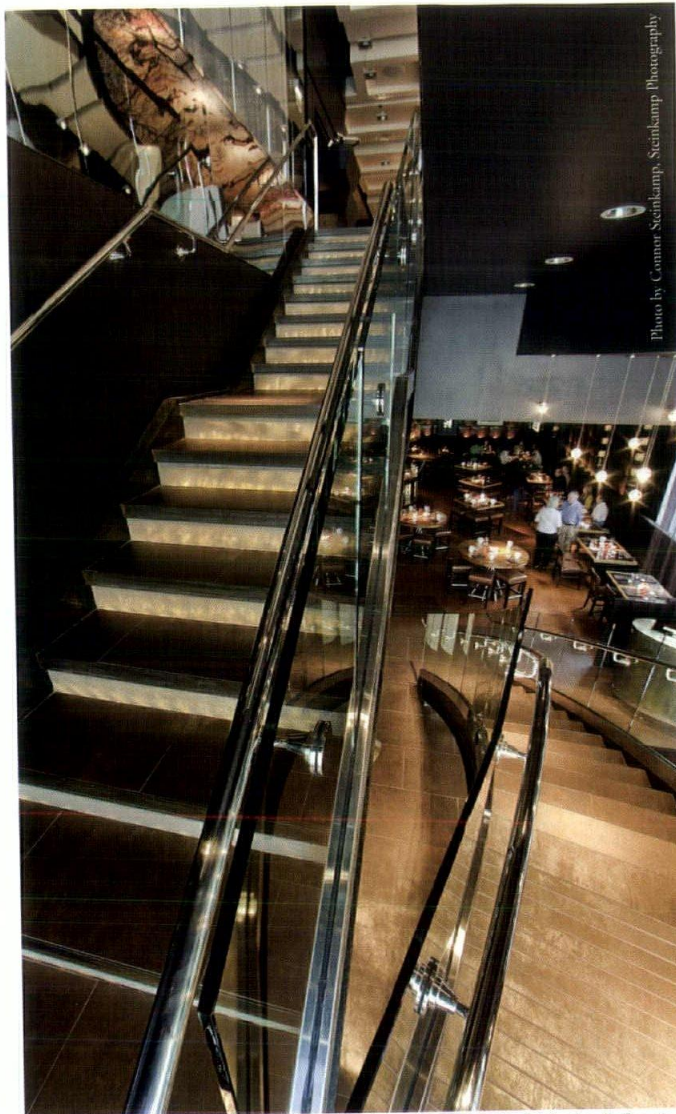
Koo said she's thrilled with the final outcome of the hotel and happy that it has been received so well.

"We had a great client, which is the key to making any project—but particularly a commercial enterprise like this one—a success," she said. "Given that we were trying to invigorate the site with a theatric quality that mirrors the immediate surroundings, I believe we created the best building that we could, and I couldn't be more proud."

Koo grew up in Columbus, Ohio, and has a bachelor's degree in philosophy from the University of Chicago. She originally wanted to major in English, but the lengthy reading list was too intimidating. After graduation she spent a year as a photographer's assistant and then entered the School of Architecture at the University of Illinois at Chicago.

"It's not as unnatural a progression as it may seem," she said. "Philosophy was interesting and intellectually challenging, and it makes you think about things in a very rigorous way. The logic and rigor of philosophy also are inherent in the practice of architecture." And at that time, the late 1980s and early 1990s, Koo noted, "architecture was going through a very theoretical era, with a lot of philosophical discussions taking place."

After stints with Richard Meier & Partners in New York and William D. Warner Architects and Planners in Exeter, R.I., Koo joined DeStefano in 1997. Her resume runs the gamut and includes high-rise residential and hospitality, emergency services and master planning. While at DeStefano, she helped transform two large CHA



A staircase that leads to an upper-level restaurant continues the lobby-level's framing of experience inside the building as closely related to what goes on outside.

"We had a great client, which is the key to making any project a success," Koo says.

Meanwhile, back at the Wit, there are a few final details to wrap up. For one, an alcove between the lobby and pub was designed as a gift shop, but Greenberg got another idea. In early June, after the opening, he said that space would become a coffee stop instead.

"Change is constantly going on and you have to roll with things," said Koo. "Maybe some people don't work like that, but it's part of the challenge of working here. You have to be very fluid." CA

public housing projects, ABLA Homes and Henry Horner Homes, into mixed-use Roosevelt Square and Westhaven Park.

These days Koo looks forward to new adventures. Her staff has grown to seven, and she offers both architecture and interior design services. She and Greenberg are gearing up for a mixed-use development, Aloft Millennium Park, which will include a Starwood hotel, and office and retail space at Wabash and Balbo avenues in the South Loop. The project is on hold until the economy improves. Someday she wouldn't mind doing a chain of Wits around the country.

Koo said her career plan always has been to balance private sector and public sector work, and her experience in the hospitality industry helps bridge the two. Among her current projects are designing a collection of small mixed-income residences and designing the interior of a senior housing facility for the Chicago Housing Authority.

"This is one of the first times CHA has hired an interior designer, but they want us to bring the warmth of the hospitality feeling into the public sector, rather than the coldness of a lot of office settings," she said. "There are similarities. Hospitality is actually on a very tight budget and a very tight schedule. Part of it is that these things get used really hard, and they are changed out every few years, unlike institutional settings where people are planning to keep things for 10 or 20 years."



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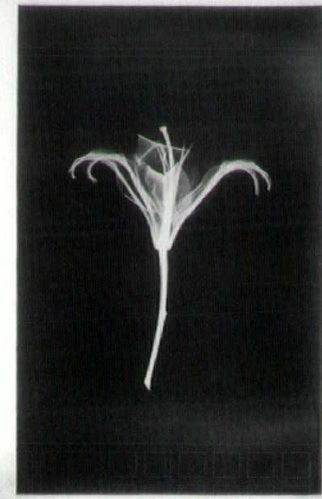
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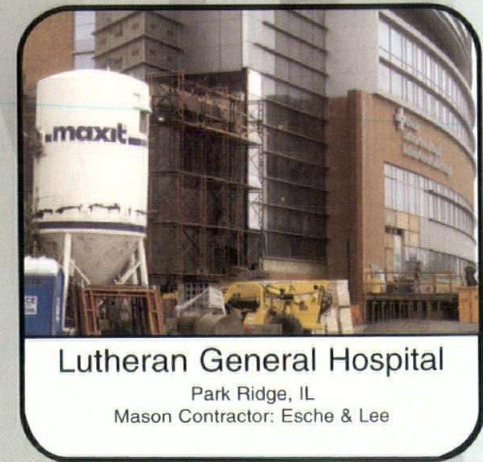
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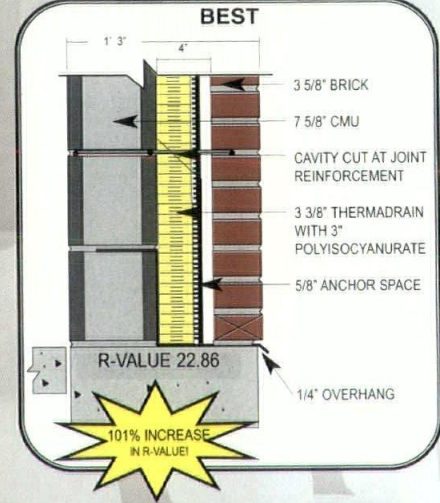
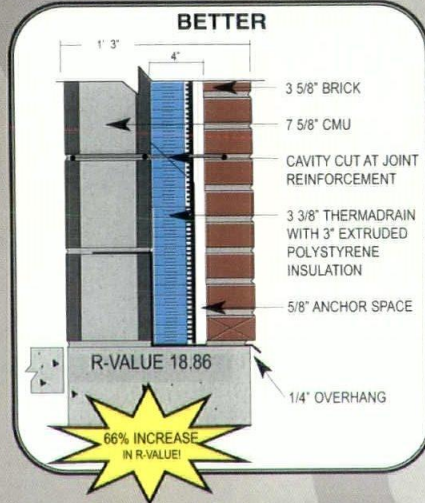
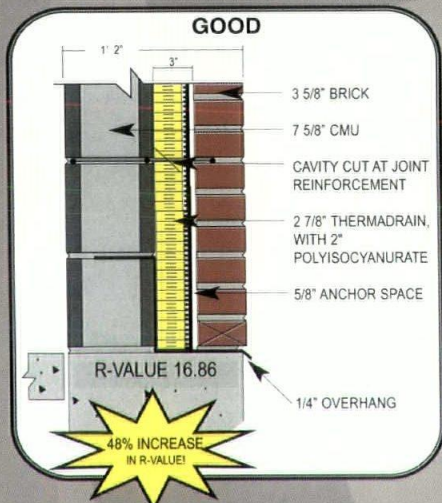
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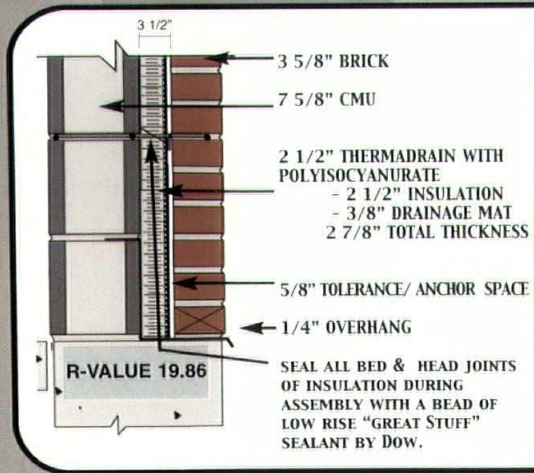
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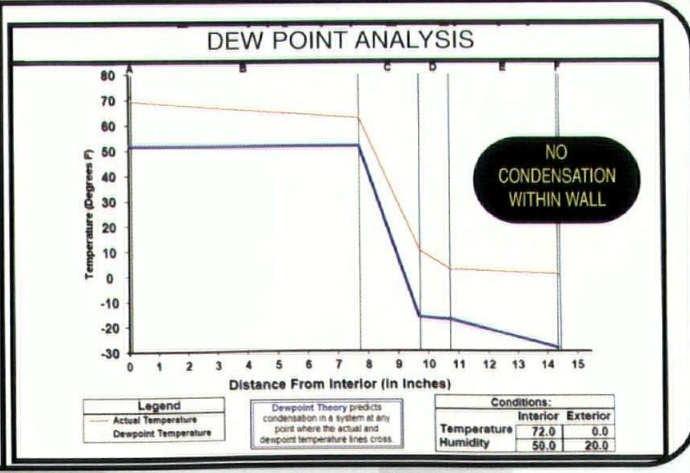
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Hubble Middle School in Warrenville replaces an antiquated structure in nearby Wheaton from which it gets its name. But that's where the similarities end. A curving front wall, high clerestory windows and extended flat roofs signal that it's a 21st century campus, designed to meet present-day educational demands.



