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an Old Electric Plant

**Education Issue**

Building School Buildings  
Model Mentors  
The Studio System

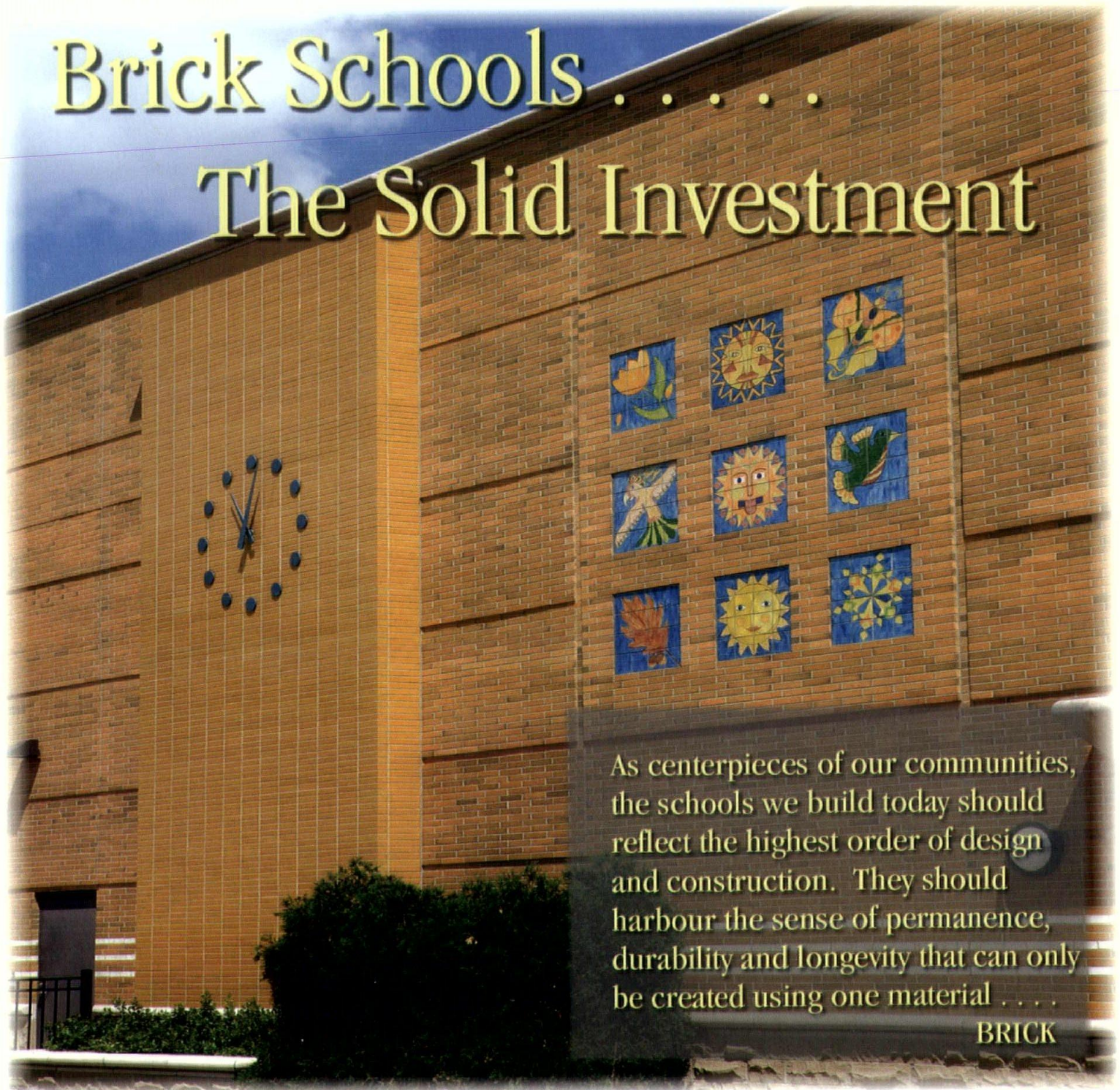
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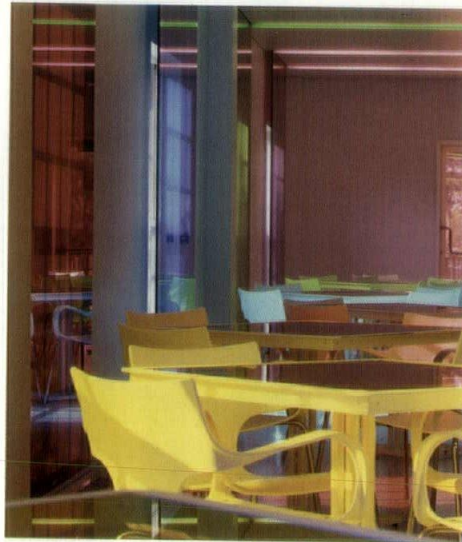
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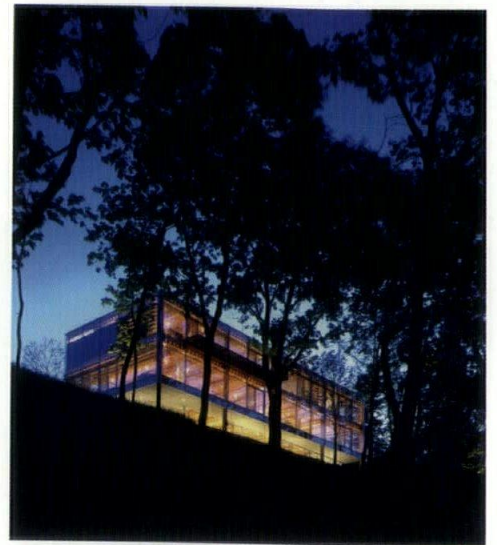
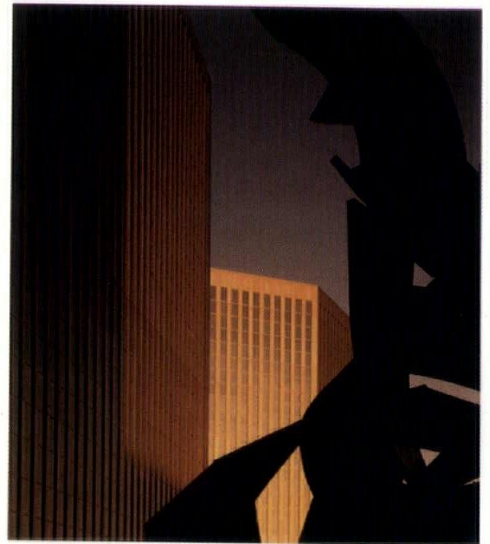




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## President's letter

The ongoing economic downturn is sure to continue to challenge the architectural profession in 2010. Architects are optimistic by nature and will look for opportunities to learn from this business cycle and take advantage of the changes brought about in the nation and the world.

These times have benefited AIA Chicago and AIA National by helping us realize with greater clarity the purpose of our professional association. In the past year, we have seen positive evidence of the wisdom of our decisions to enhance programs that address the impact of a down economy on architects. The drop of membership has been lower than anticipated.

The association will continue to provide information and strategies on survival and growth during a changed economy, while remaining fiscally responsive and responsible to the membership.

To extend the benefits of architecture to the community at large, there will be growth in advocacy and in collaboration with allied associations and government. AIA Chicago will look to being regarded as a resource on issues and policies affecting our communities—local and afar.

I look forward to the coming year of increased dialogue and collaboration with our fellow allied professionals and public agencies to affect sustainable maintenance and growth for our communities at all levels.

We must reflect the society we serve. AIA is in the midst of a multi-year diversity initiative to expand the reach of the profession to be inclusive of all without respect to ethnicity, gender, race and culture. This is fitting, given that all people experience and consume architecture. This year, AIA formalized an aspect of this initiative by the signing of the AIA and NOMA (National Organization of Minority Architects) Memorandum of Understanding (MOU). This document is the culmination of many years of dedication and hard work on the part of many change agents. Locally, this action should influence and encourage greater AIA collaboration with important organizations such as Arquitectos and Chicago Women in Architecture.

Key for all of us will be the attention we must give to emerging professionals and students finding their way in the profession by providing greater outreach and mentoring. Chicago has a vibrant pool of young professionals with energy, curiosity and capabilities in the evolving technologies that will continue to impact architecture. This talent must be encouraged and assisted in negotiating the path to licensure. The profession must advocate for and nurture this emerging talent pool.

This is our future.

Walter D. Street III, AIA, NOMA | President | AIA Chicago

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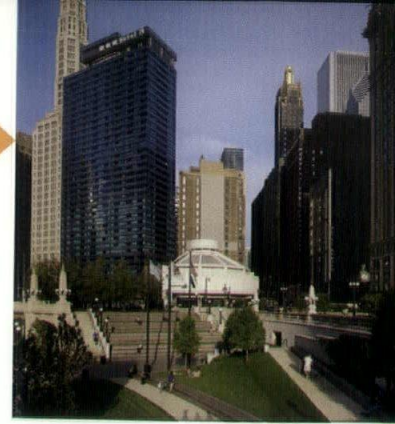
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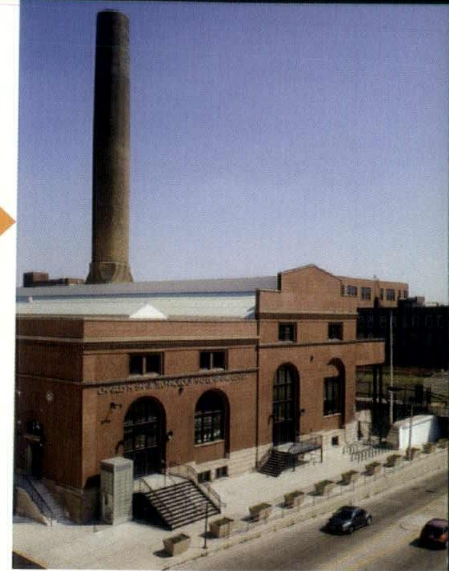
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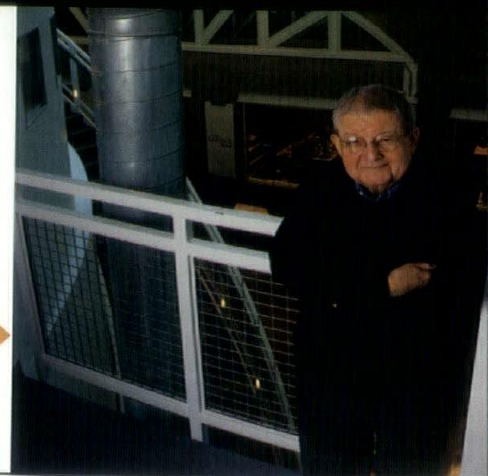
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## STROLLIN' ON THE RIVER

### Ross Barney's Riverwalk Design Moves Forward

Long ago, before she became an architect, Carol Ross Barney, FAIA, had a job doing paste-up for a catalog house. Her office overlooked the Chicago River, which was then a drab and unsightly view. These days the river and its banks are undergoing transformation into an urban park, and Ross Barney Architects is one of the navigators.

The Chicago riverwalk is the city's newest and, in warm weather, perhaps its most pleasant public amenity, a mile-long swath of recreation and respite that runs along the main branch of the waterway. In 2002 Ross Barney Architects was hired by the Chicago Department of Transportation first to create a master design for the riverwalk and then, over the years, to implement portions of it. Last fall, the completion of two canopied under-bridge pedestrian segments opened riverwalk traffic from Michigan Avenue to State Street, an important stretch for both tourists and downtown office workers. At the firm, John Fried is the principal in charge of the projects.

"It's nice to see a piece of urban infrastructure returned to a useful purpose in life," Ross Barney said.

The largest of the Ross Barney Architects projects is the multi-level \$22 million Wabash Plaza, a four-year-old space formed from land reclaimed when Wacker Drive was rebuilt and a new 20-foot extension into the river was added. A wide, elegant staircase links city bustle to landscaped terraces, planters, reproduction light fixtures and bench-lined ramps—a continuation of the Beaux Arts style of the Wacker streetscape. The plaza also is home to the Vietnam Veterans Memorial that



Photos by Kate Joyce, Hedrich Blessing Photographers

They're intended to protect riverwalk users from debris that might fall from the roadway above, but the stainless steel underbridge canopies also reflect the water. The panelized cladding reminds some users of another great pedestrian space, the BP Amoco Bridge in nearby Millennium Park.

honors more than 2,900 fallen Illinois soldiers with a wall of names, an engraved timeline of significant events, waterfall and fountain. It was dedicated on Veterans Day 2005.

The newest eye-catchers on the riverwalk are the stainless steel canopies beneath the bascule bridges at Michigan and Wabash avenues. Functional yet artistic, they protect pedestrians from street debris that falls from above—and attract anyone with a camera. The canopies angle upward so that the highly polished upper plane mirrors the rippling water below. The matte-finished lower plane and



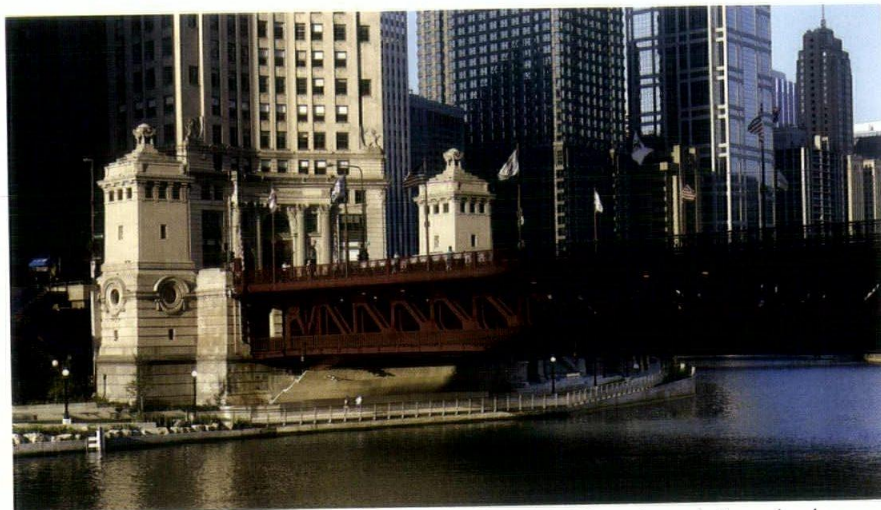


## Strollin' on the River

*continued from page 9*

sidewalls clean and repair easily.

Other riverwalk enhancements completed by Ross Barney Architects in 2009 are reconstruction of the historic Michigan Avenue Bridge railings and restoration of the Northwest Plaza adjacent to the Michigan Avenue Bridge and the Wrigley Building. As part of the under-bridge connection, the riverwalk made a step eastward, from Michigan Avenue to the docks for Chicago Architecture Foundation tours and other boats, with a bucolic setting of riparian plants, aspen trees, boulders and interpretive signage that Ross Barney designed in 2006. Seating here is in the form of low-slung concrete walls, rather than the ornate benches of the formal Wabash Plaza. This strip connects to the pre-existing, tree-lined path from the



Pedestrians can now continue their promenade at river level below the Michigan Avenue bridge, rather than climbing flights of stairs on one side and then descending again on the other. East of the bridge (left in image), the plantings have a naturalized feeling.

docks to Lake Shore Drive.

Eventually the riverwalk will run from Lake Street to the lakefront, although the specifics have yet to be adopted. (A second master plan and numerous studies are under consideration.)

“Reclaiming and re-using, this is the future of green space,” said Ross Barney. “In the city, there isn’t any more green space unless you make it from something else.”

→ **Pamela Dittmer McKuen**

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# GROW YOUR OWN

On the site of a postponed project, bamboo waits for future use



Photos and renderings courtesy of the firm

Bamboo grown on the site will ultimately become part of the exterior screening of the Exploration Institute, seen here in renderings with client Zully Alvarado (left) and architect Juan Moreno.

**At the intersection of a slow time for construction funding and a desire to build sustainably, you'll find the 12-acre site in Ecuador for which Juan Moreno, AIA, designed a therapy center for disabled children and their families.**

Moreno, the design director for Ghafari Associates, and his client, Zully Alvarado of Chicago-based Causes for Change International, opted to make lemonade from lemons when fundraising for the project ran into recessionary problems in 2009. Plans for the project had included the use of three types of bamboo—one for scaffolding, one for exterior materials and one for interior finishes—so the team decided to put the temporarily fallow site to use growing bamboo.

Bamboo planting is scheduled to begin in January on a large portion of the site, a tract that Moreno describes as almost Edenic: lush terrain that largely slopes toward a nearby mountainside from which a dozen waterfalls descend.

"It's an incredibly special place that affords the natural landscapes that are part of the mission" for the project, to be called the Exploration Institute for Children & Youth with Disabilities. "It's a living laboratory," he explains. Because many of the children who come to the institute may be from rural areas, Alvarado says, they and their families will be taught how to incorporate into their therapy naturally occurring streams, hillsides and rocks—as well as the cows, chickens and horses that might be present in a village. Along with being used for the building and construction scaffolding, bamboo grown on the site may also become parallel bars and other therapeutic aids for children.

Alvarado and her organization envision the Exploration Institute as a "bridge between the Americas" that brings expert help from North American physicians to a South American location that is easier for patients to reach. It's also a personal project for Moreno, who is from Colombia and whose mother has a disability. He lavished attention on the pro bono project over the past two years, and is particularly



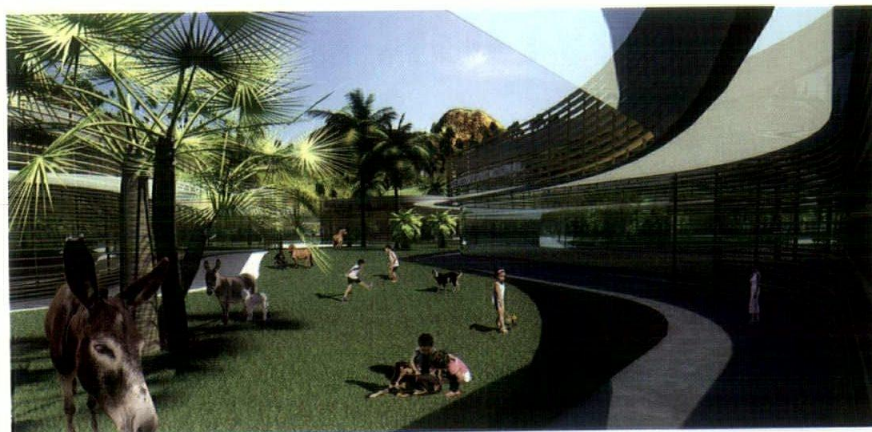


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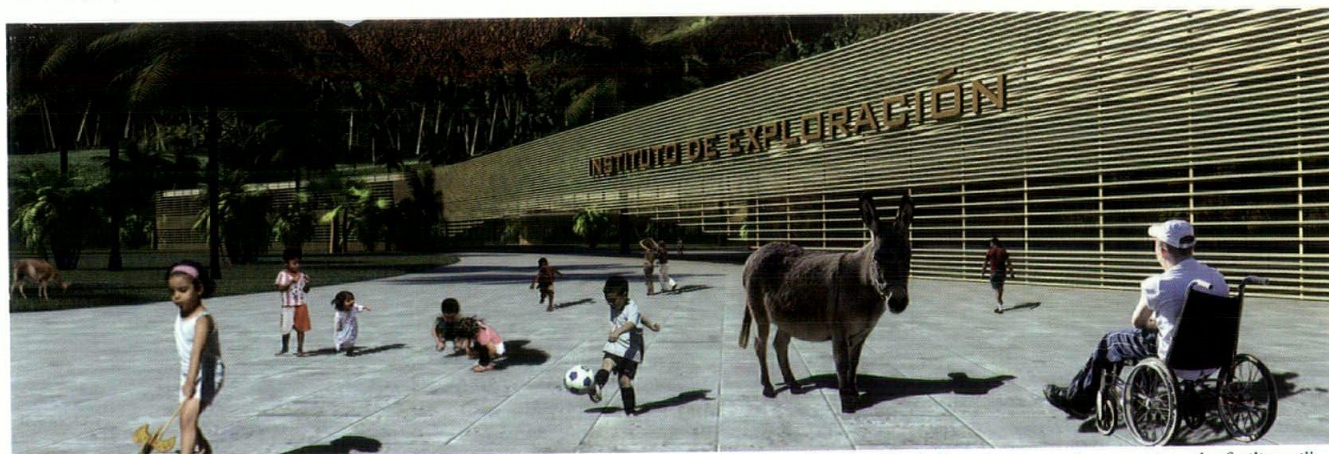
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pleased with the way the connection of outdoor to indoor space is softened by a bamboo screen wrapping the exterior. It contributes mightily to the grown-in-place aesthetic of the building, but more importantly, he explains, it makes for gentler transitions for patients with brain injuries, who can be disturbed by an abrupt transition. Prevailing breezes will be directed through the interior, and the 50,000-square-foot building will as much as possible integrate into the surrounding landscape.

But Moreno is going beyond design for this project, and has become an ardent



supporter of Causes for Change and its goal of building a string of similar facilities in other Latin American locales. That's in part because he believes in the project, but also in response to a soft economy. "You can give them great design, but you have to cheerlead for it too," he says. "I don't want to create a conflict of interest—they are the client—but it's not enough to provide design. We have got to constantly challenge ourselves in ways that we've never had to do before, because of the reality we live in now." → **Dennis Rodkin**



Indoors and out will blend together at the Exploration Institute, as seen in both renderings on this page. Nestled into its mountainous setting, the facility will provide space where people with disabilities can interact with the animals and other features they might find in their own home villages.

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# GUT CHECK

## Opening up the interior while adding respectfully is the Massey Hoffman way

Bill Massey, AIA, is a Green Bay native who attended undergraduate school and worked in Minneapolis before wandering from Paris (for work) to New Haven (for graduate school) before arriving in Chicago to work for Booth Hansen in 1994. He worked there—primarily on residential designs—for 11 years and then opened Massey Hoffman with fellow Booth Hansen alum David Hoffman, AIA. The firm portfolio includes a downtown retail and clinic space, but it mostly comprises residential additions where the partners draw on the character of existing buildings to create a strong dialogue between eras.

Massey sat down for a discussion on his background and two recent projects.

### How did you get interested in architecture?

My dad was a lather—when lathe and plaster was the way to finish spaces. I'd see the buildings he was working on, and that was of interest to me. But his job was so labor-intensive, there was just no way I was interested in that. And it never was full-time; there were always times when he was out of work.

### What's the story of the Landmark Residence?

The building is a “contributing structure” in a landmark district. The Landmarks Commission doesn't want to see what you're adding. The client liked the character—it was a Victorian house—but they wanted it to be as open as possible and they wanted modern amenities. We shored up the shell and completely removed the inside, using current structural technology with wood trusses and steel beams and columns.

The addition is a garage [in the rear] with a master suite above. We lined the master bedroom with sycamore panels that became closet space. You have storage around you, but it's a wood-paneled room. The bay is for the tub in the master bathroom. We got fancy and took some leaded glass in the house as inspiration for the muntin pattern.



For the project known as the Landmark Residence, Massey says, new sections had to be concealed from street view. The front remains as it was (left), while an addition in the rear opens the master bedroom to abundant daylight.

Photos courtesy of the firm





## Gut Check

*continued from page 13*

### What's the Suburban Transformation?

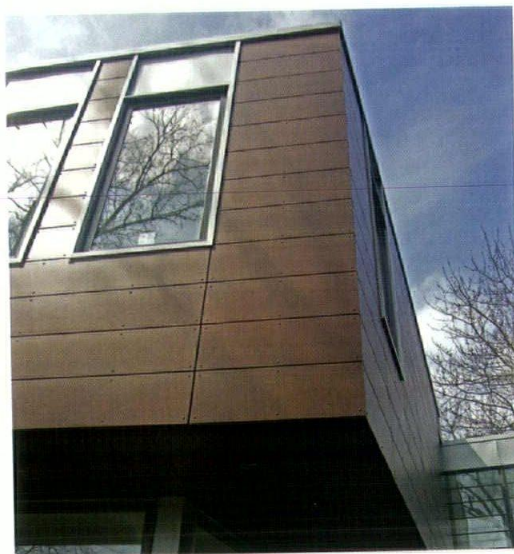
The clients said, "We used to live in a Peter Behrens house in Germany, and we bought this house because it reminded us of that." It's a simple brick box, it had old metal-framed windows; the exterior was pretty taut. Adding onto this house without overtaking the original house was our charge.

The idea was to create a composition of parts—elements of brick, metal, rainscreen, and glass. They wrap and unwrap around each other. They were adding a lot of square footage to the property, but they wanted it to remain modest from the street.

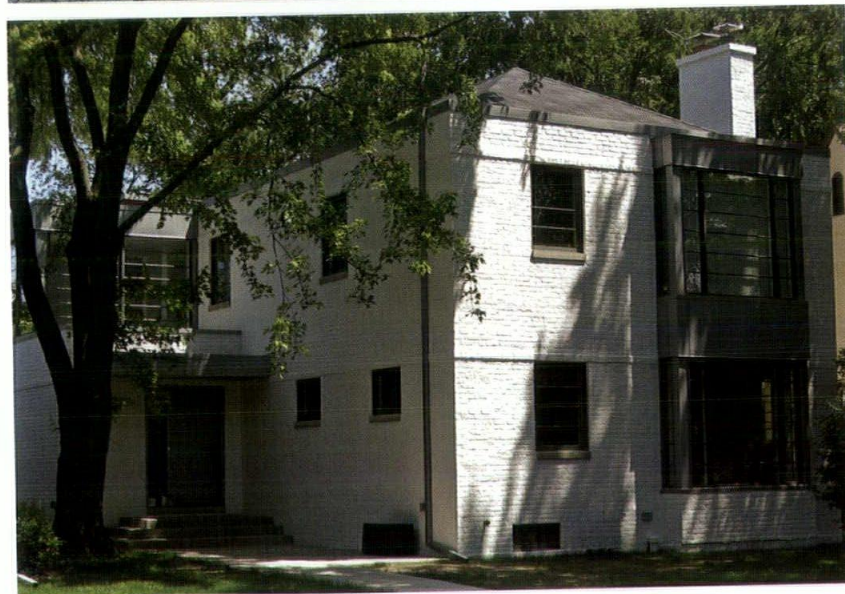
We tried to open the inside up as much as possible, picked up additional ceiling height by dropping the floor in the kitchen and family room, and reconfigured the upper level for their needs. When you walk through, there's a pretty good blurring as to what's old and what's new.

### How do you approach new construction?

It's no different. Every project comes with a wish list from the client—program, feeling, character. When it's an addition, we have to look at how to marry the building with what they want. We keep the clients involved, we collaborate. We focus on what they want and then try to make that request a reality. → **Edward Keegan**

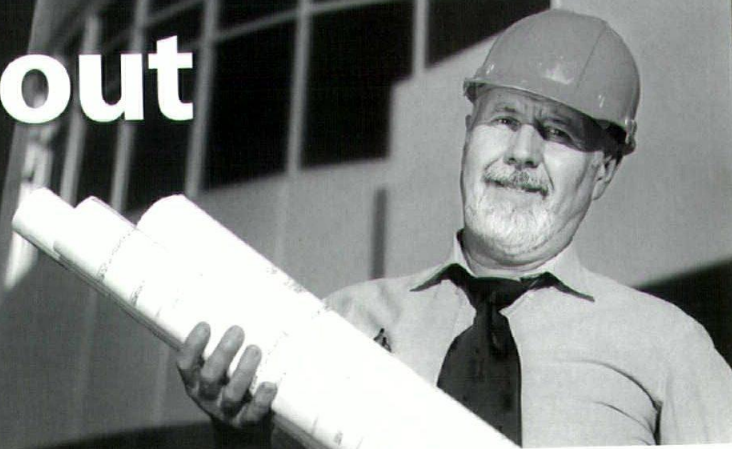


This project, which Massey calls the Suburban Transformation, entailed complementing a taut boxy structure (below) with an addition (left) clad in several elements: brick, metal, rainscreen and glass.



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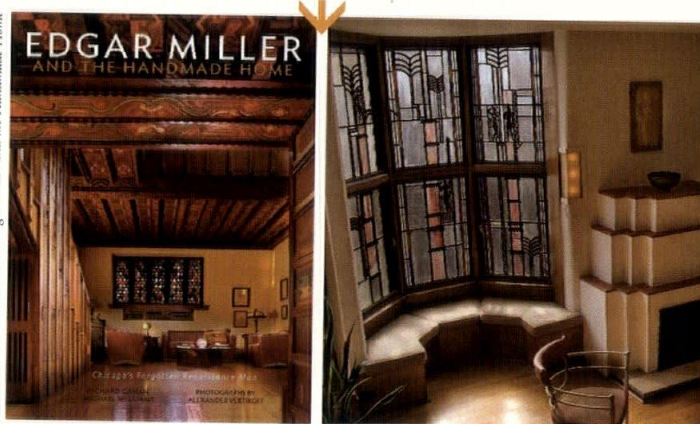
january

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**13** **Design for Aging:** What's happening in the Chicago area? This is an inaugural program of the new KC, Design for Aging. 6 pm at AIA Chicago.

**13** **Tour of Aqua Tower,** led by reps of Studio Gang Architects and the project's developer, Magellan Group. 5:30-7 pm, 225 Columbus Drive. Limited to 50 participants, with preference given to AIA Chicago members. Hard-soled shoes are required. [www.aiachicago.org](http://www.aiachicago.org)

**21** **Richard Cahan, co-author of *Edgar Miller and the Handmade Home: Chicago's Forgotten Renaissance Man*,** speaks about the incomparably inventive artist's exuberantly colorful architectural works in Old Town and Lincoln Park. Part of the Preservation Snapshots series by Landmarks Illinois, 12:15 to 1 pm at the Chicago Cultural Center's Claudia Cassidy Theater. [www.landmarks.org](http://www.landmarks.org)



Alexander Vertikoff from *Edgar Miller and the Handmade Home*

**21** **Formulating Design Quality:** A Novel Approach. Learn about the Design Quality Indicator, a measurement that helps codify the role good building design plays in containing the costs of a project from start to finish. 6-7:30 pm at AIA Chicago. Sponsored by the Design KC.

**27** **Innovative Retirement Plan Strategies for Individual Practitioners,** a presentation by an executive of an advisory firm, RBC Wealth Management, which is also hosting lunch at the session. 12:15-1:15 pm at AIA Chicago. Sponsored by Practice Management KC.

**27** **Shanghai is the subject of a discussion** between Gensler architect Grant Uhler, AIA LEED AP, who has worked extensively in China, and Jay Pridmore, author of the 2008 book *Shanghai:*

*the Architecture of China's Great Urban Center.* Pridmore is particularly interested in "how Shanghai architecture reflects China's powerfully ambivalent relationship with the West." 5:30 pm at AIA Chicago.



february

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**10** **Moholy: An Education of the Senses,** an exhibit about the pioneering modernist László Moholy-Nagy, who brought Bauhaus ideas to Chicago when he moved here in 1937, opens at Loyola University Museum of Art, 820 N. Michigan Ave. Runs through May 9. [www.luc.edu/luma](http://www.luc.edu/luma)

**10** **Great Lakes & St. Lawrence River Initiatives,** an overview of the many groups that work on water quality, conservation and governance issues related to the gigantic freshwater system. David Ulrich, executive director of the Great Lakes and St. Lawrence Cities Initiative, presents from noon-1 pm at AIA Chicago. Bring your lunch, beverages provided. Sponsored by Regional & Urban Design KC.

**11** **Ironing Out the Details: Challenges in Restoring Sullivan's Cast Iron Façade.** Gunny Harboe, AIA, whose firm, Harboe Architects, has been working on the intricate job of restoring the façade of Louis Sullivan's masterwork formerly known as the Carson Pirie Scott & Co. building, explains the myriad technical challenges the project has faced. Noon-1 pm at AIA Chicago. Sponsored by Historic Resources KC.