Photos by James Steinkamp, Steinkamp Photography



building complex poorly suited for today's team teaching methods, almost all of Hubble's students were from Warrenville and had to endure twice-daily bus trips of up to 45 minutes to reach downtown Wheaton. The new location will considerably cut each student's commute while developing a difficult 22-acre site that includes 11 acres of unbuildable area within a flood plain.

The fact that Hubble's 1,000 students will commute fewer miles and occupy 60,000 less square feet, in more energy- and educationally efficient space, shows how thoughtful community planning decisions are fundamental to achieving today's demanding environmental goals.

The property had an advantageous location, but quite a few strikes against it too. It's hardly a prominent civic site that one might consider for a school. A banal single-story office park sits close by on the west, and a BP research center is directly south. The noise of the nearby East-West Tollway can also interfere

under certain weather conditions. There is a significant slope to the site, but Legat was able to turn that into an advantage while planning the complex: Access to the school is from Herrick Road on the east, and the designers chose to use this higher portion of the site for the entry road and playing fields. This strategy will keep traffic congestion for sports events away from the school itself. The entry drive is a pleasant experience that places the school in a more country-like setting than some of the area's surrounding development might suggest. The downside is that the school building is essentially hidden from public view, and the structure's civic presence is reserved for those who drive the length of the entrance road.

The main parking lot incorporates bio-swales and drains naturally via a prominent slope. A secondary parking lot adjacent to the playing fields utilizes permeable pavers. A ring road circles the new building and provides both fire access and sensible student

circulation. In the morning, when buses arrive a few at a time, they unload at the public front entrance. At the end of the day, a larger staging area is necessary, as all 1,000-plus students leave the school at the same time. Most students are released to buses from the classroom block on the south side of the complex—where the ring road permits 19 buses to queue. Special education students exit to 13 mini-buses at the front circle, where they were left off in the morning.

The secluded location didn't mean that Legat's architects missed the building's urban opportunities. They split the building's

as the main entry is actually the second floor of the classroom building. Seventh graders have facilities on the "main" level with the sixth grade one flight down and the eighth grade up one. Because it's zoned with a single grade on each floor, the classroom building offers separate facilities storage, offices, labs, and computer facilities for each grade.

Legat calls the narrow space between the two building blocks the "nature observatory." Pessetti describes it as "an outdoor teaching area using native plantings." Students will

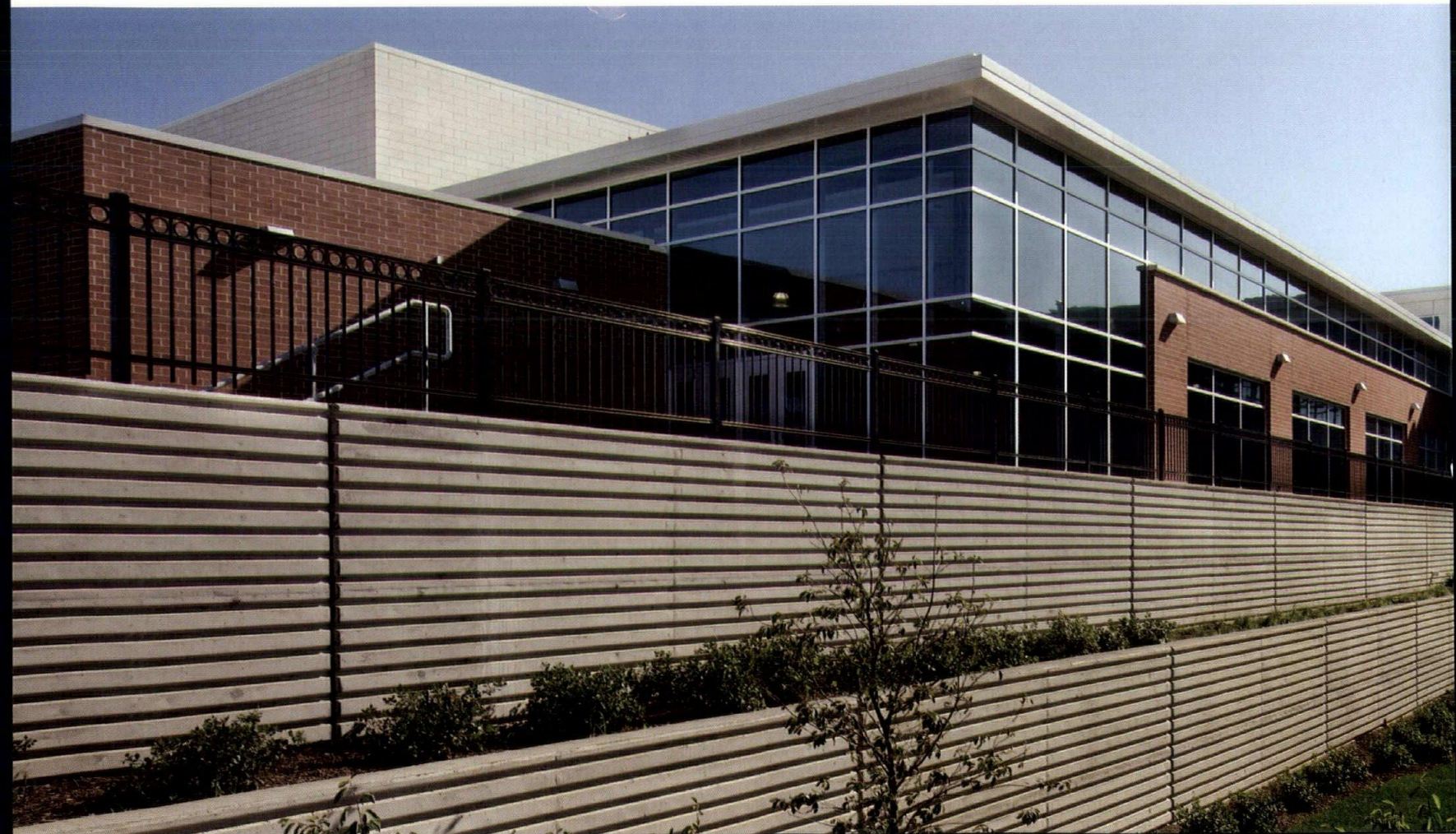
Hubble's 1,000 students will commute fewer miles and occupy 60,000 less square feet of space.

mass into two blocks—a low one containing the building's public functions running north to south, and a three-story classroom wing set perpendicular at the south end of the site. The topography—which slopes down toward the retention pond at the southernmost end of the site—creates an on-grade main entrance near the intersection of the two wings. All of the public facilities, many of which have after-hours uses for the local community, are located in the shorter building block.

The school's classrooms are all within a single flight of stairs,

utilize the space regularly—with science classes exploring the vegetation and art classes sketching. A meandering path breaks its linear monotony, and the space culminates in a small teaching area that's paved and features benches. The site's detention area—planted in native prairie grasses and visible from half of the classrooms—pairs with the nature observatory as an environmental education area.

The main circulation space links the major building blocks and culminates at the south in a glass-enclosed stair and a pair



Eco-positive details are integral to the school building, whether it's the sun shades on classroom windows, the roof's readiness for future photovoltaic and wind turbine installation, or the high insulation value of exterior prairie stone walls.