**11** **First meeting of Chicago Chapter of American Institute of Architects, 1872**

**13** **Tour of SOS Children's Villages** Lavezzorio Community Center, led by Beth Kallin of Studio Gang Architects. The building's low-cost concrete strata wall is high in visual impact; elsewhere in the building, the architects used ordinary materials in unconventional ways. 10:30 am-noon, 7600 S. Parnell Ave. Limited to 30 participants, with preference given to AIA Chicago members. Sponsored by Design KC. [www.aiachicago.org](http://www.aiachicago.org)

**18** **Lithocrete: The Innovative Structural Alternative in Architectural Concrete.** Learn the value of using Lithocrete in both interior and exterior applications. Attention will be paid to potential LEED points, and questions of structural integrity, durability and aesthetics. Noon-1 pm at Chicago Bar Association, 321 S. Plymouth Ct. Bring lunch or purchase a lunch ticket in the CBA cafeteria. Sponsor: Technical Issues KC.

**18** **Architectural historian Terry Tatum** talks about the progressive works of architecture designed by the brothers Irving K. and Allen Pond in Chicago in the late 19th and early 20th centuries. Part of the Preservation Snapshots series by Landmarks Illinois, at the Chicago Cultural Center's Claudia Cassidy Theater, 12:15 to 1 pm. [www.landmarks.org](http://www.landmarks.org)

ONGOING

**Through March 13: What You Can Do with the City,** an exhibition in which architects and artists have transformed ordinary activities such as walking, recycling, and gardening into forces of change in urban life. Examples include turning roads and rail lines into pedestrian and park spaces. At the Graham Foundation for Advanced Studies in the Fine Arts, Madlener House, 4 W. Burton Place. [www.grahamfoundation.org](http://www.grahamfoundation.org)

For details on events, go to websites noted or to [www.aiachicago.org](http://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](http://www.aiachicago.org).

Know a useful or memorable date? Send information for Master Planner to [CA@aiachicago.org](mailto:CA@aiachicago.org).



## Boards named for AIA Chicago and AIA Chicago Foundation

AIA Chicago is proud to announce this year's Board of Directors and Foundation Board of Directors. Chapter members elected both boards on December 8, 2009, during the annual meeting and holiday party. Please visit [aiachicago.org](http://aiachicago.org) for board members' bios.

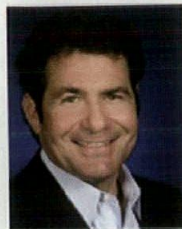
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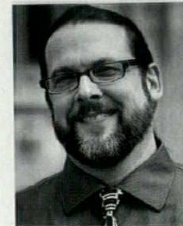


Grant C. Uhler, AIA, NCARB, LEED AP

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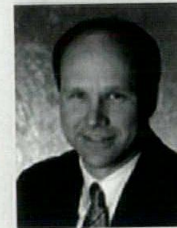
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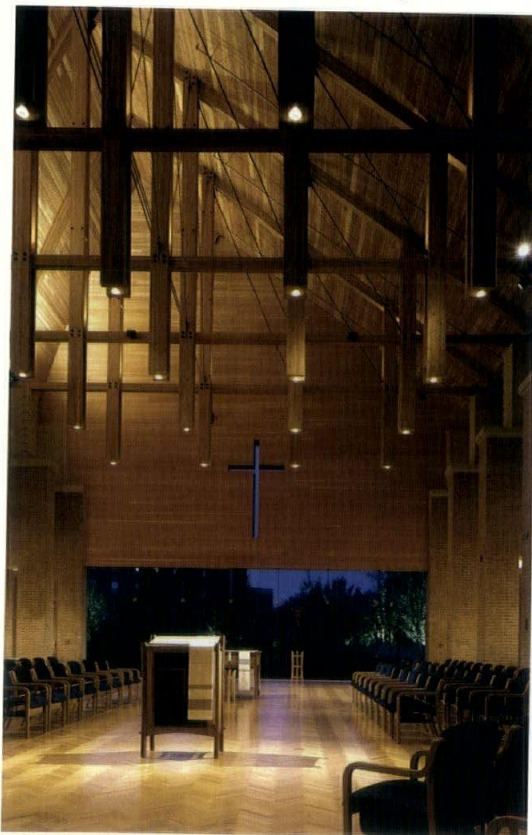
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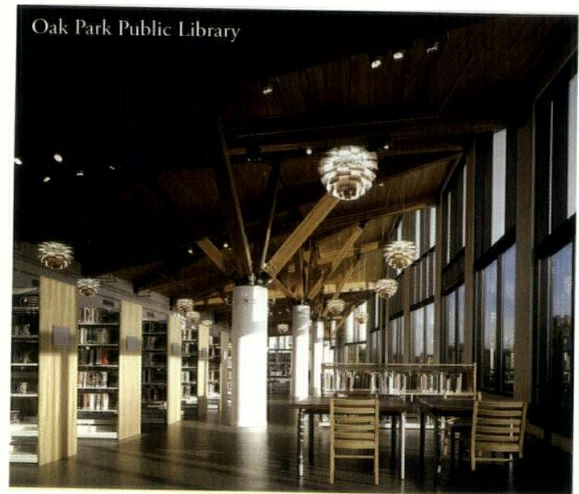
## AIA Chicago Congratulates the Winners of the 2009 Professional Excellence Awards

### Nagle Hartray Danker Kagan McKay Penney Firm of the Year

What began as a two-principal firm, Booth & Nagle, in 1966, has blossomed into a six-principal firm with 25 employees. Initially pooling talent from architectural strongholds like Stanley Tigerman, SOM, Holabird & Root, Naess & Murphy, and Harry Weese and Associates, the firm now serves as its own incubator for technical and design talent.



Dominican Sisters Chapel



The firm was selected for the Firm of the Year Award from a field of four applicants. Jurors felt that the work of Nagle Hartray “demonstrated a consistent level of quality throughout the practice of the firm, especially the attention to detail at the pedestrian level...there was sufficient evidence that the projects had synergy with the built and natural environments around them. The quality of community engagement and sensitivity is particularly reinforced by the emphasis of the firm’s work in civic, educational and community projects.”

“The architecture is an excellent and deft blend of design that is both rich yet restrained, contemporary yet referential, and powerful yet understated,” the jurors continued. “The submission included a good narrative about connection to the architecture traditions of the city and the region. The work advances the profession through contributions to community and to public



process, and does so over a wide spectrum of uses. We appreciated the well-detailed projects requiring a long-term commitment to the quality of architecture. The work demonstrated how high quality can be kept alive through uncertain economic times and through ownership transition.”

The firm’s projects include a plethora of schools, libraries and residences. A sampling of them includes: ongoing work at Francis W. Parker School in Chicago, through expansions and renovations (1997–2009), the Oak Park Public Library (2003), Kinzie Park Tower, a 34-story residential high-rise at 501 N. Clinton St. (2001); and a multi-program project for St. Mary of the Springs that encompassed designing a chapel, residential space for Dominican Sisters, offices, an outreach facility, and dining hall in Columbus, Ohio (2002).

“Our reaction has been interesting—we have become increasingly excited about it. We try to emphasize to staff and clients and consultants the talents of the firm as a whole—that’s not an easy thing to do in our culture—people often want it to come down to the genius of a single individual. This award is an affirmation of this approach we preach—it’s about the firm not the individual,” commented Don McKay, AIA, firm principal.

### **Brian Vitale, AIA LEED AP Dubin Family Young Architect Award**

While you may not have met Brian Vitale, you have likely seen his work. Notably, he is responsible for the Barney’s New York store, completed this year, that graces the corner of Rush and Oak in Chicago’s Gold Coast. The six-story building consists of punched pre-cast concrete and limestone with a curved glass corner outfitted with perforated metal panels. Vitale’s other projects include Johnson Controls Headquarters in Milwaukee (2009); FFSB in Mishawaka, Ind. (2008), and an award-winning conceptual design for a pedestrian bridge, “Glow,”

in Pittsburgh.

Jurors selected Vitale as the winner of the Dubin Family Young Architect Award from a field of nine applicants. The AIA Chicago Foundation hosts the annual competition and administers the funds donated by the Dubin family in honor of M. David Dubin, FAIA. This distinction is awarded to an architect between the ages of 25 and 39 who demonstrates exceptional ability and has made significant contributions to the profession. The award includes a cash prize of \$2,000.

Jurors described Vitale’s experience and achievements as “perfectly well-rounded. From his current work to work on the boards—to research, teaching and giving back to the community—he has the fullest range of [the nine] applicants and is clearly the most outstanding in all the categories.”



Brian Vitale

2006, Vitale worked at Booth|Hansen, von Weise Associates, and 4240 Architecture, all in Chicago.

His pro bono work includes founding the program, “VOLUME: Creating New Libraries for Chicago Public Schools,” that matches designers with builders and corporate partners to redesign school libraries at no cost to the school.

→ Lara Brown

“It is humbling to receive an award in recognition of your work, but especially one that puts further expectations, as this one most certainly does, on your future,” Vitale said.

The 38-year-old Vitale is the design director at Gensler’s Chicago office. Prior to joining Gensler in

## Canstruction call for entries

Deadline for team registration: January 27, 2010

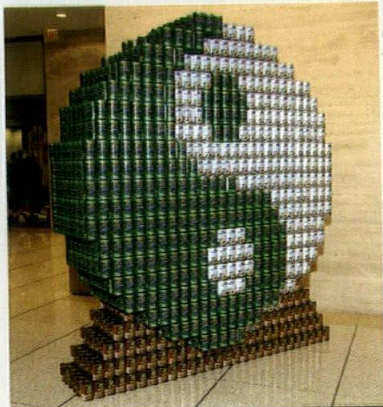


Photo by Bill Canech, Apple Group

**We are starting earlier this year!  
Don’t miss out on Canstruction Chicago 2010.**

Think you have what it takes to design and build a structure made entirely out of canned food? Get creative and help stop hunger. Join the 4th annual competition and exhibit taking place May 14-June 1 throughout the first floor of the Merchandise Mart. \$200 for new entries, \$175 for returning teams. Visit [www.chicagosfoodbank.org/canstruction](http://www.chicagosfoodbank.org/canstruction) for more information.





U.S. Cellular retail space

As part of its nationwide design contract with U.S. Cellular, Epstein designed two retail spaces that will serve as templates for future U.S. Cellular stores; both have received LEED certification. A store at Ashland Avenue and 13th Street in Chicago was certified LEED-CI Gold, and another in Freeport, Ill., received LEED-CI Silver certification.



Palmer House Hilton

### Two extensive renovation projects by Chicago firms received 2009 Landmark Awards for Preservation Excellence from the Commission on Chicago Landmarks.

→ The restoration of the 85-year-old Palmer House Hilton was honored for both the interior and exterior components of the project. The extensive project by Loebel Schlossman & Hackl entailed revamping most of the hotel's 1.2 million square feet of lodging, dining, ballroom, retail and office space, as well as adding a new underground garage.

→ Conversion of two landmark structures—most recently known as the Headquarters of Encyclopædia Britannica—into the Metropolitan Tower condominium residences was the project of Pappageorge Haymes, under the leadership of senior associate Ken DeMuth, AIA. Exterior work included thorough repairs to the exterior, a penthouse addition, and the replacement of a missing cornice.

### Wright Heerema Architects recently welcomed two newcomers.

RJ Reynertson, AIA LEED AP, arrived as a project manager, and Tina Schirmang, AIA LEED AP, came on as a designer.



RJ Reynertson

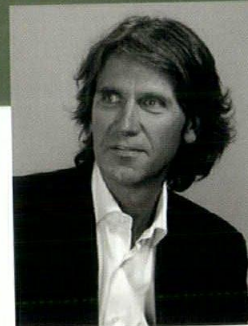


Tina Schirmang





A model of the winning entry in the Nanfang University of Science & Technology and New Shenzhen University Technology campus design competition



Janis Saltans

Janis Saltans, AIA, has launched [sa\\_i](#), or [saltans architects\\_international](#), with principal offices in Chicago, Hong Kong and Shenzhen, China. Saltans has high-rise projects nearing completion now in Beijing and Hohhot (Inner Mongolia), China. In November, the firm and its Chinese-registered collaborator, Jaeger & Partners, received first prize in the Nanfang University of Science & Technology and New Shenzhen University Technology campus design competition, a challenge that encompassed 528,000 square meters of space.



Julianne Scherer

**The Illinois chapter of AIA honored Julianne Scherer, AIA LEED AP, with its John Wellborn Root Award, which recognizes the exemplary design talent or noteworthy service of an Illinois architect who has been licensed for 10 years or less. Scherer “embodies what young architects should aspire to do,” jurors said of her.**

**“Julianne is the complete package as a volunteer and practitioner, bringing design advocacy to all levels.” Scherer is associate principal at Nagle Hartray.**



Country Club Hills Fire Station

A new fire station serving the north part of Country Club Hills is the work of KASI Designs, reports firm president Kenneth Casey, AIA. The 40,000-square-foot masonry structure has a three-truck bay, sleeping pods for eight firefighters and additional sleeping quarters for officers. There is also a two-story atrium that contains a multi-purpose room for use by community residents.



## The Chicago and China offices of Skidmore, Owings & Merrill were tapped to design a sizable expansion of the Central Business District in Beijing.

As the winner of a competition sponsored by the Chaoyang District Government and the Beijing CBD Administration Committee, the team proposes to create three new districts anchored by signature parks and green boulevards. The proposal includes new express commuter rail and a streetcar system, and promises that every street will be bicycle-friendly and resource use will be dramatically reduced across the districts.

SOM reports that Philip Enquist, FAIA, partner-in-charge of urban design and planning, led the effort to secure this massive project.

Richard Wilson, Assoc. AIA, an SOM practice leader, called the team's win against six other elite international firms "very exciting."

→ The firm also announced the winners of its SOM Foundation prizes for 2009. A \$50,000 research and travel fellowship went to **Viktor Ramos**, who recently received his master of architecture degree from Rice University; he plans to travel to some of the world's mega-cities as part of his research under the title "Solutions for a Small Planet: Exploring the Hyper-Dense." The \$20,000 prize went to **Parsa Khalili**, who received a master's degree from Yale University and is studying Iranian architecture and the work of architect Houshang Seyhoun.



Viktor Ramos



Parsa Khalili

→ In closer-to-home SOM news, the firm's own Chicago office received LEED Silver certification.



St. Joseph's Hospital

HOK's Chicago office has a new operations leader: Gaute Grindheim, Assoc. AIA, who had been a senior project manager at the firm. Grindheim has been with HOK for 10 years.

→ The firm recently completed a 181,000-square-foot addition for **St. Joseph's Hospital** in St Paul, Minn. The project includes a patient tower that spans 86 feet across a city street, forming a new urban gateway. The facility also includes four operating rooms and will be the hospital's main site for cardiac and neurological care.

→ The Chicago office also landed two new projects: a convention center hotel in Columbus, Ohio, and an office relocation and interior design for cleverbridge in Chicago.

The hotel is a 500-room, \$130 million project with Todd Halamka, AIA, HOK group vice president, leading the design team and Grindheim working as senior project manager. The project, which HOK says may be 14 stories high, is scheduled to be complete in late 2012.

For cleverbridge, an e-commerce firm based in Germany, HOK helped select and then design an 11,000-square-foot space at 360 N. Michigan Ave. Tom Polucci, AIA, director of HOK's Interiors Group, spearheaded the design work with Lauren Brightwell, Natalie Banaszak and Tamar Pentelnik.



Gaute Grindheim





Mercy Medical Plaza

Construction is complete at **Mercy Medical Plaza**, a new facility at Carolinas Medical Center-Mercy near Charlotte, N.C. Designed by RTKL's Chicago office, the \$22 million project expanded the hospital's surgery capability and adds medical offices and parking. There are 12 operating rooms on the first floor of the 150,000-square-foot building. Alexander 'Sandy' Faurot, AIA, an RTKL vice president and senior project manager, says the firm has designed a total of about 365,000 square feet of space for Carolinas on three different campuses.



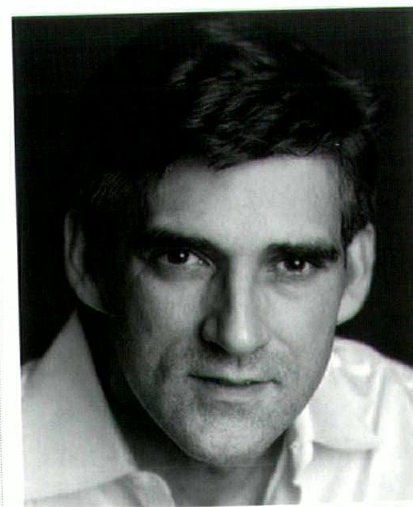
Melissa Clark

With the addition of Melissa Clark, AIA LEED AP, to the crew at InterActive Design, firm president Dina Griffin, AIA, noted that the firm now has four licensed women architects, with a fifth pursuing licensure, on its 10-person staff. Clark joined the firm from DeStefano + Partners.



Lois Vitt Sale

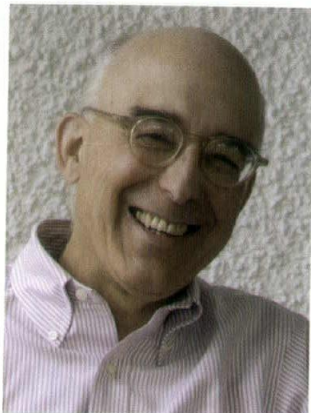
There's news of two appointments at Wight & Co. → Lois Vitt Sale, AIA LEED AP, has joined the firm as vice president, chief sustainability officer. → Sudesh Saraf, LEED AP, came in as head of the firm's new MEP engineering practice, which is housed within Wight's Darien headquarters.



Robert Sellars

At Florian Architects, Robert Sellars has been promoted to principal from project architect.





Sergio de los Reyes



Rick Rogers

Sergio de los Reyes, AIA LEED AP, and Rick Rogers have launched their own firm, Reyes Associates, which specializes in project, program and construction management.



Steven Kiss



Andrew Leja



Jennifer O'Donnell

Three team members at DLR Group's Chicago office have been promoted to associate. They are: Steven Kiss, AIA LEED AP, the leader of the firm's Illinois Justice sector; Andrew Leja, AIA LEED AP; and Jennifer O'Donnell, AIA LEED AP.

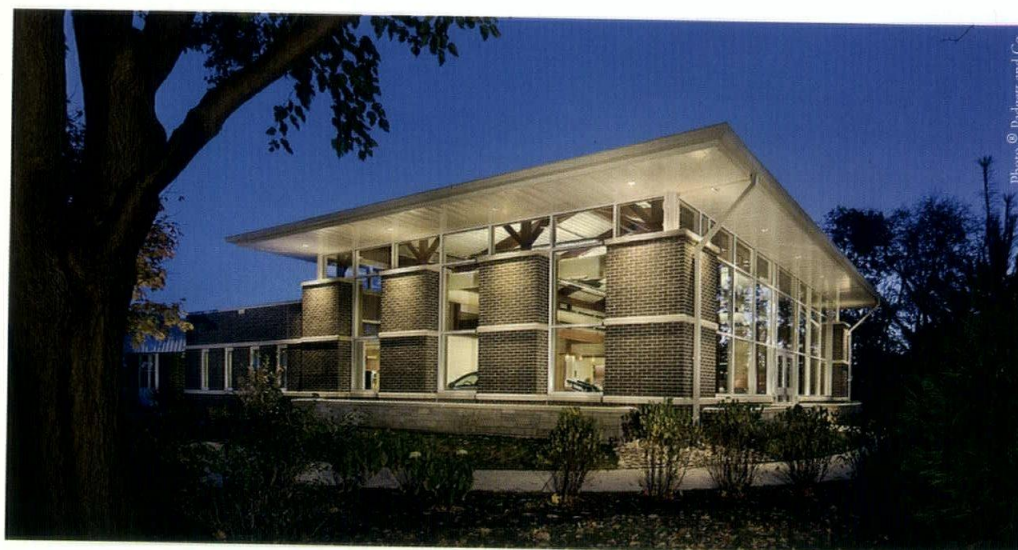


Photo © Padgett and Co.

Tillers Nursing & Rehabilitation Center

The Oswego Economic Development Corp. bestowed a Vision Award on an addition to the Tillers Nursing & Rehabilitation Center, a project of Legat Architects. The award recognizes new projects for their impact on the town of Oswego's economy and quality of life. The 3,600-square-foot Tillers addition contains a physical therapy gym, a speech therapy office, and an activities of daily living lab.

In other project news from Legat:

- The city of Oak Forest has approved the firm's conceptual design for a Metra station, the centerpiece of a transit-oriented project that will include retail, residential, parking, a civic plaza and a city park.
- Niles North and Niles West high schools have registered for LEED Existing Buildings: Operations & Maintenance certification. Legat will work with the schools' district to analyze systems and other aspects of the more than 1 million square feet of space that the schools contain.



Clybourn Point, a condominium and mixed-use development by RADA Architects and RADA Development, has received LEED Silver certification. The building's green features include use of regionally made materials, photovoltaic cells, high-efficiency windows, and measures to reduce construction waste, among several others.



*Steinkamp Photography*



Ralph Johnson's Signature, St Petersburg, Florida



## DOUBLE EXPOSURE

### HOK designs a showroom for the two faces of one client

Here's the challenge: Design one cohesive space that represents the distinct personalities of two brands and make it speak to Chicago's rich architectural legacy.

When Allsteel/Gunlocke, whose two brands draw from very different aesthetic foundations, was ready to expand and renovate a 14,000-square-foot space in the Merchandise Mart, the company turned to HOK Chicago. HOK was well briefed on the client's mission—or missions—having already collaborated with the company on several showrooms in key U.S. markets.

The client and design team accomplished their goal of serving two masters through a clear and straightforward planning logic that distinguishes a pair of visually discrete product display zones from circulation and shared amenities. Graphic imagery and material differentiation reinforce each brand's core

manufacturing competency.

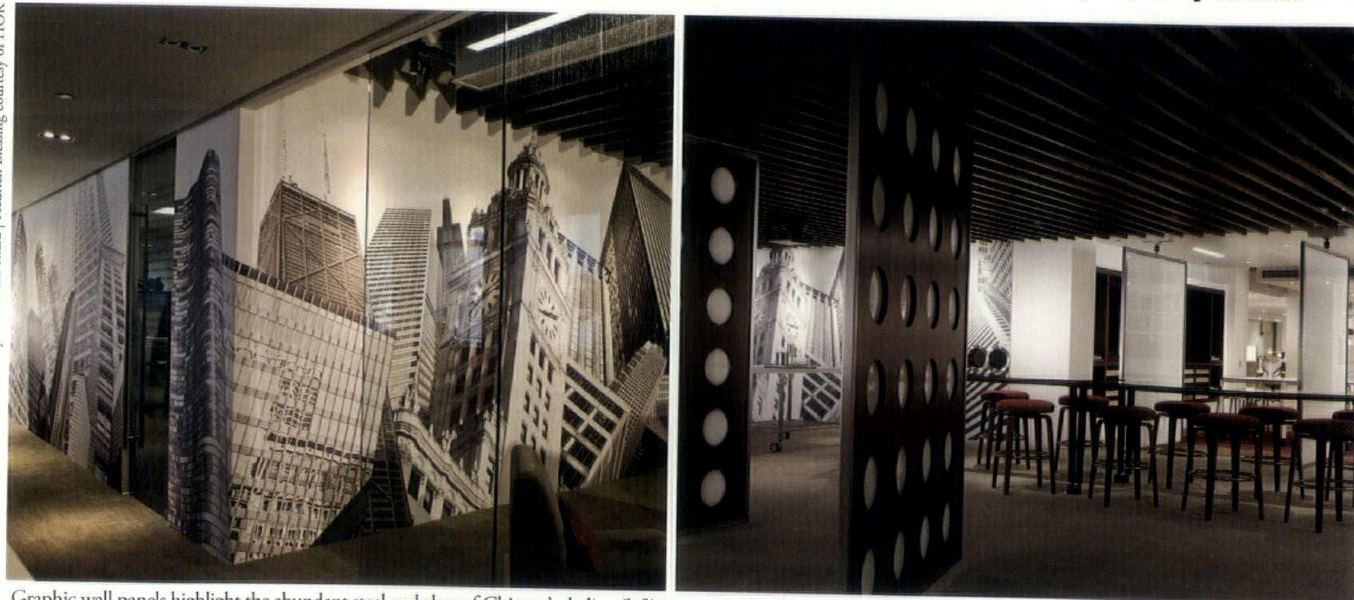
To convey Allsteel's manufacturing heritage, the HOK team layered modern, industrial architectural images from Chicago's skyline against steel and glass products. Gunlocke's story comes through a collage of Craftsman-era imagery and wood products and finishes that reference the company's history as a premium wood furniture manufacturer.

The showroom is positioned directly off the Merchandise Mart's 11th floor elevator bank; each brand has its own entrance. Once inside, a centrally located, cruciform transition space performs double duty as the showroom's main circulation artery and as the public, nondenominational program zone that includes a shared living room, a material and product lab, a pantry, a community center and a handful of shared conference rooms.

The remainder of the space is open and relies on the column bays and variations in ceiling heights, bold graphics and materiality to define the spatial zones that frame and brand the different product vignettes. Juxtaposed, large 360-degree pivot doors—glass for Allsteel and wood for Gunlocke—vary the views through the showroom and blur the boundary between open and closed space.

Adding to the complexity: like the duality of the aesthetics, the function of the showroom also serves two roles, notes Lauren Brightwell, an HOK senior associate. One design strategy is for the three days of NeoCon when the purpose of the facility is mostly social. The other plan is for the rest of the year. "We were careful to have an equally strong solution for the remaining 362 days of the year—one that is changeable and demonstrates the depth of the Allsteel/Gunlocke product resources," she says. → **Cindy Coleman**

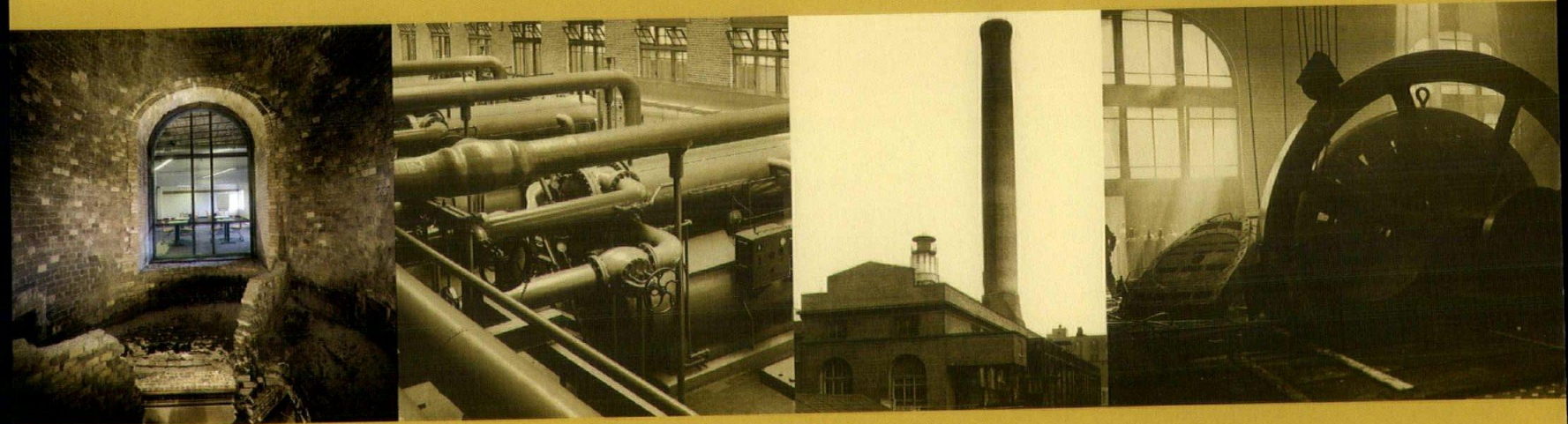
Photos by Scott McDonald | Friedrich Blessing courtesy of HOK



Graphic wall panels highlight the abundant steel and glass of Chicago's skyline (left) in an area that focuses on Allsteel's steel and glass products. A transitional space (right) references both companies. Rough-hewn overhead beams relate to Gunlocke's relationship with wood, while the perforated steel panels suggest Allsteel.



At the old Sears power house (photos this page, from left): windows through the chimney; remnants of 1960s-era chilling equipment; a gantry crane structure used for unloading coal from train cars (in a 1930s photo); and detail of antiquated steam-powered turbines in the great hall. Power House High today (facing page, clockwise from top left): A dividing wall of whiteboards can be folded back to open pairs of learning studios to one another; existing concrete foundations in the lower level were used to create teacher work areas; exposed ductwork helps students visualize energy flow throughout the building (the existing coal hopper is painted yellow); the original Sears Tower, formerly surrounded by the Merchandise Building, since demolished, towers over the high school that was installed in the old power plant; the gantry crane structure shades the south facade, with the geothermal field visible at left; and in the great hall, remnants of equipment recall the building's origin.







# POWER SWITCH

**This new high school is a spark for students—and the neighborhood**

By Laurie Petersen

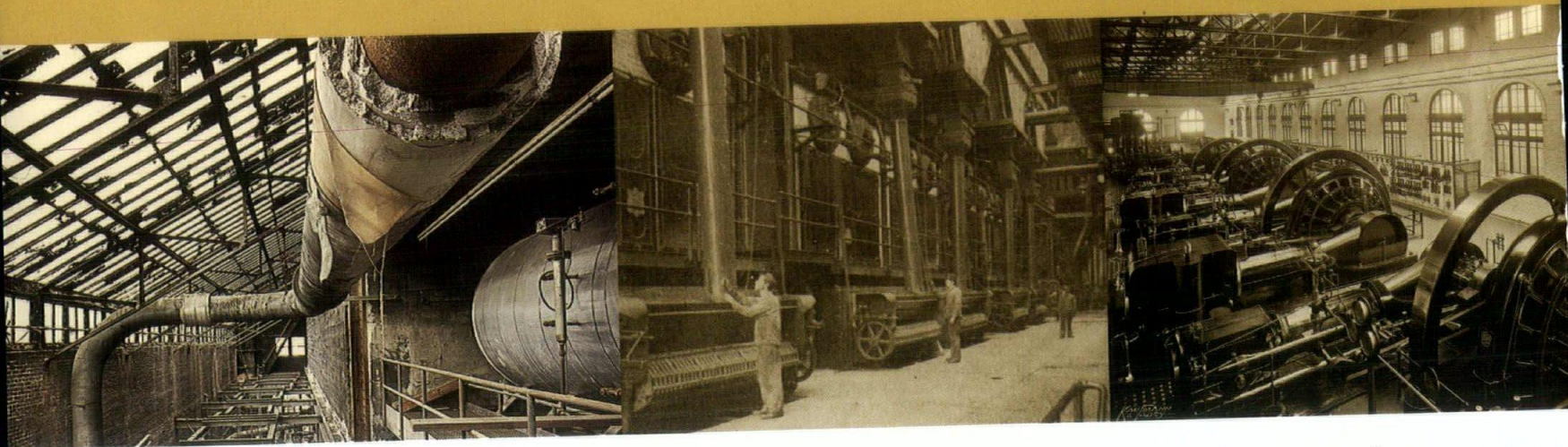
**Reuse of an abandoned structure for a totally new purpose requires equal doses of imagination and determination. Conversion of an obsolete but landmarked power plant into a LEED-certified charter high school required maximum amounts of both.**

The project's complexity is merely hinted at by its full name, Henry Ford Academy: Power House High in the Charles H. Shaw Technology and Learning Center. Designed by Farr Associates, the

school opened its doors in Chicago's Lawndale neighborhood at the beginning of the current academic year. The building owner and client was the Homan Arthington Foundation and significant input was provided by the anchor tenant, the Henry Ford Learning Institute. The HFLI had pioneered a successful charter school in Dearborn, Mich., and wanted to replicate its academic model in Chicago.