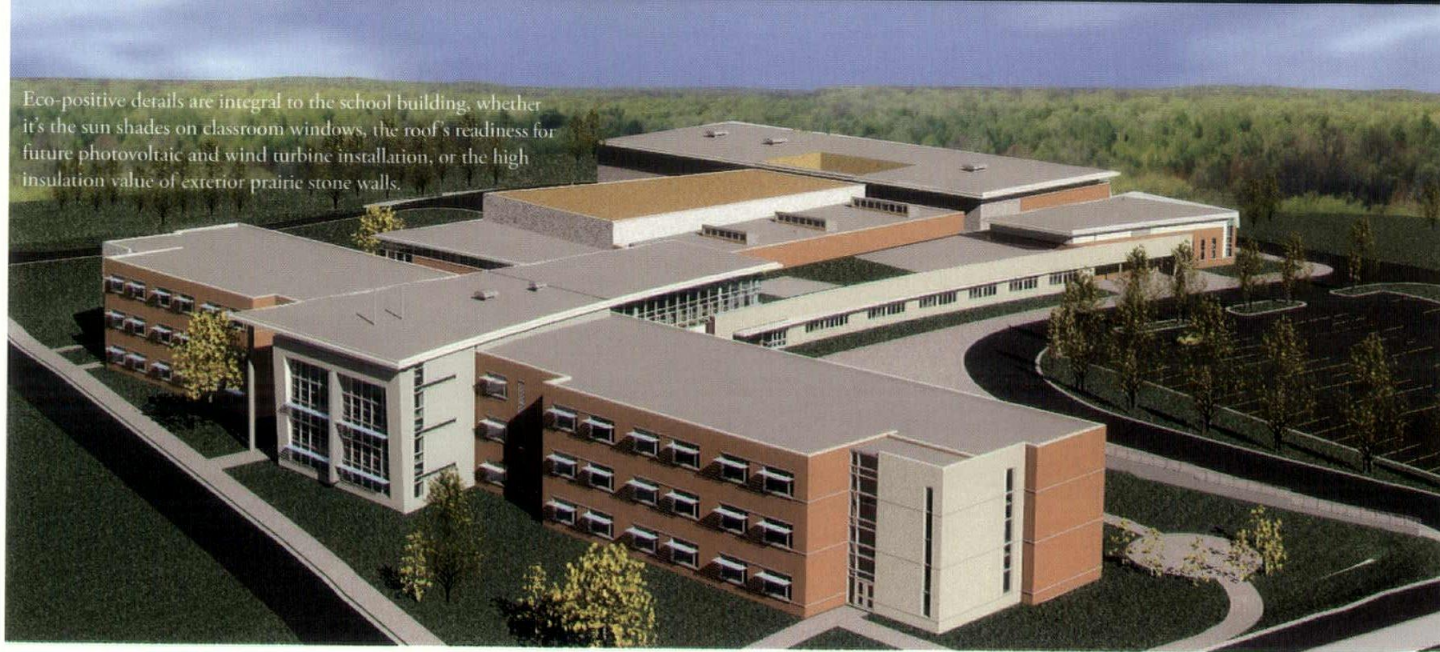


Image courtesy of the firm

of science classrooms. On the main level, the corridor and an art classroom on the east side bridge the nature observatory. At the upper level, this link houses the library—which offers views of the narrow outdoor space with a green roof immediately adjacent to the north (where it sits on top of the main-level offices). The intent is to expand the teaching capabilities of these spaces to embrace the green features of the building. At its opening, the roof will only have natural vegetation, although plans exist for photovoltaic and wind turbine energy sources to

eventually be installed in this area.

The exterior of the building comprises mostly brick and prairie stone, an exterior veneer for highly insulated walls—achieving R19. Parts of the walls are load bearing, and steel framing is utilized for all floor and roof systems. The walls surrounding the two gyms are tilt-up precast concrete to provide both durability and ease of construction.

Among the building's most prominent green features, daylighting is abundant throughout. The classrooms face either

Between the two main blocks of the building is this low-lying area that some at Legat call a “nature observatory.” Planted with native vegetation, it will invite science classes to learn about native plants.

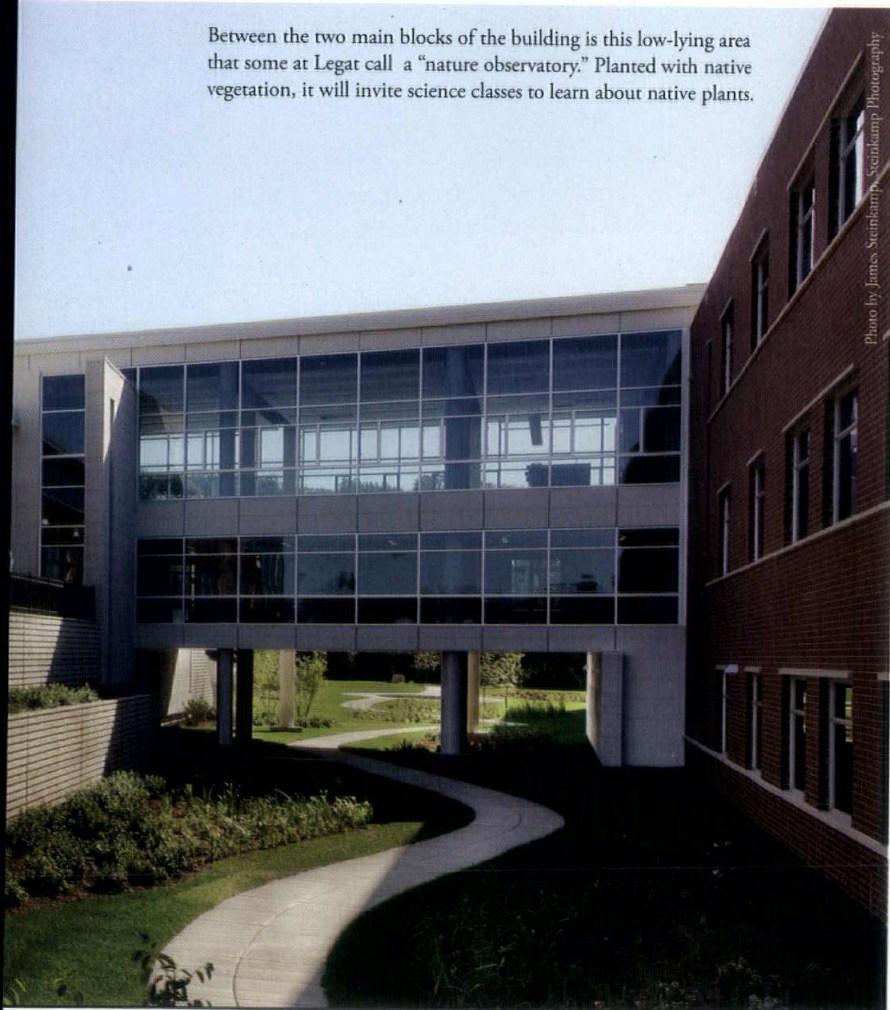


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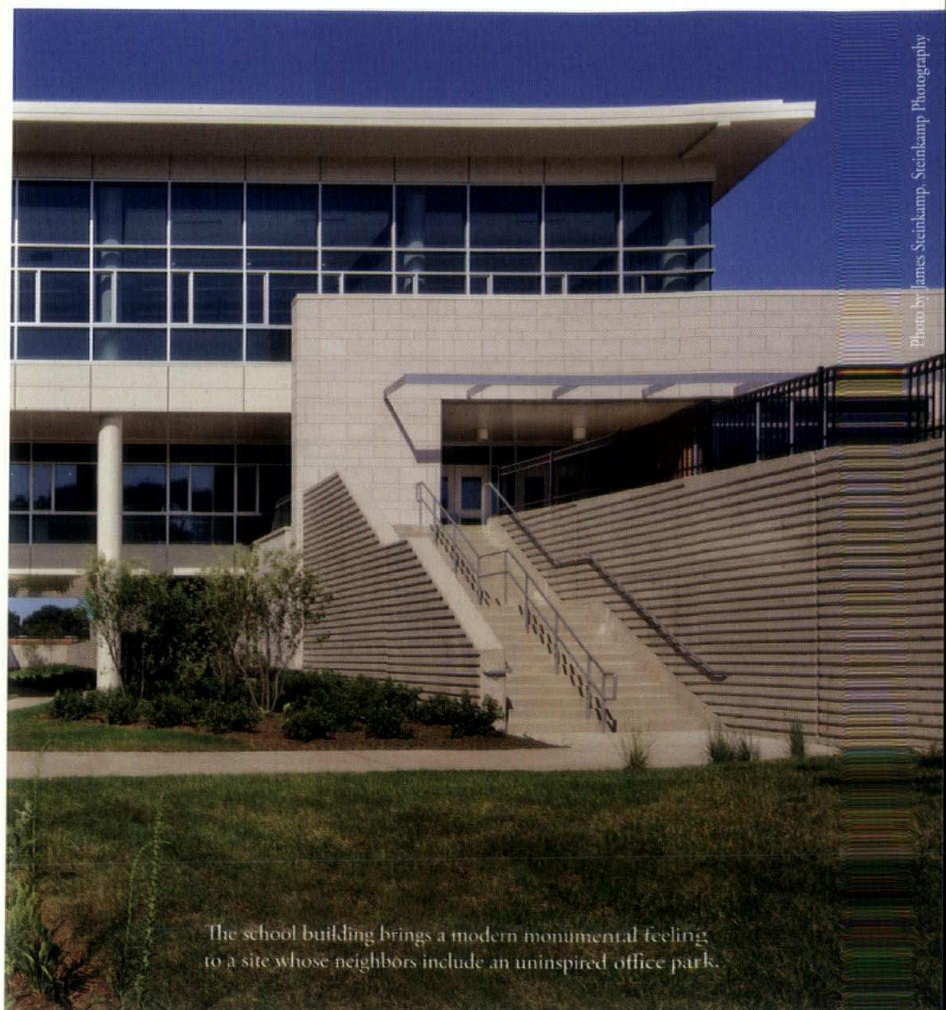


Photo by James Steinkamp, Steinkamp Photography

The school building brings a modern monumental feeling to a site whose neighbors include an uninspired office park.

north or south, with fixed aluminum exterior screens and movable interior shading used to mitigate heat gain. Even several interior spaces—serving the orchestra, band, and music—receive natural light via rooftop monitors.

Interior finishes are simple, durable, and green. Corridor walls and other permanent partitions are simple concrete masonry units. Some classrooms and other areas that might be reconfigured over time are gypsum board. Floors are vinyl composition tile in most spaces—with colorful patterns that suggest traffic patterns in the public areas. A two-foot wide zone is created in front of lockers to try and manage student flow in the corridors. Wide areas outside of classrooms allow visual communication through large windows and the floor pattern helps delineate them as part of what Legat calls an “extended classroom.”

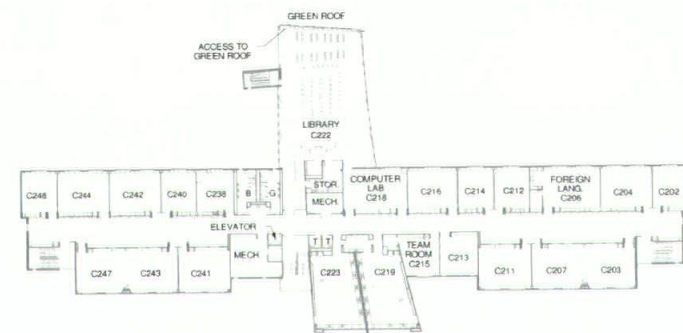
With thoughtful strategies that embrace the difficult site and cutting-edge green amenities, the campus demonstrates the environmental challenges and solutions that are part of today’s architectural practice and community life.

The old Hubble in Wheaton was known for its large auditorium—an unusual middle school amenity that was a legacy of its origin as a high school, but one that was reprised in the new facility in Warrenville. The new 500-seat theater is accessed from the commons (which is the school’s cafeteria during the day). A small stage between the two entrances can be utilized for intimate gatherings before and after performances. Its platform is adorned with decorative stone panels salvaged from the old school building. Locating the main entrance just north of the bridge structure permits the classroom block to be closed after school hours when the community can access the auditorium, gymnasias, and fitness centers.

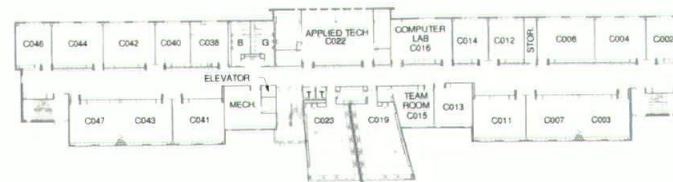
These amenities extend the Hubble Middle School’s ability to serve the community beyond just the three grades of students who will attend its classes. With thoughtful strategies that embrace the difficult site and cutting-edge green amenities, Warrenville’s citizens will learn firsthand about the environmental challenges and solutions that are part of today’s architectural practice and community life. CA



MAIN LEVEL



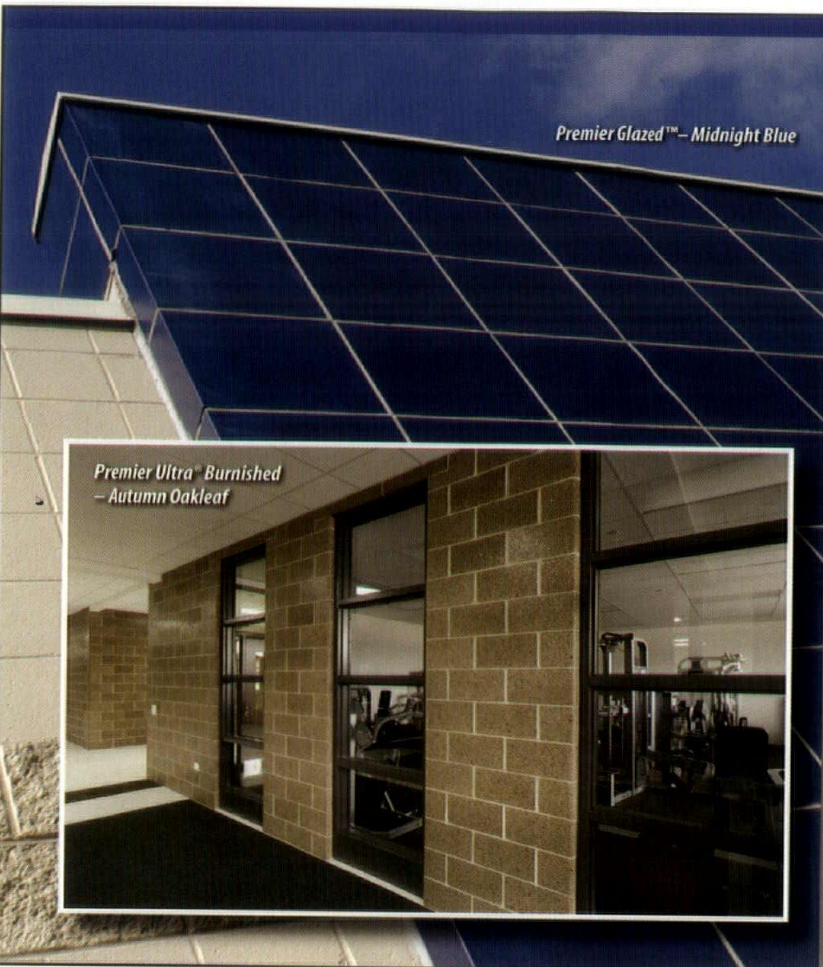
UPPER LEVEL



LOWER LEVEL

The building plan puts public spaces such as the auditorium and administrative offices in one component and classrooms in the other, linked by the bridge across a slender open space. This makes one part of the building accessible for community events without intrusion into the academic areas. Each grade level has its own floor, but given the sunken placement of the lowest level, none is remote from the main central area.

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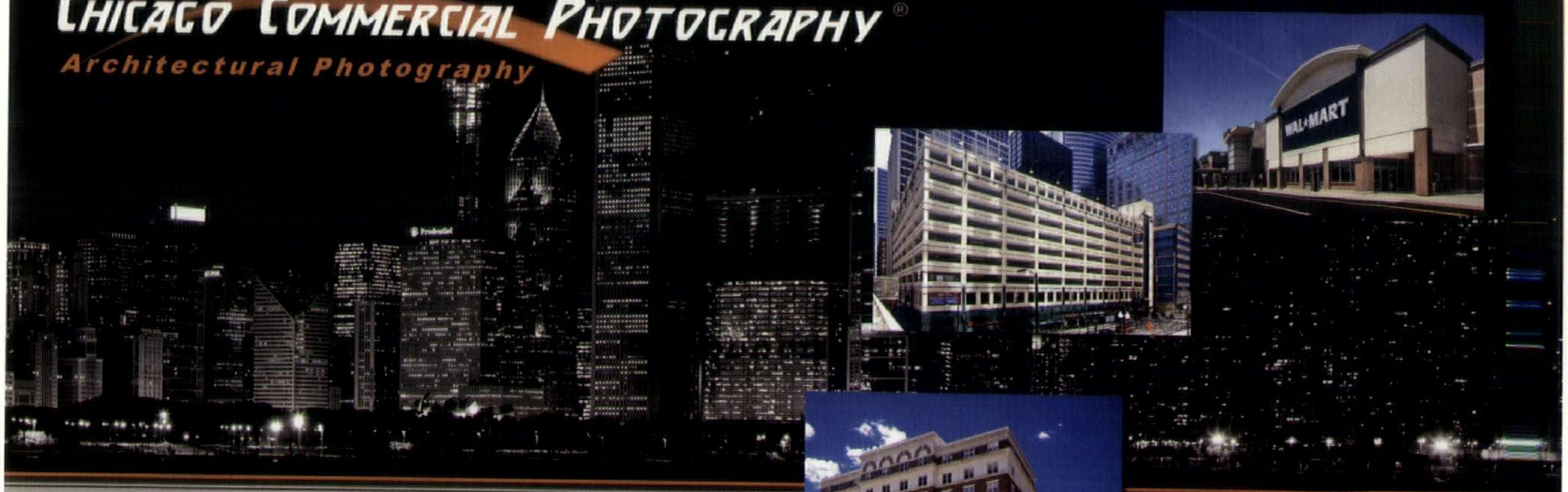
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Designing a true Olympic legacy for 2016

By Peter J. Kindel, AIA

The prospect of a successful 2016 Olympic bid is generating significant anticipation among Chicago architects as we contemplate the impact the Games may have on our city if, on Oct. 2, we are selected to be the host city.

Many of us are still seeking a complete understanding of the financial and civic ramifications of such an effort: Is it worth the trouble? Is it worth the cost? These are questions that are still months or years from resolution, since Chicago's Olympic Bid Book is focused primarily on the inspirational, organizational and financial merits of the city's proposal.

For architects and planners, the Olympic quest becomes more personal as opportunities to complete once-in-a-lifetime commissions present themselves. However, as we consider Olympics planning during the 100th anniversary of the Plan of Chicago, it is worth remembering the role of architect as steward of the civic realm. Architects, planners, and civic leaders participating in Olympic planning must remember their responsibility to create venues that leave our city better off at the conclusion of the Games than it stands today.

To achieve this, we must define our Olympic legacy: temporary improvements having minor impact on the livability of Chicago, or a more valuable and long-term legacy?

We can be certain that we will get several short-term Olympic benefits. The first is the publicity that will surround the Games and the significant public relations opportunity for the city. Other benefits include the prestige of hosting the Games, the revenues generated, and the innovative temporary structures some venues may deliver.