Old photos of the building's interior help clarify the challenge of the project. The structure was originally intended as a container for such heavy equipment as a heating plant (from left), coal chutes and steam-powered turbines.



The result is a showcase on many levels: preservation, adaptive reuse, community development, educational innovation, and sustainability. To succeed meant constantly balancing competing demands. Should energy-leaking but attractive brick walls be hidden behind drywall? Were geothermal wells worth the very high cost? How could the power plant's unique qualities be retained while creating a functional school? And how could it serve the community in addition to the student population? "It was beyond a lot of people's imagination how you could make this into a practical space," according to Bev Shaw, widow of the developer for whom the TLC is named and a major benefactor of the project.

The original building's unusual dual nature is visible upon close inspection of the street façade, where there are different rooflines and stringcourses. Constructed in 1905 to power 5 million square

space behind it for cafeteria use. It also features an old pump, a few brick plinths that used to support machines, and a gantry crane suspended high above. In the former heating plant, some of the classrooms have coal hoppers near the ceiling, and the basement has museum-like displays of coal-burning technology. The most intriguing of these show remnants of the closed-loop coal delivery system: a chain-driven conveyer belt, fitted with bins that ran throughout the building to deliver coal from the train cars to the furnaces and return ash back to the cars.

The display of century-old technology is well-suited to the experiential learning philosophy of Henry Ford Academy, especially since an equal effort was made to showcase the green technology that now powers the building. "There are teaching tools everywhere," says Jonathan Boyer, a principal at Farr Associates. "The building was designed to have students

## **The display of century-old technology is well-suited to the experiential learning philosophy of Henry Ford Academy, especially since an equal effort was made to showcase the green technology that now powers the building.**

feet of buildings in the Sears, Roebuck and Co. complex, the north half held chilling equipment and the south half housed a coal-fired heating plant. Each consisted of a three-story-high open space; a three-foot-thick wall divides them and is supported by columns in the shared lower level.

The gargantuan north hall had greater aesthetic potential, with large arched windows on three sides and interior walls covered in glazed white brick. This would become the grand gathering space for school functions as well as community events. The southern half held a Dickensian array of pipes, coal chutes and catwalks; removing them would allow for insertion of three stories of classrooms centered on a large new staircase.

The building's working history was made tangible in many ways, with pieces of equipment strategically left in place. The great hall has a huge portion of an old chiller that helps define the

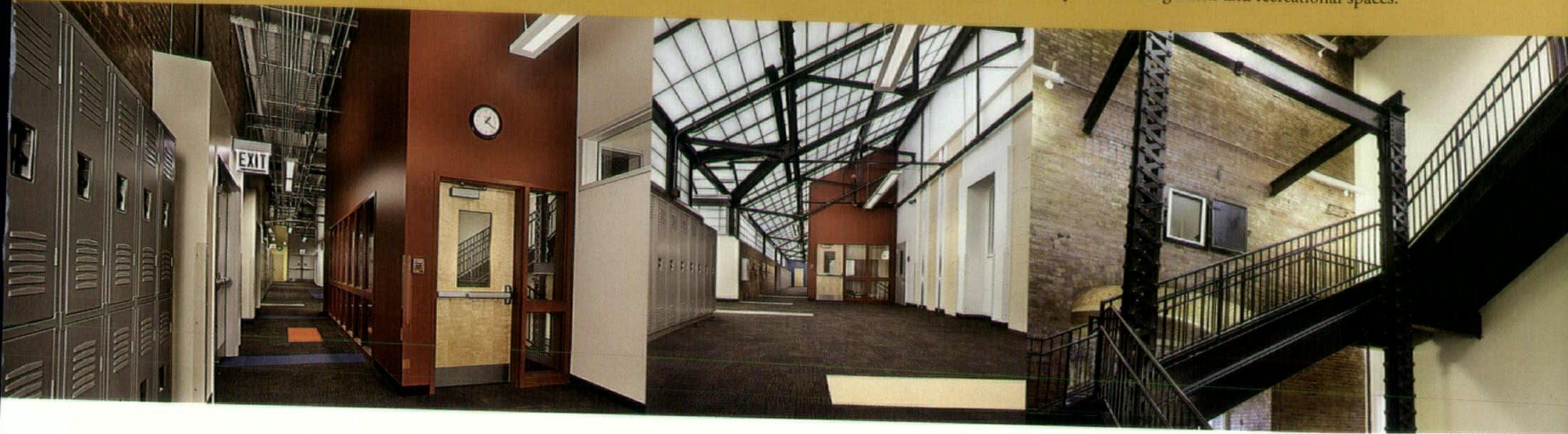
create innovative solutions by observing the lessons of the old power house as well as the new construction." Light sensors and ductwork in classrooms are visible, as is the green roof that covers a lower part of the building (the main roof has a reflective coating.) Although the 85 geothermal wells are buried deep underground, the well field can be seen from the classroom windows.

Exposed ceilings allow students to track much of the piping and ventilation and to visualize the flow of energy throughout the building. In the great hall, panels will display student research on the power house's old and new technologies, and an energy choices kiosk will provide information on the building's overall energy performance.

The renovation's didactic quality extends beyond energy technology to include structural components. Since most of the floor in the great hall needed to be replaced, architects created a



In the transformation, the architects inserted three floors of classrooms and support spaces (from left), rebuilt original skylights with Kalwall, and employed the brick wall of the original chimney as a backdrop for the ceremonial stair that connects the classroom floors. The steel lattice columns originally supported equipment. A 1910 view of the vast Sears Roebuck campus (below) shows the smokestack of the power plant behind the administration building, at the left of the image. The campus included gardens and recreational spaces.



new pattern in which bands of white tiles are aligned with the steel trusses above. Structural steel—both old and new—is painted black, as it was in the original building.

Constraints on classroom layout imposed by the south façade were turned to advantage: the irregular layout of the “learning studios” encourages interaction rather than lecturing. Every learning studio can be doubled in size by folding back floor-to-ceiling whiteboards. In the spirit of using every possible building component as a teaching tool, even the panel-folding mechanism is displayed. Some of the studios have windows that look through the old smokestack into the room on the other side.

The goals of preservation and sustainability were often, but not always, in harmony. Windows in the great hall were repaired and refitted with double glazing, maintaining their original appearance while tripling their energy performance. The skylights that run the length of the north and south halves of the building were rebuilt with Kalwall, which not only has greater insulating value but provides more diffused, controlled illumination. The steel structure on the south façade, which once supported a gantry crane for unloading train cars on the rail spur, not only provides shade but was able to be modified to offer code-required emergency access.



Careful integration of old and new building elements is another teaching tool as well as a mandate of historic preservation. In the great hall, the architects were able to preserve a long strip of the original red and white floor tiles, and in the entry vestibule they created a new mosaic with salvaged tiles. The mezzanine was expanded to provide seating areas above new office and food service spaces. Drywall encasing a new elevator is painted yellow to differentiate it as a recent intervention. Such touches of color are used sparingly to call out new elements throughout the building except in the basement, where bright splashes of color enliven the monolithic concrete foundations.

One of the thorniest issues was how to deal with the brick walls in the classroom half of the building, because they were attractive but had very poor thermal qualities. Drywall won out due to the vast energy savings it would provide.

Cost was a constant factor in balancing competing mandates of preservation, functionality and energy use. Although the Chicago Public Schools provide charter schools with an operating budget, all capital and start-up funds must be raised privately. Preservation tax credits and grants were therefore critical pieces of the very complex financing puzzle, accounting for roughly \$17 million of the \$40 million budget.



The building's lower level showcases coal burning technology. In the corridor (left photo) is a remnant of the chain-driven conveyor belt that ran through the heating plant like a giant bicycle chain, delivering coal and removing ashes. Coal hoppers line one wall of a conference room (right photo).



The building is one of four in the George Nimmons-designed Sears complex that is listed on the National Register of Historic Places. The smokestack was repaired with a Partners in Preservation grant from the National Trust for Historic Preservation after being deemed worthy of the honor in a 2007 online poll about Chicago projects.

As with every budget item, investments in energy-saving technology were evaluated very carefully. "We asked ourselves, 'What can we not live without?'" says Kristin Dean, president of the Homan Arthington Foundation. Heat recovery and demand-based ventilation were easy to keep, but the \$1.7 million cost of the geothermal wells was a harder sell. It was approved because the return on investment would be realized in less than a decade, an

community center campus across the street, which allowed these space-intensive functions to be eliminated from the building program.

Community support for the project had to be cultivated rather than taken for granted. Aging brick walls and century-old steel structure have limited charm for those who live among urban decay and usually see new construction as the best hope for revitalization. "Members of the community asked, 'Why aren't we getting a new school?'" says Boyer, "and we responded by designing something better: a new school, within a historic shell, that provides a symbol of how the community's existing buildings can be reborn."

The stakes were high for the neighborhood, because a top-

**Boyer recalls members of the community asking, 'Why aren't we getting a new school?' "We responded by designing something better: a new school, within a historic shell, that provides a symbol of how the community's existing buildings can be reborn."**

appropriate time frame for institutional clients. Overall, the project is applying for enough points to easily win LEED-Gold certification and is close to the Platinum level.

Unlike traditional public school buildings that sit vacant after 3 p.m. and for long stretches of vacation time, the Shaw TLC will be used by both the school and the community for classes and events after hours and year round. Although this increases energy consumption, Boyer notes that overall "this is a much more sustainable model for all schools."

Programmatic synergy with the community goes both ways. In addition to classrooms being used for adult education, the great hall can be used for public events, displays of artwork, or private functions such as weddings. Dean says they are always asking themselves, "What could we do here that would be as innovative as the space itself?" On the other hand, students use the gymnasium, pool, and health services of the

quality high school was the last remaining major component of the redevelopment of Homan Square. Beginning in the 1980s when Sears finally ceased all operations on its former headquarters campus, developer Charles Shaw envisioned a three-stage revitalization process that would begin by creating housing, continue with economic development and provision of community services, and finally provide excellent new schools. With the K-8 Holy Family Lutheran School located on the community center campus across the street, and LEARN Charter School just a few blocks south, a flagship high school was the last unfulfilled goal.

This goal fit well with the vision of the Henry Ford Learning Institute, which includes removing "boundaries between school and the real world" and "creating dynamic community change agents." The conversion of the power house to a Henry Ford Academy is a model of the visionary yet practical thinking that the school aims to instill in its students. CA





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# Modeling

## With prototypes for new schools, SMNG-A shows how to vitalize campuses

By Dennis Rodkin

In their third of five years as the designated makers of prototypes for new Chicago Public Schools, the architects at SMNG-A are sitting on both ends of the classroom: they're playing student and teacher at the same time.

The firm has a five-year gig as managing design architects for Modern Schools Across Chicago, a city initiative, overseen by the Public Building Commission, that is intended to invest about a billion dollars to build two dozen new schools and renovate three high schools.

During a stint as elementary school prototype designers that ends in April 2012, SMNG-A's people are learning not only from the CPS and PBC, but from the prototype design firms that came before them—OWP/P Cannon Design and DeStefano + Partners.

In the following photo portfolio, firm principals Ken Schroeder, FAIA, and Todd Niemiec detail the lessons they have learned so far.





# Lessons

Opened in September 2009 on the city's Near West Side, the Skinner school is a 101,000-square-foot structure built to the L-shaped prototype. The three-story tower crowned with a daylit library reading room is a key element of SMNG-A's program for school buildings.





“From our perspective, these schools are very important to the plan to improve [public] education in Chicago,” Schroeder says. “The PBC and CPS see this as a program for improving schools, not just for building more school buildings.” Mayor Richard M. Daley said as much when, at the opening day of Sir Miles Davis Academy in Englewood in 2008, he linked the major components of a public education—“great teachers, great principals and great facilities”—and said that Chicago children “shouldn’t have to go out of their neighborhood to get them.”

The elementary schools program is one component of PBC’s effort to sprinkle new and innovative architecture over the city’s neighborhoods; other firms are deployed on high schools, libraries, park district fieldhouses, and fire stations. Together, these programs constitute a major focus on “bringing good architecture to the city of Chicago [by] engaging numerous high-caliber architecture firms,” says Erin Lavin Cabonargi, executive director of the PBC.

While working from prototypes can quicken the pace of design

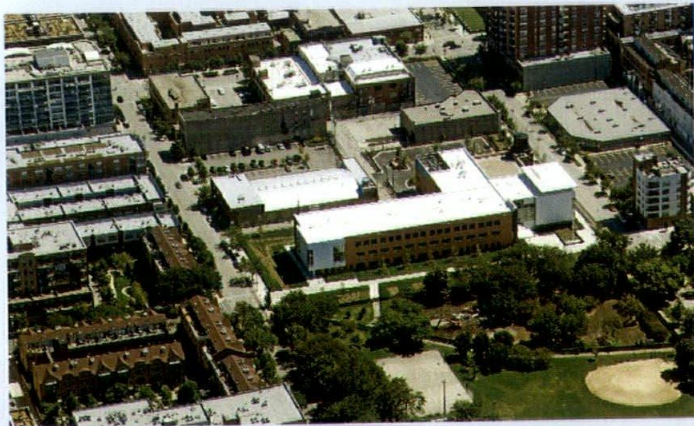
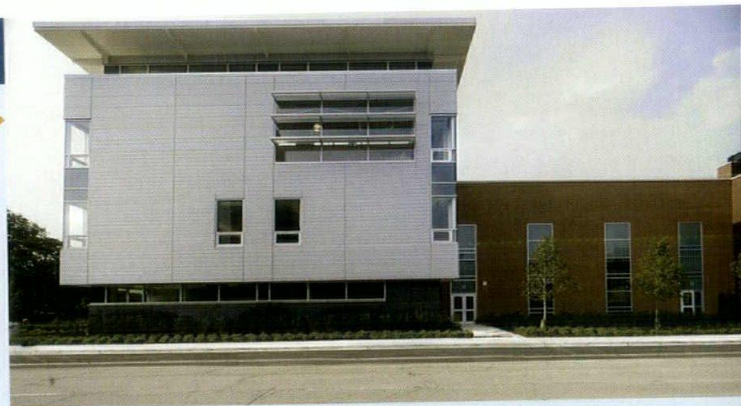
and construction and instill some uniformity of materials and budgeting, the prototype program has an added dimension for CPS as it tries to expand its reach in already built-up neighborhoods. “These sites have to be cobbled together from old grocery stores and alleys,” Schroeder notes. “The prototype approach allows CPS to assemble a site and then say, ‘This one works on this site, but that one doesn’t.’ That cuts time off of the front end of the process.” Cutting the timeline cuts the budget and preserves taxpayer money. “The architect of record can adjust the prototype for site context, solar conditions, and community identity,” Schroeder notes.

SMNG-A’s prototypes are intended to be the basis of 22 new elementary schools. The firm is also architect of record on three facilities built from those prototypes. (The two pictured here are complete; the third, Ogden School, is under way.) Other firms designing schools from the SMNG-A models include GREC, Nagle Hartray, STR Partners, and Muller & Muller.

## TOWER OF POWER

Where possible, the PBC wants new schools to serve a second purpose as a community center with services that keep the building active outside school hours. But scattering those services throughout the building would waste natural resources—there’s no good reason to light and heat a series of hallways from one public room to another—and potentially lessen the security of students. ➔

An SMNG-A prototype stacks the gym, computer room and library in a three-story “semi-public corner tower,” as Schroeder calls it. The stack can operate separately from the rest of the building or with it—but it also contributes to the monumentality of the edifice, and when lit at night may serve as a beacon in a troubled neighborhood.