Without a doubt, these are important outcomes. Yet they are all short-term benefits, most likely to have limited impact after the Olympic and Paralympic games are complete. So how do we create a long-term legacy that will serve the residents of Chicago? To attempt to answer that question, I propose that Chicago's Olympic architects, planners, and landscape architects focus on the following legacies.

When planning the Olympics, architects, planners, and civic leaders have the responsibility to create venues that leave our city better off at the conclusion of the games than it stands today.

Legacy 1: Park and Boulevard Improvements

Chicago's park and boulevard system is an evolving green network that first received attention in Burnham's 1909 Plan of Chicago. Yet Chicago is underserved in park acreage: Out of 75 major cities surveyed by The Trust for Public Land, Chicago ranks 68th in park acreage per person.

With some Olympic venues located in city parks, our challenge is to conduct a viable Games without adversely affecting the original design intent of the parks. Many of our parks are works of art by the finest landscape architects America has produced. Washington Park, created by Central Park designer Frederick Law Olmsted and the site of the proposed Olympic Stadium, will be substantially impacted during the Games. Likewise, Lincoln Park, the site of the proposed tennis venue, may have some of its few remaining environmental sanctuaries compromised.

A poorly conceived post-Olympic utilization plan might degrade our park system with more buildings, more paved surfaces, and additional lighting, signage and infrastructure. We are already seeing the acceleration

of this trend within some city parks, with the Art Institute expansion and the planned new site for the Children's Museum. Recently, *Landscape Architecture* decried the threats to our nation's city parks through back-room development deals with civic heavyweights. Chicago certainly is no different.

A solution to overcome these impacts is to identify specific "Olympic

Parks," such as Washington, Douglas and others, and commit \$10 million to each park, for a total commitment of \$30-50 million. These funds would be dedicated to the restoration of the parks at the conclusion of the Games, creating a maintenance and rehabilitation legacy for the 21st century.

Legacy 2: Enhancement of the Lakefront

Our public lakefront has become our primary civic identity since its inception in 1837 and enhancement in the 1909 Plan of Chicago. Expanded and refined over much of the last century, Chicago's lakefront



All images courtesy of Chicago 2016

In these images, the 2016 bid committee depicts the grand scale of a Chicago Olympics, from an Olympic Island re-utilization of Northerly Island (opposite page), to a BMX track in Douglas Park (this page, from left), the Olympic and Paralympic Village plaza, the marathon's start at Buckingham Fountain, and an Olympics aquatic center in Washington Park.

is perhaps the finest public waterfront in the world. We must treat this gift with the respect and care it deserves.

However, we have behaved recently as if this resource can be compromised indefinitely with over-engineered improvements. As in the case of Chicago's parks, the lakefront has suffered from a series of encroachments over recent years that has decreased the amount of green area available for recreational use. Combined with the noise and illumination impacts of Lake Shore Drive and adjacent parking areas, our ability to find solitude and respite along the lakefront is further reduced. It seems likely that the addition of Olympic venues along the lakefront will add to the pattern of encroachments into natural areas we currently enjoy.

A major selling point for Chicago's bid is to maximize the use of the lakefront for Olympic-related events. It is a spectacular and appropriate site, and will help sell Chicago's proposal. However, we must maintain a clear focus on the long-term legacies along Lake Michigan. These must include the careful placement of venues such that they do not further erode available green parkland. Secondly, venues must be planned with a post-games function that is consistent with an overall vision of the lakefront as a civic amenity for the free enjoyment of all. And lastly, some venues should be identified for removal at the conclusion of the Games to ensure the creation of more useable parkland for Chicago's citizens.

In planning for the Games, we should follow the lead of concerned civic groups. Chicago's Friends of the Parks began the "Last Four Miles" initiative to create more public lakefront parkland in areas currently underserved by such an amenity. Another similar development is Morgan Shoals, an environmentally focused lakefront expansion on the South Side.

Legacy 3: Refined Infrastructure

The importance of infrastructure, including roads, utilities, public spaces and other civic enhancements, cannot be underestimated

in planning for the Olympics. This component of our city has the least design review, and yet has the most impact on the use and appearance of our city. While there have been effective improvements of streets in the city, there remain glaring shortcomings on many arterials. Two notable examples are Congress Avenue and South Lake Shore Drive. Congress Avenue is an underwhelming aesthetic experience rather than the grand gateway it should be. South

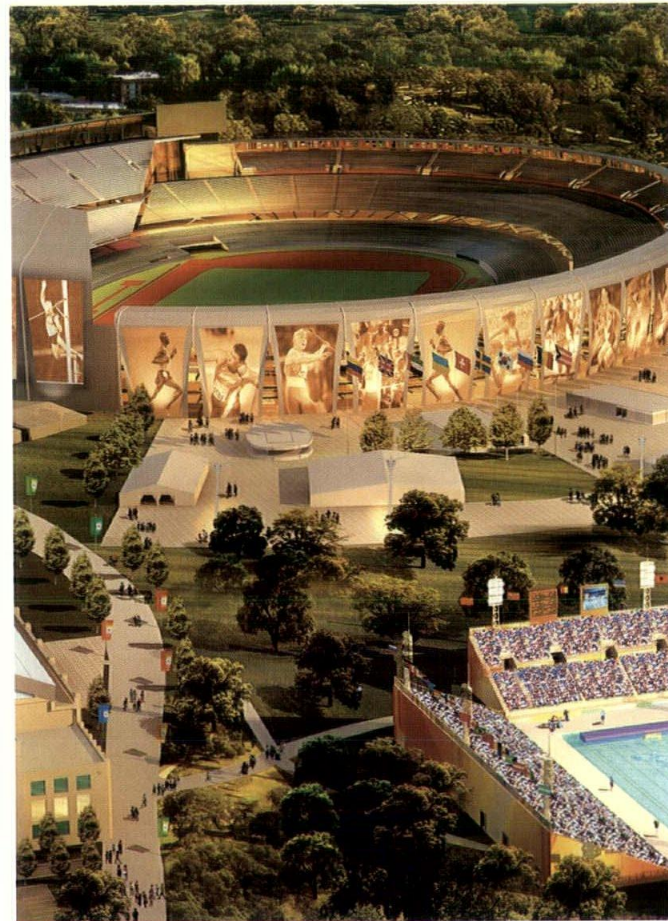
Lakeshore Drive, rebuilt recently, is badly over-lighted with a visual cacophony of light poles and signage that sharply detracts from our premier civic parkway. The relentless over-engineering and over-illumination of our streets is both ugly and a poor use of resources.

Chicago in 2016 should have a sustainable lighting and public-realm design policy that will create an aesthetically innovative and environmentally progressive public realm. This might include an interconnected network of sidewalks and bike lanes on all city arterials and boulevards. Street lighting should be more sophisticated, without the waste of excessive light spillage. Additionally, we must have a palette of pedestrian-friendly street design standards that are a functional and aesthetic improvement over current standards.

Well-designed public infrastructure does not necessarily cost more than poorly designed public infrastructure. Cost can be mitigated through careful design and economies of scale in production, reduction of design dimensions, and the standardization of elements.

The costs of the efforts described here may be substantial. What is even more costly, however, would be failing to define a meaningful post-Olympics legacy. Architects and planners fortunate enough to work on the Olympics have an obligation to leave a post-Games Chicago better than it is today. Professionals not engaged in Olympic projects have the responsibility to participate in a critical discussion about the impacts of our investments on the physical and social fabric of our city. CA

Peter Kindel is an architect, landscape architect and president of the Chicago-based urban design firm Topografis PC.



In this rendering, Chicago 2016 shows a concept for an Olympic stadium and aquatics center in Washington Park.

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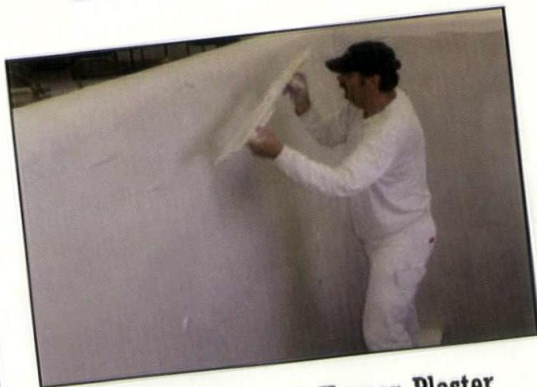
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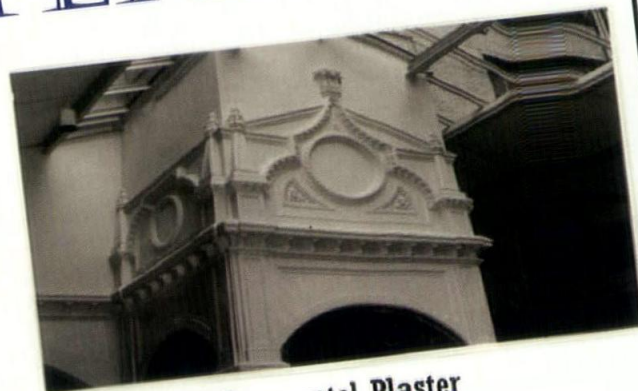
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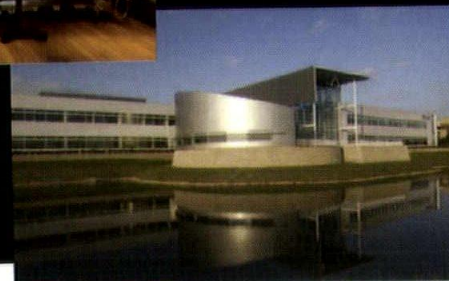
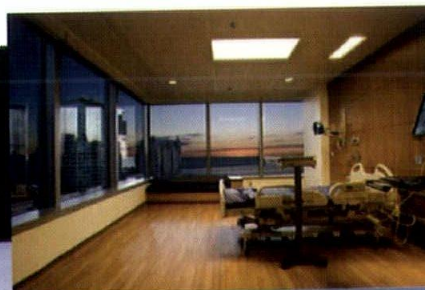
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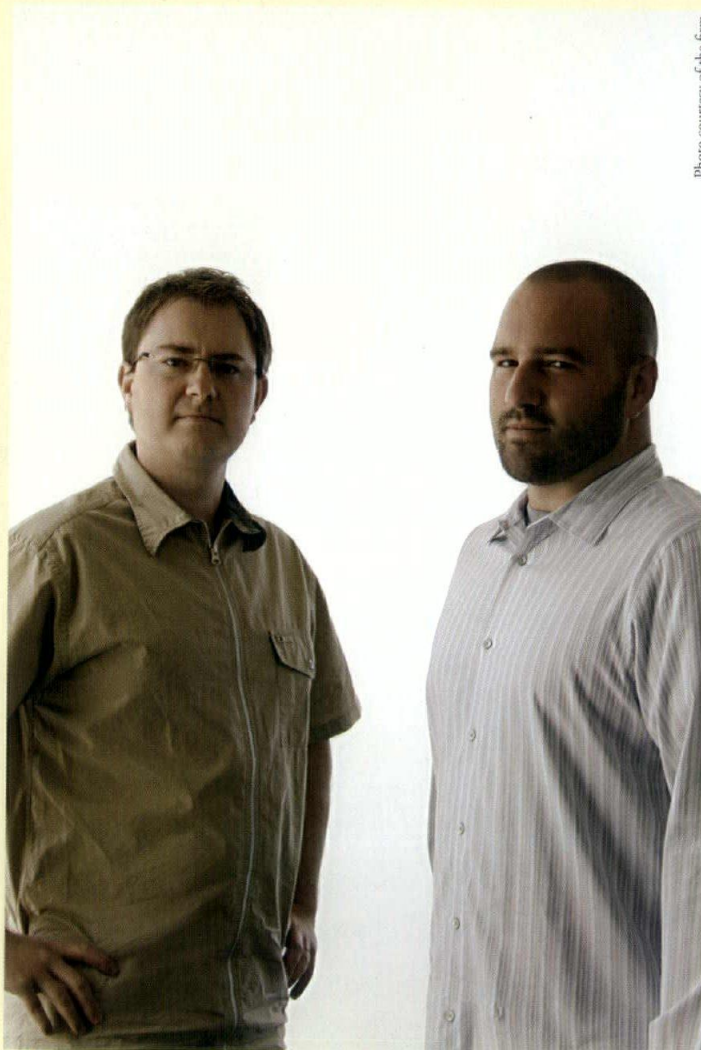
By Vladimir Radutny and Paul A. Tebben

On the heels of a small stroke of good fortune and with a collective leap of faith, we decided to jump. Our opportunity came in the form of an investor, a family member determined to pursue the Chicago real estate market.

At the time we were both situated comfortably, working at Krueck and Sexton alongside a collection of people with inspiring talent. One of us manned the job site of the Spertus Institute while the other worked on a collection of projects in the office. We'd only recently met but our growing friendship and the similarities in our architecture backgrounds had delivered us both to our current roles; Vlad and Paul—two unknowing characters in a tale yet to be told.

Our investor approached us with a small financial commitment that promised to fund the start-up—a design practice. In return, he hoped to find long-term benefit through the creation of a development arm of the company, one that would focus on the design, construction and sale of environmentally responsible residential projects throughout the city. He would fund the operation, and we would design and manage the construction.

After lengthy discussions, we jumped at the opportunity to take a chance, to start a practice. The process unfolded, and the brainstorming began. Where do we start? What should we do first? Who should we call for legal advice, accounting services, health insurance & IT?



Vladimir Radutny (left) and Paul Tebben

Photo courtesy of the firm

These were only a sprinkling of the hurdles standing between us and the pending decision we both had already made: to leave a good thing for the uncertain hope of something greater.

In 2008, STUDIO IDE... was born, a company with a name reflective of our collective determination to Innovate, Design & Explore. We set out to find a way to practice architecture collaboratively, intertwining ourselves with people of various trades and disciplines to develop a product conceived and built by architects.

Several months passed as we reached out to people in the design industry, studied residential typologies and neighborhoods, and created financial pro-formas. To minimize our risk, we agreed that our first projects should be single-family residences built in more established Chicago neighborhoods. We saw what was being built—the endless monotony of housing being offered—and decided that it was not what this city needed more of. Our homes, we thought, should speak to lifestyles, context and the environment. These, we believed, would stand in stark

contrast to the houses being built by developers that only spoke to the bottom line. We knew we could do better.

The stage was seemingly set for an exciting whirlwind of design and construction.

Unfortunately, the months following the launch of IDE... paralleled the rapid decline in the U.S. economy. Lending practices previously

Standing Firm

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sympathetic to the entrepreneurial spirit had quickly withered up, closing off many of the opportunities on which we had based our business model. And just like that, the well was dry. What now?

The options for IDE... were simple: fight or flight. Our first move was to switch gears. Although design development continued on three sustainable housing prototypes, immediate income-producing work was fundamental to our survival. Casting a wide net, we labored forward, taking on work without discrimination. The first stroke of fortune came with a call from a former colleague. A design studio she was teaching at the Art Institute was in need of additional instructors. Someone had dropped out at the last minute, opening the door for us to teach. We also encountered an opportunity to create custom furniture. Our design for a desk was published, and we were able to sell a duplicate piece to a client. Its success gave us the motivation to create more.

Our greatest blessing, however, arose out of the goodwill of a close friend. He'd taken a job with a large property manager on the South Side and thoughtfully began passing along steady drafting, surveying and code research work. The assorted collection of jobs has sustained us thus far. For now, we're builders, surveyors, draftsmen and educators. Our titles of "principal" imply only the promise of something to look forward to.

As we await a meeting with a lobby renovation client, we write this article from our borrowed office space. The sound of passing cars and the smell of the lakefront remind us of how fortunate we are to be living in Chicago. We still eat. We still laugh. We still work. Although we haven't yet done what we set out to do, we remain inspired to someday build in this great city. And, in spite of bigger concerns, we spend our time doing what most architects do—we argue over inches; we discuss the small things and look forward to the big ones.

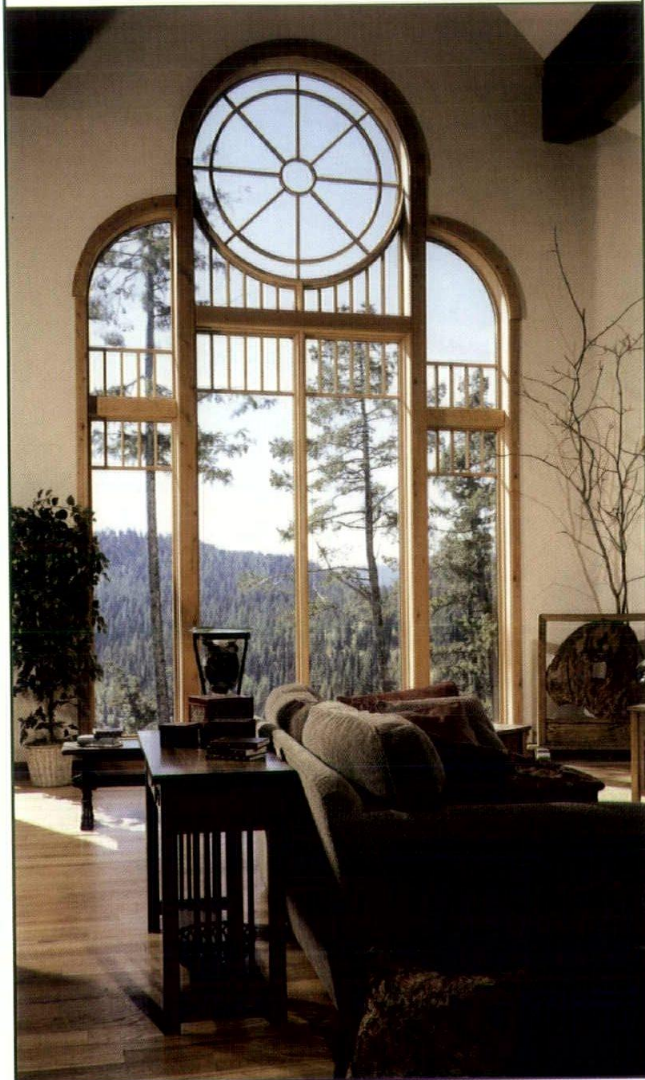
We've been given a chance to live our dream, and we intend to live it passionately. CA

Vladimir Radutny and Paul Tebben are the principals of STUDIO IDE...

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|EnergyDesign|

An emerging metric facilitates comparisons of buildings' consumption

By Mark Frisch, AIA

The current energy modeling used to support new building design is almost universally delegated to building engineers, but in today's global demand for sustainable buildings, it is playing a more critical and central role in architectural design. In fact, what used to be the architect's minimal contribution to this process, consisting of an accounting for enclosure materials and quantities, is now fundamental to the design of the building itself.