## ALPHABETICAL ORDER

The prototypes’ floorplans are in three fundamental designs—an L, a C and a bar—designed to suit common new school sites, many of which, Niemiec says, are long, narrow lots formerly occupied by drugstores or other retailers. Seen here is Skinner Elementary on the Near West Side, the long part of its L shape providing a visual interface with the adjacent park land. ➔



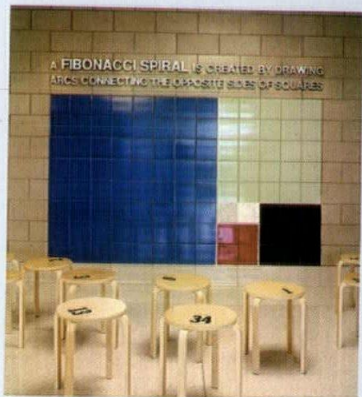
## CENTRAL PARK

Langston Hughes Elementary, at 104th and Wentworth avenues, serves students with special needs—and the interior courtyard that runs most of the length of the building is integral to its offerings. In the Discovery Garden, as it’s called, rainwater collected from the roof moves through a tiered series of ecosystems that culminate in a mini-bog where frogs live. SMNG-A, which as architect of record could customize from its own prototype, used principles of universal design—such as raised planters and wide, smooth walkways, to create a heart for the campus that is at once accessible, sustainable and visually absorbing. ➔



## LIVE LIGHTLY

Light monitors punctuate the roof of single-story Langston Hughes Elementary, bringing northern light into the rear of classrooms that are 30 feet deep. "Getting light into that back zone is helpful in creating a more favorable learning environment," Niemiec says, "although it's only practical because this is a one-story building" in order to easily accommodate students with mobility disabilities. Also possible here but not in three-story schools: under-floor ducts "that put the heat and air right where the students are," he says.



## FEATURING FIBONACCI

Like so many new city rooftops, Skinner Elementary's incorporates a green roof. But this may be the first green roof that illustrates a mathematical concept that got its start in India 2,200 years ago. In a Fibonacci sequence, each number is the sum of the previous two numbers. Plotting these series in a geometric arrangement on paper results in a Fibonacci spiral.

Only at Skinner, the spiral is not plotted on paper but on the roof (as well as on tile-work signage near windows to the roof). SMNG-A staffers knew students would see the roof from the school library, so they decided that "the landscape isn't just pretty bushes, it's educational," Schroeder says. "The roof becomes a teaching tool," Niemiec adds.

## TANKS FOR THE MEMORIES

While the emphasis in the new school buildings is contemporary architecture, SMNG-A, with its roots in preservation work, found a clever way to re-use a relic when designing the new Skinner Elementary. An antique water tank, of the kind that used to stand atop virtually every industrial building in the city, got a prominent spot on Skinner. It's now both a reminder of the neighborhood's industrial past and a cistern for collecting rainwater that gets used later in the campus's irrigation.



## READING ROOM

The top-floor library—seen here as an interior and in photo as a band of windows beneath the roof canopy—was a hard-fought change. New schools' "libraries had been on the second floor for years," Schroeder says, to which Niemiec adds, "so how do you convince the librarian that kindergartners have to walk up another floor?" There were multiple goals supporting their position. Putting the library on top of the stack would make educational views of the green roof possible, put the most open fenestration high and secure, and create an inspiring, daylit aerie like the one seen here. "The CPS head librarian had a meeting," Niemiec says, "and they were wise enough to understand the tradeoffs. CA



# ACE in the Hole

Images courtesy of Chicago ACE



Student Annie Chin (right) reviews a floor plan with architect and mentor Matt Snoap, AIA.

## Mentor program deals students a helpful hand

By Lara Brown

On a windy evening in late autumn, 25 high school juniors and seniors and 13 mentors gather around tables on the third floor cafeteria of South Shore High School on Chicago's South Side.

The students and their mentors are divided into four groups. The table overseen by engineer Nate Sosin of Thornton Tomasetti and cost estimator Fred Arnold from George Solitt Construction is strewn with licorice twists, marshmallows and gummy worms.

"So if I am twisting this," Sosin says as he pulls a gummy worm at opposite ends and encourages the students to do the same, "what kind of force is being enacted on it?" The children intently stretch and release the gummy worm, watching how it reacts.

"Tension?" one student guesses, correctly.

The students continue the hands-on smashing and contorting of treats, relating the action to forces.

A second group of students sketches apples and bananas in section and in plan. A third group embarks on a 10-minute scavenger hunt with digital cameras in tow to document architectural components like brick walls, fire doors, and south-facing windows. Laughter and the sound of books dropping onto the table come from the fourth group, challenged by their mentors to construct a column or other form out of an 8 1/2-by-11-inch piece of paper that will support a stack of books.

"That is awesome!" remarks Crystal Jordan, a senior, who watches as the paper column she created supports four heavy textbooks.

The students and mentors are called ACE Team 1 and are a part of the Chicago ACE Mentor program. The organization gives high school students an introduction to careers in architecture, construction and engineering. Now in its 10th year in Chicago, ACE is an affiliate of a national program, founded in 1994, that grew from a small program in New York City. ACE affiliates now exist in 80 cities throughout the United States. ACE is supported by a network of volunteers and corporate sponsors—including some from outside the obvious realm of architecture, engineering and construction firms. Among others, the General Services Administration, Fifth Third Bank, the Chicago Building Congress, and Chicago Public Schools are on board as sponsors.

In both public and private schools, the program matches mentors—architects, engineers, construction project managers, and now owner's reps and project managers—with high school students in their junior and senior years. During the current school year, the Chicago affiliate will mentor 203 students from 35 different schools, comprising seven teams. Ninety-two percent of



this year's participating students are minorities, and 30 percent of the students are female. This academic year, 180 professionals from Chicago-area firms will donate their time as mentors. Seven Chicago architecture firms participate, with two firms tying for having the largest number of volunteers—17 each—hailing from OWP/P Cannon Design and Perkins+Will.

Students meet with their mentors for two hours a week from November through March, learning the basics of engineering, architecture, and project management. Around the fifth week of the program, students decide on a project and pick their roles on the team. The student groups are meant to act as a real design team, with members filling roles as architect, engineer, or project manager. The teams' work culminates with the presentation of their final projects at an awards ceremony in March. Due to the students' and mentors' intense commitment to the program, the students finish the ACE program with more than a cursory understanding of their projects.

Jeff Reinke, AIA, a principal at OWP/P Cannon Design, has served for three years as the ACE National Affiliate Council Representative of the Midwest and also on the Chicago ACE Board of Directors for 10 years. Reinke recalls watching the student presentations with Joseph Dolinar, AIA, partner at Goettsch Partners and a Chicago ACE Board member, "The students are up there and talking about the skin structure and block structure of a building. Joe [Dolinar] and I were watching, and we looked at each other, and I said, 'We're gonna be working for these kids.'"

Team projects in the past have ranged from a 16-story student dormitory on the campus of UIC, a 100,000-square-foot, LEED-certified children's museum in North Grant Park, to an eco-conscious museum with landscaping in Starved Rock State Park. The students' presentations reflect their understanding of programming, budgeting, engineering and construction site logistics.

The experience of Nikki Dennis, a civil engineer and project manager at the Rise Group, a Chicago- and Alaska-based owner's rep company, demonstrates that ACE offers exposure and opportunity. Dennis participated in the ACE program while a senior at Morgan Park High School in 2004-2005. She received an internship at the Rise Group after graduating high school, went on to study engineering at IIT, and now works as an assistant project manager at the Rise Group for the Public Building Commission of Chicago. She also volunteers as a mentor for ACE Team #1.

"It really did give me exposure. People [at engineering firms]

knew who I was—they were like, 'Oh, you're Nikki.'" Dennis graduated in May 2009 and—when it came time to interview—this type of recognition was an advantage she didn't mind having.

Penny Varnava, LEED AP, managing architect at Chicago Public Schools, is now in her third year of volunteering in the ACE program. She likes the exposure that ACE provides and talks about the importance of introducing children to careers that they might not learn about otherwise. "One student said, 'I think it would be pretty cool to be a cost estimator,'" Varnava says. She says she appreciates that ACE helped that student discover a potential career that might otherwise have been unknown.

Wendzell Davis, a senior, says he likes the program because he enjoys being creative. When participating in the scavenger hunt, he is the first student to volunteer to take pictures with the camera. Another senior, Maurice Brooks, who quickly guessed the forces

at work in the engineering exercise, says he wants to use computers to "be a part of a team that creates something out of nothing."

As of spring 2009, the Chicago ACE Mentor Program has awarded more than \$300,000 in college scholarships and 20 paid internships. Its members have mentored more than 750 students.

ACE continues to reach out for new sponsors and to review and tweak programming. In an effort to retain students in the program, the organization is trying something new with ACE Team 1. In previous years, students met at the office of

participating firms downtown. This year, ACE Team #1 will spend half of its time at South Shore High School and then transition to DeStefano Partners' office for the remaining half of the year.

Dennis hopes that more students will follow in her footsteps. She is currently the only former ACE mentor student who has returned to the program as a mentor.

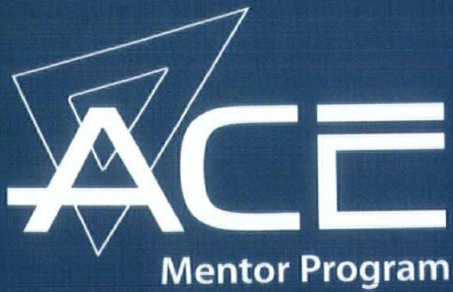
"I hope to encourage the students to pursue careers in this industry and [encourage a] desire to give back as I am trying to do as a mentor. I believe the program helped me to get where I am today...and I hope these students take advantage of the opportunities available to them," Dennis says.

*The Chicago ACE fifth anniversary luncheon will be February 18, 2010, at the Palmer House Hilton. Students will give their final presentations and receive their internship and scholarship awards in March. Anyone interested in becoming a sponsor should contact Pat O'Connell, executive director of ACE Chicago, at 847.328.7818 or poc99@comcast.net. Learn more by visiting [www.acementor.org/chicago](http://www.acementor.org/chicago). CA*



Students Jesus Ibarra (clockwise from lower left), Laurel Chavez, Edilberto Gutierrez, Jeffrey Pawalko, and Lucy Valdez construct a clay model with mentor Lauren DiPalma (right foreground), a structural engineer at Thornton Tomasetti.





**"THE LUNCHEON IS MY FAVORITE ACE EVENT OF THE YEAR. SEEING FAMILIAR FACES, NETWORKING WITH COLLEAGUES I'M HOPING TO WORK WITH, AND FEELING THE ENERGY OF OUR STUDENTS' SUCCESS—IT'S TIME WELL SPENT."**

**"WHEN ACE STUDENTS HAVE THE CHANCE TO SPEAK ABOUT THEIR EXPERIENCES WITH THE PROGRAM DURING THIS LUNCHEON, YOU KNOW YOU ARE IN THE PRESENCE OF AN ORGANIZATION DOING AMAZING, INSPIRING WORK."**

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A photograph of a large-scale architectural model or artwork. It features a series of parallel, light-colored wooden slats arranged in a curved, tunnel-like structure. The slats are supported by a central vertical post and a curved metal frame. The lighting creates a warm, golden glow, highlighting the texture of the wood and the geometric form of the structure.

Gabriel Muracchiolo, *Untitled*, 2008



By Cindy Coleman

## A look at the comparative strengths of the 3 professional architecture programs in Chicago

The common theme that connects these institutions is their ongoing commitment to define, redefine and deliver platforms for great scholarship, learning and leadership in architecture.

Chicago is and has long been a center of architecture education. While there are six institutions in Chicago (and twice as many in the region) that teach some form of design—from interiors to engineering—only three in the city teach architecture as a professional course of study.

Each of the three—Illinois Institute of Technology (IIT), the School of the Art Institute of Chicago (SAIC) and University of Illinois Chicago (UIC)—has its own style, quirks, and reputation, but it's worth noting that they are all studio-focused, emphasizing a solid foundation in the discipline of architecture.

The common theme that connects these institutions is their ongoing commitment to define, redefine and deliver platforms for great scholarship, learning and leadership in architecture. Once that's in place, then it's the students who do all the heavy lifting. Still, there is one point all of these institutions agree on—the potential of the future. For the architecture student, this means a professional trajectory that is boundless.

These programs achieve professional status through an accreditation process by the National Architectural Accrediting Board (NAAB)—a necessary component in the pathway to licensure in most states. Each school's program has a core curriculum that conforms to the NAAB accreditation criteria. Beyond that, each program mirrors the strength or mission of its institution and differentiates by philosophy, competency, research, faculty or physical setting.

# SCHOOLS OF THOUGHT

Here is a look at the three programs' relative merits.

### Illinois Institute of Technology (IIT)

IIT's Bachelor of Architecture (BArch) program is a five-year professional degree program and is the only NAAB-accredited BArch program in Chicago. The program blends coursework in technology and the humanities. Once students complete the beginning core courses and foundation studios, they are encouraged to pursue an independent course of study geared to their specific interest.

The school's Master of Architecture (MArch), as a first-professional degree, serves students seeking a professional education. The program is open to students who hold a bachelor's degree, with or without a previous background in architecture. The master's degree is also accredited by the NAAB.

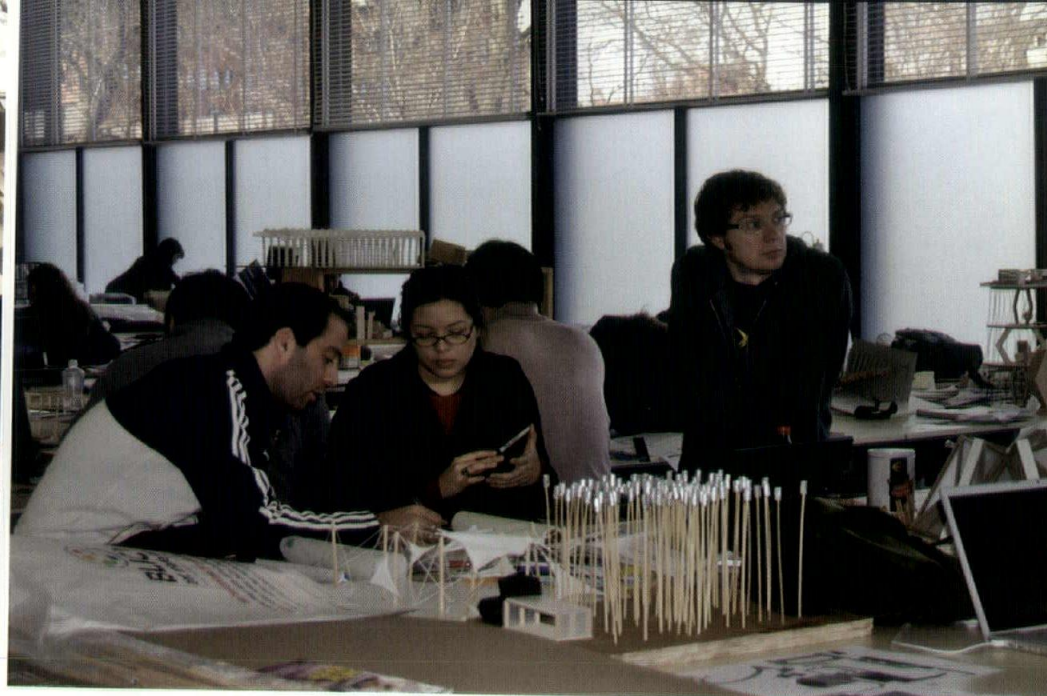
"Both the BArch and MArch programs emphasize design excellence and a deep knowledge of building," says Donna Robertson, FAIA, professor and dean of IIT's College of Architecture. Drawing from the "Mies heritage," Robertson describes the program's mission as being about the trajectory of modernism through a hands-on curriculum. It examines the contemporary interpretation of modernism through studio instruction, the influence of history and theory, and the implications of the social agenda.

A curriculum that is integrated and self-reinforcing is, in Robertson's opinion, the core competency of the IIT program.

"We retain the Mies format of teaching construction technology in the studio along with an understanding of the fundamental materials with which we build," says Robertson. This integrated approach is supplemented with weekly lectures and studio projects that are conceived to emphasize how specific building materials influence the outcome of the architecture.

Robertson adds that the college's close ties to the professional community have helped in the recruiting of emerging and leading voices to serve as faculty, lecturers and critics. "As a result,"





At IIT there is a strong element of studio work (far left and top), as was true in the days when Mies was at the helm. But, notes Donna Robertson (near left), dean of the College of Architecture, there is also emphasis on understanding of materials, and a healthy dose of lectures.