Architects are going to need a metric that allows for a thorough calculation and comparison of building energy consumption. We are embarking on a new age of energy consciousness and architects must be leaders in introducing this benchmarking system to the construction industry. It begins with an agreement to use a simple metric: kBtu/sf/yr (British thermal units per square foot per year). This formula enables us all to speak about energy with one "common language," allowing us to reposition energy to an appropriate place in the design hierarchy.

There is ample evidence that we will need to compare one building against others in terms of their energy consumption, but to date there has not been a common widely used metric. This metric should be as simple as the reigning metric, cost per square foot, but should also address energy and influence resource conservation (which the reigning metric currently does not).

At present, in the United States, we have several varying standards of benchmarking energy use, including the Energy Information Administration's Commercial Buildings Energy Consumption Survey and the Energy Star program. In addition, each one of us can collect data on our own buildings and create in-house benchmarking sets that allow clients to make informed assessments of the relative energy-saving values of various strategies or materials.

Yet, the much better, more uniform metric I believe architects should embrace as a new benchmark is kBtu/sf/yr. The value of kBtu/sf/yr arises from the need to compare diverse sources of energy equitably from a CO₂ perspective. It allows for the easy conversion of the array of energy sources measured on our buildings—site energy to source energy—thereby incorporating transmission, delivery and production into a single unit.

While this is a fairly simple calculation, we do need to also consider

New Energy Metric Conversion

A good place to introduce yourself to this metric is your own residence. If you live in the Chicago area you can compute your energy consumption by locating a year's worth of your utility bills. For electrical consumption go to www.comed.com, and for gas consumption, www.peoplesgasdelivery.com. Pull up your utility bill and display at least a year's worth of your data. Use the following equation to convert either kwh or therms to kBtus.

Natural gas therms/100 x 1.031 = kBtu

Electricity kilowatt-hour x 3.413 = kBtu

Sum the kBtus together to get a total. Divide this by the gross square feet of your residence. This result equals the site energy in kBtu/sf/yr for your residence. You have calculated a slightly modified version of what the federal government is now collecting on a national basis. This information can be used to compare the energy consumption of your residence with national averages or other residential properties in your area. Mention to friends or neighbors what your kBtu/sf/yr consumption is and watch them ask you to assist them in calculating theirs.

the energy sources. For example, when electricity is generated with fossil fuels it takes approximately 3 btu at the source to generate and 1 btu of energy at the site due to losses at the plant (majority of losses), transmission lines and transformers. If fossil fuels are used directly at the facility, the difference between site and source are very small. The department of energy publishes widely used site-source ratios that are easy to access and simple to apply.

Within this context, the kBtu/sf/yr metric not only establishes the energy appetite of a building, but when benchmarked against other buildings or standards it has the ability to influence users to modify their energy use habits.

Solomon Cordwell Buenz has started using this metric to compare and study trends in the energy use intensity of our projects. Further, we use this metric in conjunction with cost per square foot as an effective means for a deeper understanding of the cost benefit of various system

Energy Design

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components during the design stage. This helps owners in making decisions relative to the lifecycle costs of their projects. For Loyola University, we found this an effective tool to assist in their selection of an exterior enclosure system on a proposed classroom facility.

In June of 2008, the U.S. General Service Administration (GSA) asked the question, "Does sustainable design deliver?" Measuring environmental performance with the metric kBtu/sf/yr clearly established that their "Green Buildings outperformed national averages," a claim that it is only possible to make with a universal metric. Legislative mandates by the GSA regarding energy performance continue to drive their portfolio.

One of the most notable examples of the power that this metric is playing in the global energy conversation is the Architecture 2030 program. The stated goal of the program is "slowing the growth rate of green house gas emissions and then reversing it over the next 10 years"—and the metric they chose to chart their course is kBtu/sf/yr. Just like costs, adopting a simple universally recognized metric facilitates conversation and change. The Sacramento Municipal Utility District is also testing this concept and has a variation on this program currently running. And finally, ASHRAE in June of 2009 unveiled a new program to provide us with a uniform building energy labeling plan based on the kBtu/sf/yr metric. I believe that in the not too distant future all buildings will be required to publicly display their energy use data. This will move the energy metric forward into the civic realm. The byproduct of new policy will be the opportunity to build a market-based incentive program that will appeal to our competitive instincts making our buildings more efficient resource consumers.

As the public becomes more familiar with the energy use intensity of their buildings, other vital resource use such as water consumption will enter the dialogue. The result will be a more thorough understanding of the limit of our natural resources and a more diligent attention to their conservation. CA


Mark Frisch is a Solomon Cordwell Buenz principal.

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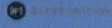
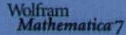
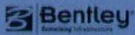
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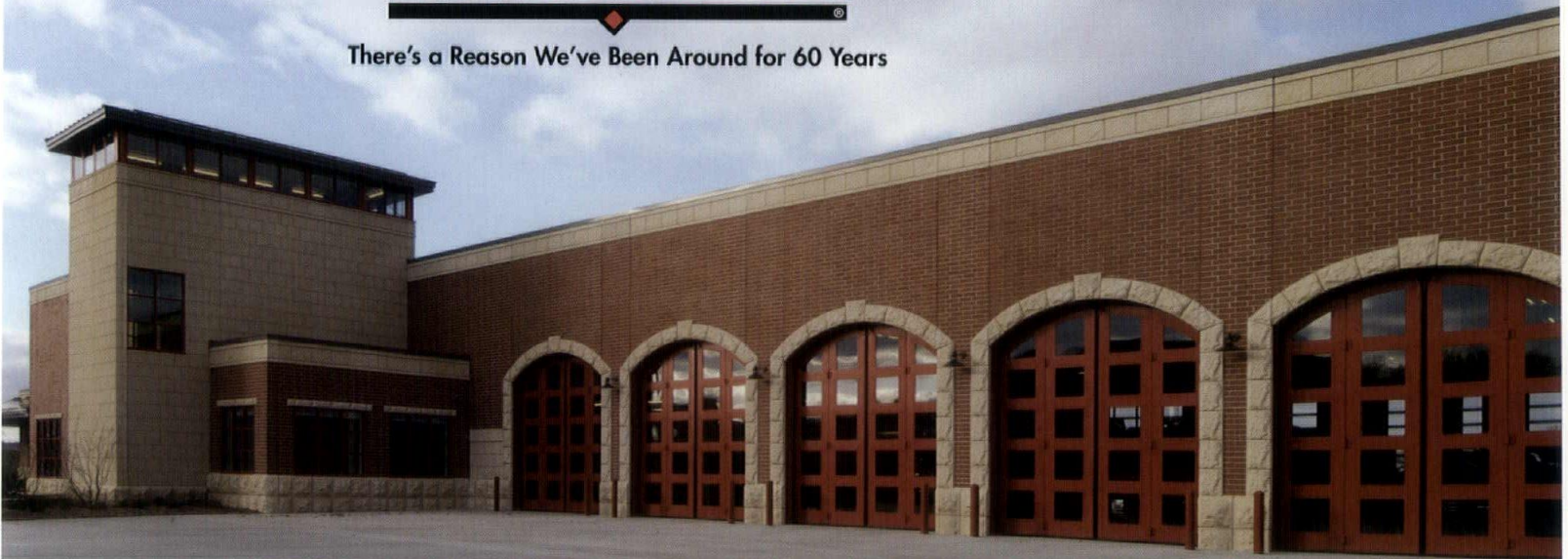


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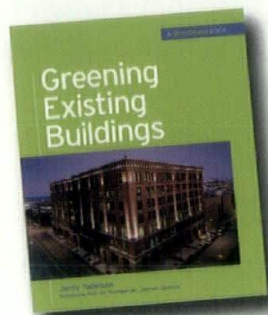
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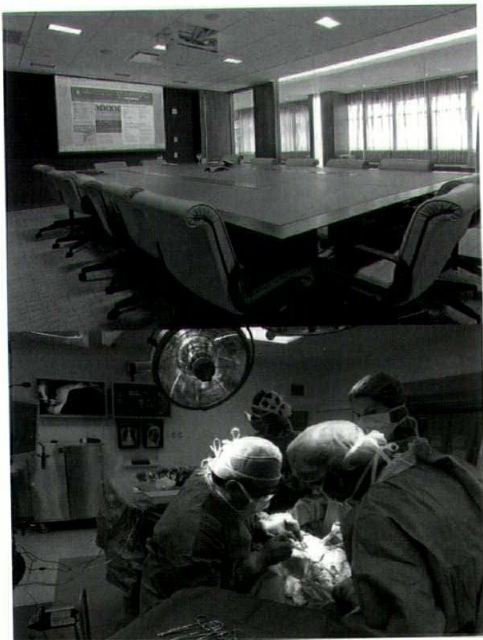
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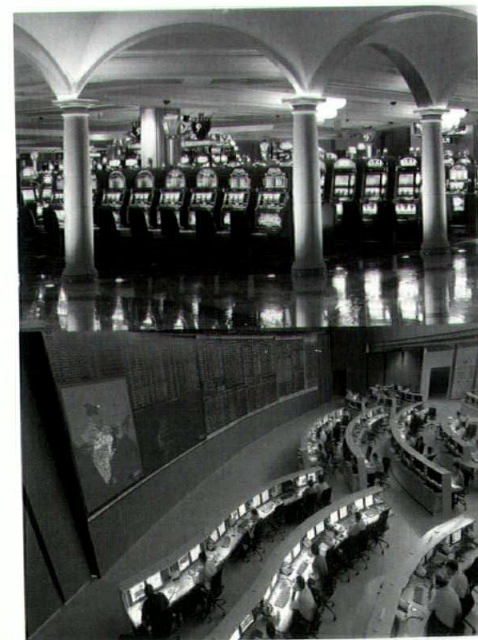
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Project Team: Damian Petrescu, Zenovia Toloudi, Christopher Berenfeld, Isabela Gould, Sabine Kollwitz, Dan Rappel, AIA
Hotel Interior Design: Cheryl Rowley Design, Beverly Hills
Restaurant Interior Design: The Johnson Studio, Atlanta
Technical Consultant: Hollingsworth Architects LLC, Chicago
Structural Engineer: Halvorson and Partners, Chicago
Lighting Consultant: Lightswitch Architectural, Chicago
Acoustical Consultant: Threshold Acoustics, Chicago

THE HUBBLE MIDDLE SCHOOL

(Page 38)



Project Address: 35600 Herrick Road, Warrenville, IL 60555
Client: Wheaton Warrenville Community Unit School District
200 130 W. Park Ave., Wheaton
Architecture: Legat Architects, Oak Brook
Interior Design: Legat Architects
Furnishings: Fairco Furnishings and Interior Resources Co.
Structural Engineering: KJWW Engineering Consultants, Naperville
MEP: KJWW Engineering Consultants, Naperville
Fire Protection: KJWW Engineering Consultants, Naperville

Landscape Architect: David R. McCallum Associates, Inc., Libertyville
Civil Engineering: 3 Companies, Woodridge
Acoustic Consultant: Shiner + Associates
Food Service Consultant: Robert Pacifico Associates, Inc., Woodstock
Theater Consultant: KJWW Engineering Consultants, Rock Island
Construction Manager: Bovis Lend Lease, Chicago
Face Brick: Belden Brick/ Illinois Brick
Ground Face Block: Premier Block Corporation
Prairie Stone: Northfield Block
Millwork/ Casework: LSI Corporation
Tile: Armstrong
Interior Lighting: Metalux
Ceilings: Armstrong
Gypsum Board: USG
Paint: Sherwin Williams
Auditorium Seating: Hussey

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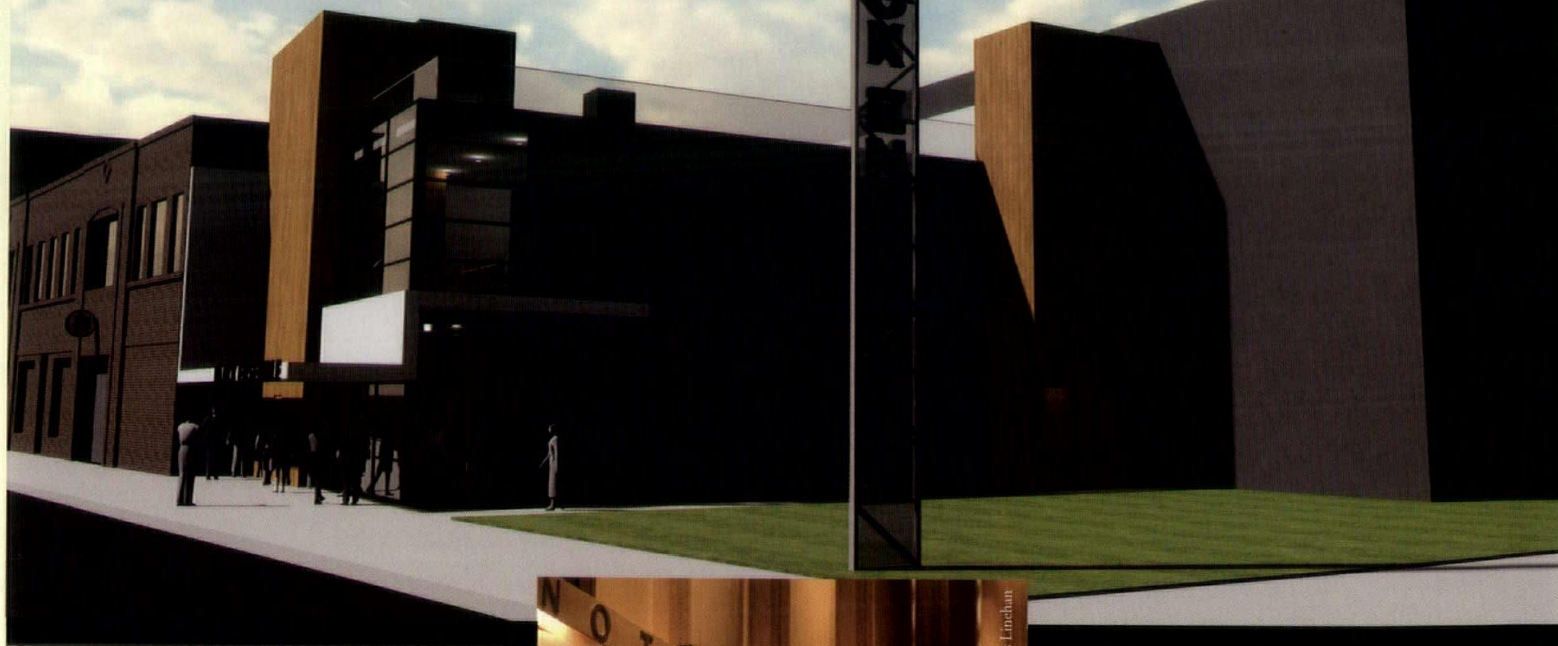


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The Black Ensemble Theater will place a distinctly theatrical building on a prominent corner, and put back-of-house spaces in a former car dealership building.

Image courtesy of the firm

ZE: How involved do you get with the theater companies who are your clients?

JM: Having worked in theater for a good while, you really can understand the needs of the companies in a deep way. I understand the language of theater, and I understand all the equipment and how it needs to be used. So, as an architect I get to stay in theater, but I don't have to work nights—at least not every night.

It's really important for designers to understand the relationship between the audience and the actors for each company. With Steppenwolf, for example, the interior of the theater reflects the persona of the company at the time the theater was built. They were rough-hewn, in-your-face, theater people; they wanted their sweat to spill on you when you're in the front row. This is an intimate experience.

ZE: I've been spit on by John Malkovich. I suppose it was intimate. I didn't forget it.

JM: You and a lot of other people have had that experience.

The interior of Steppenwolf, and our choice of a very raw, concrete look for it, caused a lot of questions at first; people wondering if it was appropriate for a professional theater company. The aesthetic recalls something that's more like the alleys of Chicago than the boulevards. It was something that was appropriate to them and they reacted well to it. They did not react well to slick, glassy, curtain wall façade concepts.



Photo by © James Linchan

It's essential for designers to understand the relationship between the audience and the actors for each project, Morris says. At Steppenwolf, "they were rough-hewn, in-your-face theater people. [It is] an intimate experience."

ZE: Can you describe how your firm collaborates with other firms on some of the projects you've completed?

JM: We did projects for the Old Town School of Folk Music, Beverly Arts Center and Trinity Christian College with Wheeler/Kearns. It helps to collaborate with a firm with a similar office culture, like they have, and technology makes collaboration very easy. We've also had a recent successful collaboration with Nagle Hartray on a project for Francis Parker. They did the overall school building expansion and

renovation; we did the [1,100-seat] auditorium piece. In collaborations, we typically draw a circle around the theater and associated spaces, and we not only design those, but we document them, do all the construction administration for them, and work directly with the consultants for things like lighting and acoustics.

ZE: Describe your current project for the Black Ensemble Theater.

JM: We've been working with the Black Ensemble Theater on the development of a new theater for several years now. We worked with them in selecting a site on the North Side at Sunnyside and Clark streets, not far from their current location on Beacon. Fundraising challenges put the project on hold for a while. City TIF funds were used to buy the site, and state funds will be used to move forward. So we are in a re-start phase with the project and we're hoping for a 2010 completion. The theater, the lobby spaces, and other public spaces will be built on a cleared section of the site. An existing former car dealership building will be adapted for indoor parking, dressing rooms, offices and rehearsal space. The funding delays gave us an opportunity to really examine the design and the project benefited from it.

ZE: If not an architect, what would you be?

JM: I'd do stand up. I'm pretty comfortable on stage. CA



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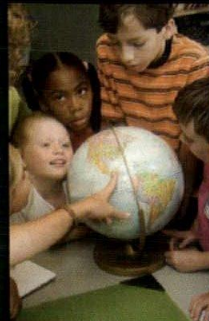
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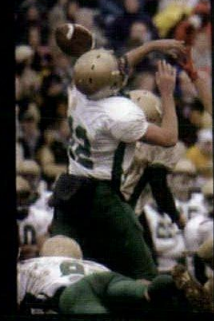
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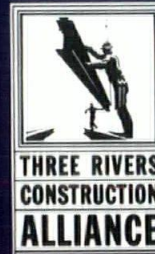
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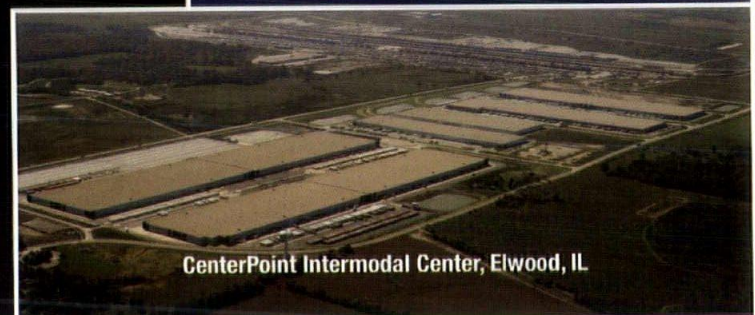
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