Photos courtesy of Illinois Institute of Technology

Robertson says, “our students are ambitious and very interested in being effectively engaged—globally—in the practice of architecture.”

Beyond these two first-professional degree programs, IIT offers graduate and post-graduate programs that supplement or bring more specificity to the pre-or first-professional degree. They are:

- Master of Integrated Building Delivery
- Master of Landscape Architecture
- Master of Science in Architecture
- Master of Science in Architecture, Specialization in Sustainable New Cities
- Ph.D. Seminars
- The Institute of Design (ID)

### The School of the Art Institute of Chicago (SAIC)

SAIC offers two pre-professional four-year degrees: a Bachelor of Fine Arts (BFA) in Architecture and a Bachelor of Interior Architecture (BIA). The design studios are at the core of the BFA and BIA curricula. In an effort to breed a new kind of relevance for students interested in architecture and interior architecture, the pre-professional programs explore the intersection of art, design and architecture.

The structure of the curricula offers students the opportunity to combine the full complement of the institution’s programs in fine and media arts with their primary studies in design. SAIC’s three-year first-professional Master of Architecture (MArch) degree is in the process of seeking NAAB-accreditation and expects a full accreditation visit in Spring 2011. Under the umbrella of the MArch degree, students can earn a Master of Architecture (MArch) degree or a Master of Architecture with an emphasis in Interior Architecture (MArch/IA) as a separate track. The MArch program is open to students holding a bachelor’s degree in any field.

**IIT students and faculty explore the trajectory of modernism and contemporary interpretations of modernism.**



**SAIC grooms its students to 'go beyond perpetuating the now to a practice that explores emergent opportunities,' says Douglas Pancoast, director of the master's degree program.**

According to Douglas Pancoast, MArch program director, SAIC's uniqueness comes through the program's ability to present the subject of architecture as a fluid, propositional practice. "The SAIC program encourages students to think about practice going beyond perpetuating the now to a practice that explores emergent opportunities that were previously unrealized," Pancoast says.

Students achieve this goal by developing the commensurate skills and knowledge that is considered the core of all NAAB-accredited first-professional degree programs. "Our students have to be able to perform as architects, but they don't need to be satisfied with the status quo or the typical matriculation of professional practice," Pancoast says. The program supports the notion that an adaptable, fluid education is key in a student's ability to redefine the architect's role.

As for how he describes SAIC's core competency, Pancoast believes it comes from the legacy of a deeply diverse population of faculty made up of artists, makers, thinkers and designers all engaged in active practices that are situational and reflect the real world. "SAIC's MArch program is a course of study that is professionally driven. Its uniqueness comes through the student having the opportunity to experience this course of study through a filter of investigative and propositional ideas," he adds.

In addition to the first-professional degree program, SAIC's department of Architecture, Interior Architecture and Designed Objects (AIADO) offers a two-year Master of Design in Designed Objects.

### University of Illinois Chicago (UIC)

UIC School of Architecture's four-year Bachelor of Science in Architecture (BS Arch) program provides an education in architecture within the broader context of liberal arts courses provided by the university. The pre-professional degree is geared to students who want a foundation in the field of architecture as preparation either for continued education in a first-professional degree program or for employment options in architecturally related areas.

UIC's School of Architecture offers a three-year, NAAB-accredited first-professional Master of Architecture (MArch) degree for those holding a bachelor's degree in any field.

The studio-centered curriculum is supported by required and elective coursework in architectural technology and theory. The typical three-year course incorporates the knowledge, techniques and methods of the discipline. It applies the disciplinary means to frame and respond to the given problems and employs a methodology for advanced design research.

Being part of the university, says Robert Somol, director of the UIC School of Architecture, distinguishes UIC's School of Architecture from the other architecture programs in Chicago. IIT's program, for example, is in a self-contained school of architecture. "Schools are like embassies," says Somol. "They are not necessarily of the place, but rather in the place." Somol notes that university status provides the opportunity for "conversations" with other like-minded architecture institutions like Princeton, Rice and UCLA.

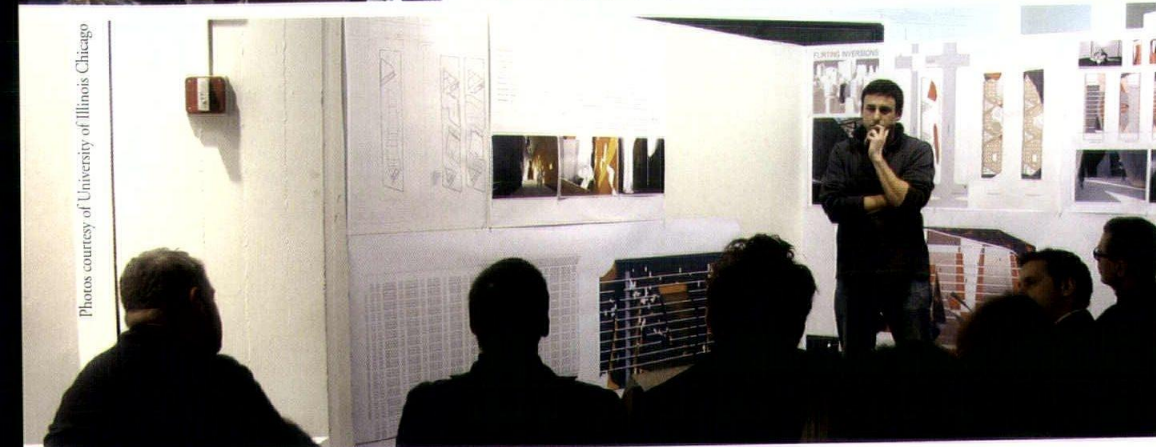
With a program that centers on an intensive studio culture, supported by theoretical studies and technical confidence informed by both a contemporary and historical understanding of the discipline, the program is structured to produce graduates able to own the discipline of architecture; to be able to negotiate and collaborate with diverse project teams and to expand the boundaries of the design agenda through research, rethinking and innovation.

The program's distinctiveness comes from the core value of being true to the discipline of architecture. "We don't try

to simulate practice, and we don't try to specialize or work in trans-disciplinary ways," says Somol. This purist approach, he says, gives students the confidence to design for tomorrow, to confront the unknown and contribute to the development of architectural expertise—in its largest sense.

UIC offers graduate and post-graduate programs that supplement or bring more specificity to pre- or first-professional degrees.

- Master of Science in Architecture
- Master of Science in Architecture in Health Design (MSAHD)
- Master of Arts in Design Criticism (MAD-Crit) CA



Photos courtesy of University of Illinois Chicago

UIC's architecture program is studio-centered, but as one aspect of a larger liberal arts course of study. "We don't try to simulate practice," says Robert Somol, the school's director.



# |EveryDay We Write the Book|

Publish a lasting record of your work, quickly

By Harold Olin, FAIA

In the past two years I have been making a photographic record of my residential work in Indiana, where I lived and practiced for a number of years. I take my own photographs, design my own books and have them printed by an online company. The whole process is so easy and affordable that I thought it would be of interest to other design professionals.

For many colleagues of my generation, there was just one way to record and show off their work—fine black and white images by a well-known architectural photography studio like Hedrich Blessing. Such images by experts may still be the gold standard of architectural photography and will last for generations. In those days, both the pros and the amateurs who attempted to take their own black and white photographs lugged bulky box cameras or SLRs with multiple lenses. In doing research for this article I was surprised to learn that many A/E firms are now using digital cameras to record their work on CDs, DVDs or hard drives. In my view, there is a potential problem in limiting the record of outstanding work to these media.

Note the disappearance of floppy disks, 2.5" diskettes and zip disks. Hard drives may crash, or may be attacked by a virus, endangering their contents.

Today's popular media—CDs, DVDs and thumb drives—provide low-cost convenience but are not regarded as "permanent" records. They may lose their magnetic encoding over time, even when saved on long-lasting archival discs. These media may eventually be replaced by better cameras, more versatile players and more capacious storage devices that render them obsolete.

Printed paper books, however, will continue to serve as another convenient way of presenting and preserving completed work.

For the books on my work, I have been using an online company that provides a downloadable, user-friendly template, and produces the completed books in record time at reasonable cost. The company is accessible on the web at [mypublisher.com](http://mypublisher.com).

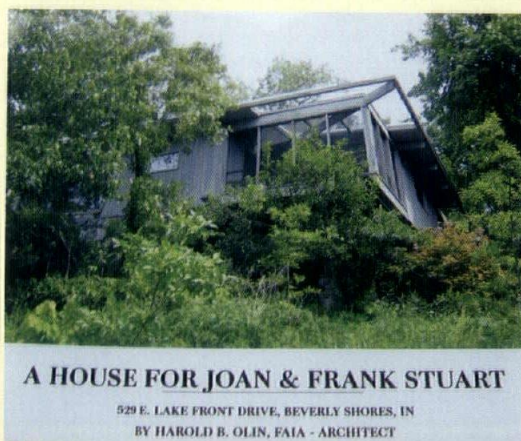
Before preparing the book, I needed to have good-quality photography of the projects, of course. The two cameras I have been using are a miniature Cannon Elph SD700 and a SD750, each costing less than \$200 and weighing about 8 ounces. Each is about the size of a pack of cigarettes. They are very easy to use, as most functions are automatic, so all you have to do is point and shoot. Pictures in hand, the process of creating the book is simple: 1) at [mypublisher.com](http://mypublisher.com), download the free software (takes less than a minute); 2) insert the digital pictures in the approximate order to be used; 3) design each page, using from one to twelve pictures per page; 4) design the cover, (which may be a heavy paper jacket, linen or leather); 5) write a brief introduction or description; 6) upload the book design back to the company and 7) wait impatiently to receive the completed books in less than a week.

You can get the Photobook in the Classic Hardcover (11.25" by 8.75") with a linen cover for \$29.80 or choose a glossy book jacket for an extra \$5.95. Other options are the Deluxe Hardcover (15.0" by 11.5") for \$59.80 or a soft cover Pocket Book (7.75" by 5.75") for \$12.95. The basic price includes 20 pages; up to an additional 100 pages can be added at nominal cost.

Customer help is available on any aspect of design, purchase or viewing online, both by email and phone. Response time by phone is almost immediate and rarely involves more than a five-minute wait. Email answers usually arrive the same day or within eight hours.

The completed book can be viewed online, either by the designer, designated persons, or the general public, provided the viewer has certain access information. This feature makes the system especially attractive to professionals wishing to make a large body of their work visible to potential clients. The other attraction, from my perspective, is that the work is long lasting, not requiring special equipment for viewing.

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# |Thinking**Inside**TheBox|

## SOM's BlackBox Studio optimizes design

By Lara Brown

For a convention center's roof in Tanggu, China, the architects at SOM's BlackBox Studio began their explorations with a shape already created by the firm's design team that met programmatic needs (it covered a single building organized into two distinct programmatic zones with large circulation spaces) and aesthetic needs (the undulations echo some of the curved patterns used throughout). For the wavy roof, they are initially looking to reduce highly loaded pockets of stress.

BlackBox Studio, a four-person team in SOM's Chicago office, spends much of its time finding optimum shapes during the conceptual design phase. Although the team does some strictly theoretical work, when its members contribute to the schematic design of a project, the process begins with the design informing the technology, not the other way around.

"Optimization' is a buzzword we're into," says Keith Besserud, AIA. He describes his group's goal as "finding a set of solutions that are all well performing" and describes the BlackBox team as "architects and designers who are able to bridge—pretty convincingly, I think—the worlds of design and technology."

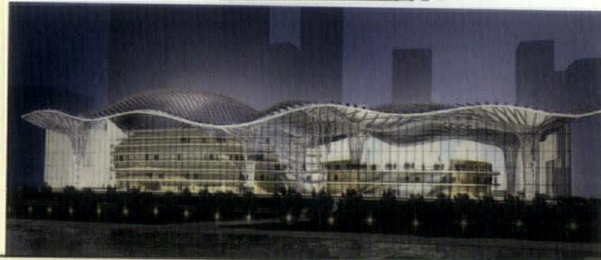
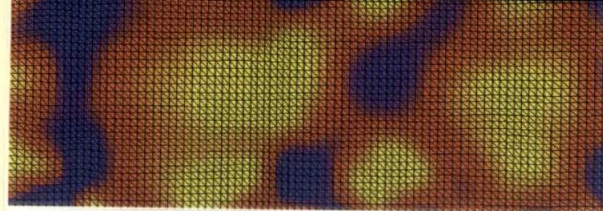
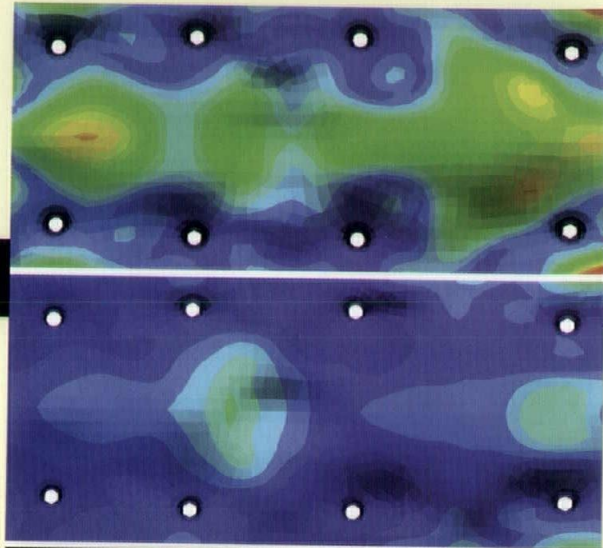
Besserud, who now heads the BlackBox Studio, had been practicing architecture for 20 years when he decided to take two years off to earn a master's degree in product architecture and engineering in an unaccredited program with an emphasis on computer science and programming at Stevens Institute of Technology in New York. All BlackBox team members have a Stevens Institute connection: Besserud and Josh Cotten attended from 2005 to 2007; Justin Nardone, 2006 to 2008, and Neil Katz, AIA, taught there in 2008.

When BlackBox team members set out in search of an optimal form, they are often evaluating forms in terms of structural, environmental or daylighting performance. For the Tanggu project, they will test the roof's form—in this case, they are testing it initially from a structural perspective—to determine the optimum shape. The roof's materials are not yet defined. So that the roof's form adheres to the designers' original concept, the parameters are set so that the numbers selected for generations of genetic algorithms stay within plus or minus five meters of the original number.

"Genetic algorithms robustly look for a solution," Besserud explains. "[Using them] allows you to iterate much more quickly through ideas."

Genetic algorithms—GAs for short—have been used since the 1950s to

In the images at right, BlackBox Studio explores the conceptual design for a convention center roof in Tanggu, China. The green areas in the first and second images represent the roof's higher stress loads (as viewed in Strand, a structural analysis program). The second image shows a form with reduced pockets of stress. The fourth image shows the roof's performance (in Ecotect) once solar fins are added. Solutions created by genetic algorithms are transferred to Digital Project (third and fifth images) that show the form created by each solution, or genome. The bottom image is a rendering of the conceptual design of the convention center.



Images courtesy of SOM



## SOM's BlackBox

continued from page 45

search for the best solutions in the fields of engineering, biology and mathematics. GAs are computer-generated, randomly assigned sets of data that are created to solve a user-defined optimum solution.

For the BlackBox team, the process of creating genetic algorithms involves entering the initial data points in the scripting—for the roof that means a total of 70 numbers representing points along the roof's seven splines; assigning parameters—suggested solutions should stay within plus or minus five meters of the original points; and letting the computer scripting search for optimal forms.

"The images show the progression—how it was resolving itself," Besserud says. Their explorations result in a shape that looks similar to the initial design but performs better from a structural perspective. In collaboration with the design team, an optimal form is selected and agreed upon, and the BlackBox team then investigates adding tilted solar panels to the roof, using genetic algorithms to test for the optimal shape of the panels.

Besserud counters the argument that this type of technology could minimize the authorship of architects by explaining the collaborative process and decision-making that goes into conceptual designs. For a military academy's windows in Kuwait, the designers knew that scalloped walls around the windows would reduce direct radiation from the sun; however, windows that were mostly shrouded would likely make for an unhappy client, as well.

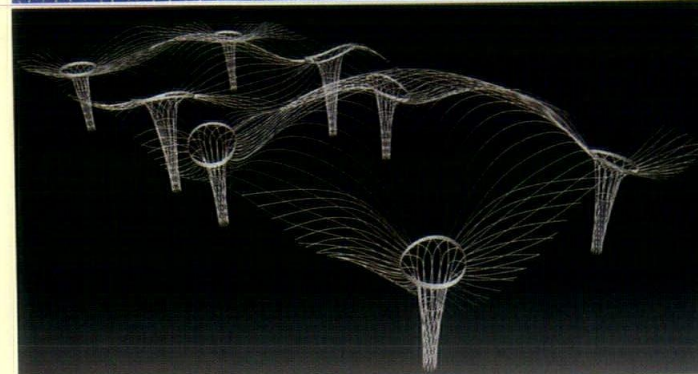
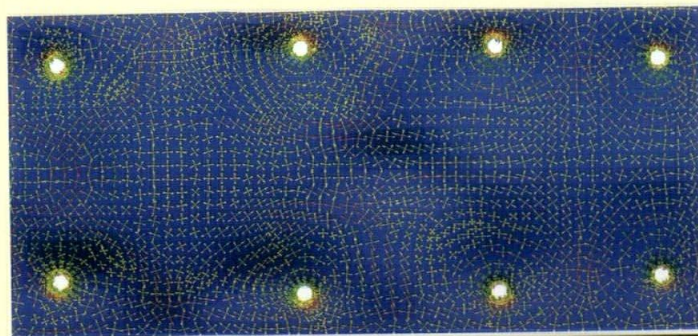
The BlackBox team incorporates a project's programmatic and site parameters into its scripting, so that, in the case of the military academy windows, no more than 10 percent of the window could be shrouded, thereby ensuring that functionality, common sense and good design are aligned. In this way, the BlackBox team acts as editor, and not author, of the original design.

Additionally, one solution may score as a high-performer, but be eliminated as an option if the design is cost-prohibitive, unattractive or inconsistent with the design intent.

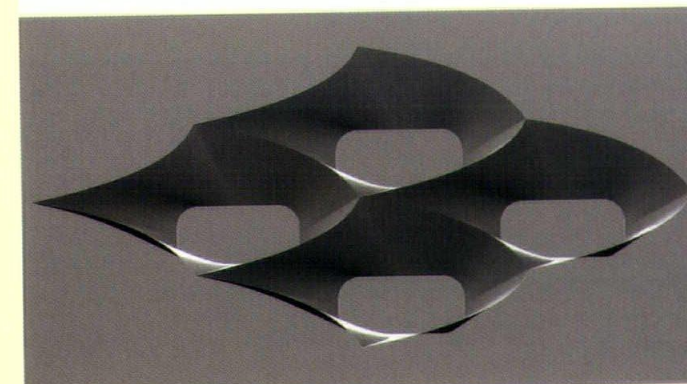
Although some of BlackBox Studio's work gets highly theoretical and experimental (ask Besserud about what makes a "happy building"), he is quick to point out, "It's an SOM tradition—we don't just do things for the hell of it. Even if we don't have all of the rules defined [for some concepts], we have created a framework for rules."

The group has contributed to projects in SOM's New York and Chicago offices. The military academy and convention center projects are, like so many other firms' projects, now on hold. Besserud acknowledges that even if the projects don't come to fruition, "we're increasing our knowledge bank, and the designers develop a better understanding of form to performance."

Besserud expects the profession to see more architects armed with computer "scripting as part of their design methodology." Asked if he considers himself something other than an architect, he flatly says, "No, I'm just an architect," and his computer programming capabilities are "just tools." CA



The image in blue shows the roof's stress trajectories, as depicted in Strand. The black and white image shows that same form in Digital Project.



For a military academy's windows in Kuwait, eight numbers represent points along the windows' geometry. Genetic algorithms will create new forms by randomly changing these eight data points. Scripting parameters keep the design on track and in search of a user-defined optimum solution. A spreadsheet or database maintains the results and the genomes' performance scores. High performers go on to start the second generation. Each generation usually has 100 genomes, and the computer will run through 200-300 generations in search of the optimal form. The generations are scripted to explore mutations (randomly changing one value of a genome) and cross-breeding (randomly using half the data from one genome and half the data from another). This process takes days to complete.



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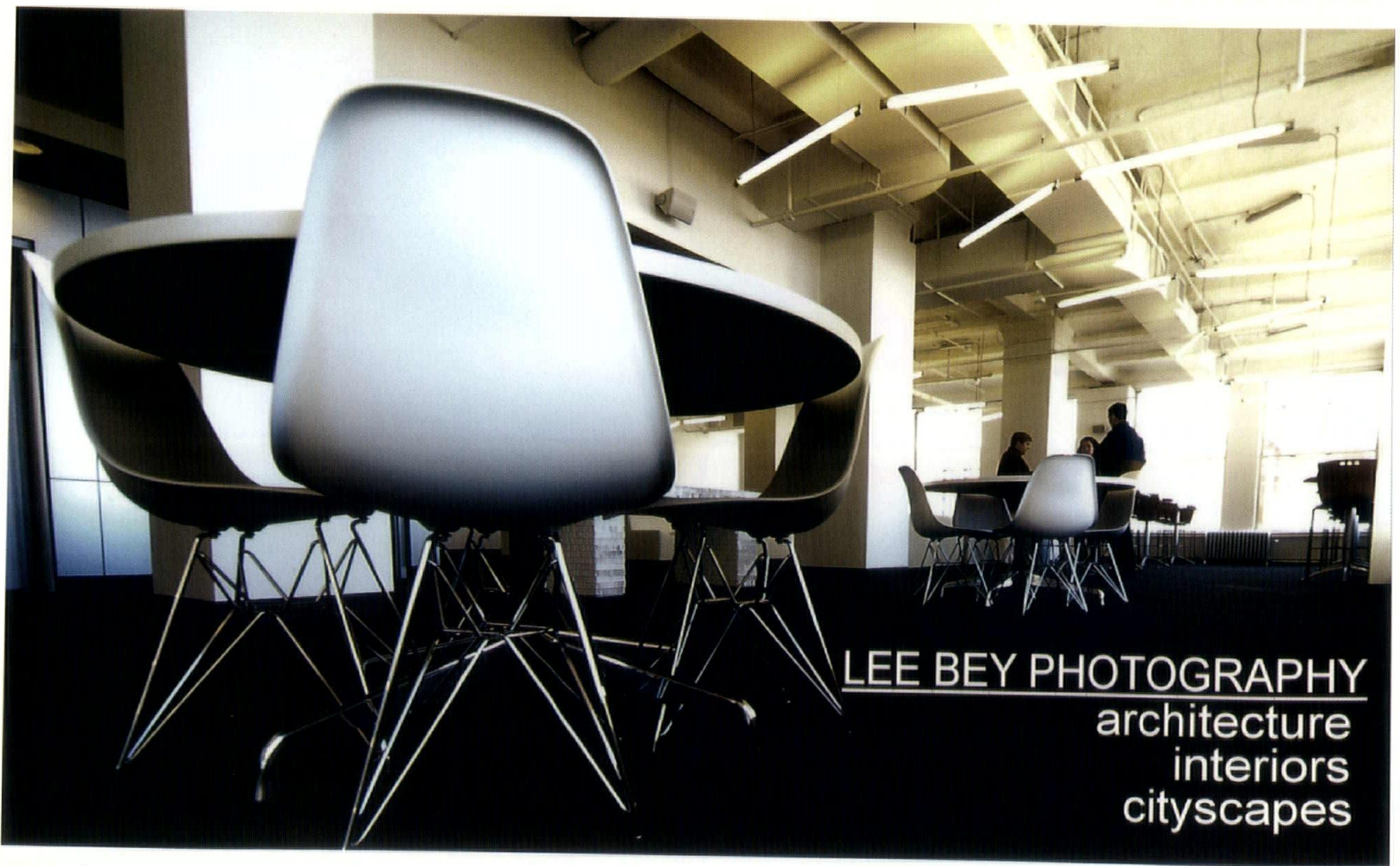
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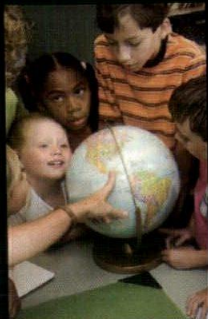
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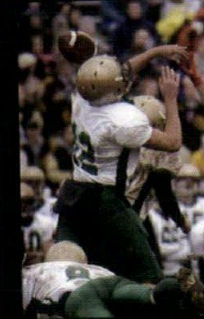
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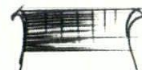


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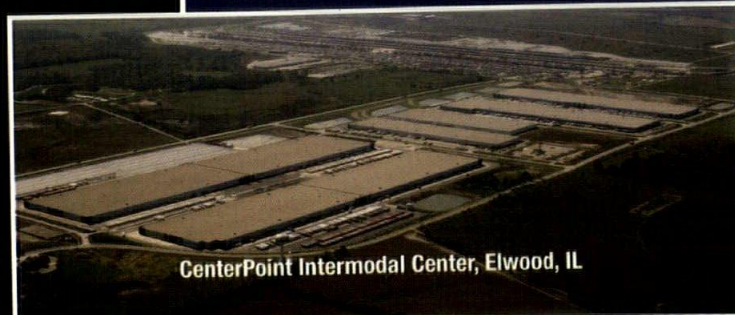
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**ZE:** That surprises me. You've had a lot of success and you have a lot of connections. You seem more like an insider to me.

**ST:** Yes, but there was a time when I had no connections, when I was not the Stanley Tigerman that you know. And on top of that I was a prick with clients. That's one of the reasons we've kept a small firm: I'm difficult. And unlike a lot of big firms, where the clients say, "Nod your head this way," and they do...I don't do that. That keeps me an outsider.

You'll like the book. And you may even be surprised how self-deprecating I can be. It's not a how-to book; it's a how-not-to book. This is not how you or anyone else should go about becoming an architect.

**ZE:** Yours was not a model trajectory?

**ST:** Are you kidding? I flunked out of MIT. I spent four years in the fucking Navy. Come on. It's not how you want to do it. And there I was from Senn High School, one of the country's worst high schools at the time. In 1948, *Life* magazine ran an issue about the worst high schools in the nation, and Senn was featured. So when I finally got to Yale, I was unlike most of my classmates. I hadn't taken college prep classes; I took shop classes.

Don't get me wrong. I did great work at Yale and by the time I was there I was already a registered architect—after flunking out of MIT I apprenticed and got registered. But the religion—there was only one other Jew in my class—the poor family, not having gone to prep school, and then doing well? Then everybody gets pissed off at you. A fucking nightmare.

Now Margaret, on the other hand, grew up in an architecture family. She grew up talking about architecture around the dinner table.

**ZE:** What drew you to architecture as a young person?

**ST:** When I was 12 years old, I read *The Fountainhead*. I put it down and decided to become an architect on the spot.

**ZE:** Why would you read *The Fountainhead* at 12 years old?

**ST:** I really don't know exactly. It was published in '43, and I was 12 years old. Maybe it was for prurient reasons. I can still tell you where the sex scenes are. You want to know where? Pages 229 and 301.

**ZE:** Speaking of combining architecture and romance, you and Margaret have been business partners for many years. Is there ever professional competition between you?

**ST:** Yes, absolutely. Margaret is several years younger than I am. When we started our partnership I had been published many times and had won many AIA awards. And she of course was a woman, and when we did projects together, her contributions were sometimes discounted in the press, especially by women in the press.

We do some projects together and some projects separately. Today Margaret has had a lot of recognition and many awards of her own. It's much less of a problem. But sure, there are always those issues.

**ZE:** You and another professional partner, Eva Maddox, have passed the directorship of Archeworks on to Martin Felsen and Sarah Dunn—like you and Margaret, a married professional couple. How are Martin and Sarah faring?

**ST:** They are doing great work. But because I don't want to hover, I resigned from the board. I'm still very supportive and happy about what they are doing, but leaving them alone to take over the leadership is the biggest gift I can give them. And I'm an especially strong supporter of Sarah.

**ZE:** You are part of a group of architects once categorized as the Chicago Seven. What made you seven a group at the time?

**ST:** It never meant anything. It was a way for the seven of us to become insiders in what was otherwise a Mies town. It was important to point out there were other important movements in architecture. We started a dialogue that continued 50 years.

**ZE:** What have you to say about the six living members of the Chicago Seven today? Can you still be looked upon as a group?

**ST:** Essentially we didn't have much in common, and we frankly weren't even very close to each other, so it's not like we see each other, except for Helmut. I still see Helmut. It's difficult to be colleagues and friends. It's easy for me to be friends with [Frank] Gehry, because he's there, far away. It's easy to be friends with (Robert) Stern; he's way over there. But it's very difficult to be close otherwise in your own generational peer group.

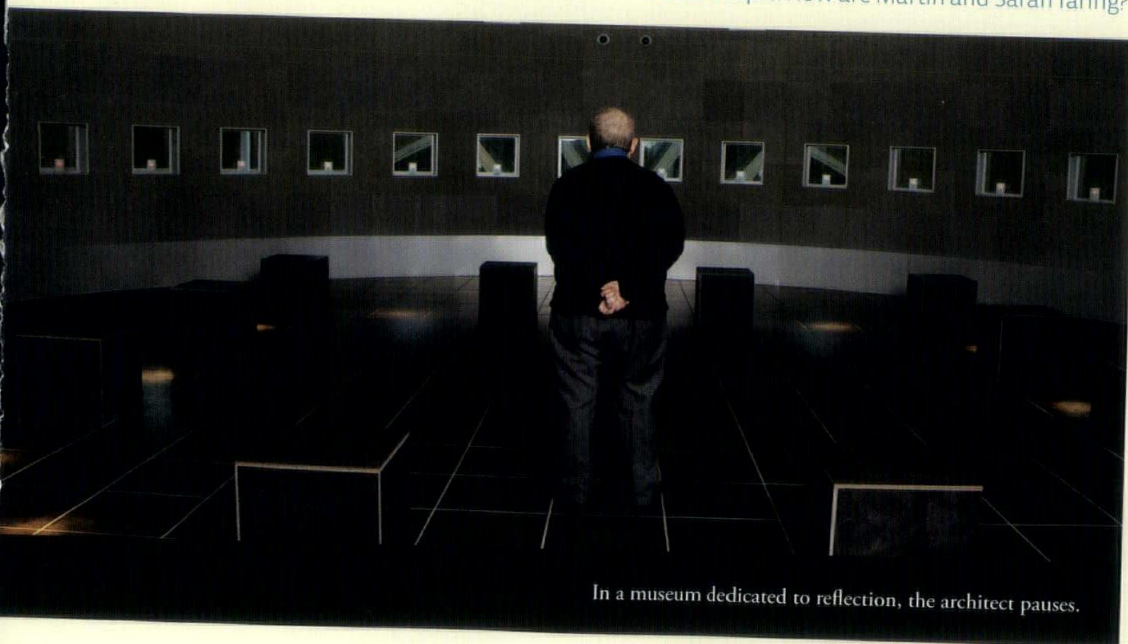
**ZE:** Whose work coming out of Chicago do you follow?

**ST:** I watch Jeanne (Gang), John (Ronan), and Doug (Garofalo). I'm close to them. We are not in competition.

**ZE:** You're almost 80 and you still go to work every day. What would you like to accomplish next?

**ST:** I'm working on a vineyard project in Michigan at the moment. And I'm working on a paper on ethics for Harvard. I used to buy nothing but architecture books; now I buy philosophy books. The two things driving my professional thoughts right now have to do with sustainability and behavior. You can't be an ethical human being and not do sustainable work. And you can't be an ethical person and not have your heart go out to the homeless. And you have to do something about it. AIA should be doing seminars on ethics. Without ethics, the profession is not the one I signed up for. CA

*Outsider Architect* by Stanley Tigerman will be released by Images Publishing Group this spring. [imagespublishing.com](http://imagespublishing.com).



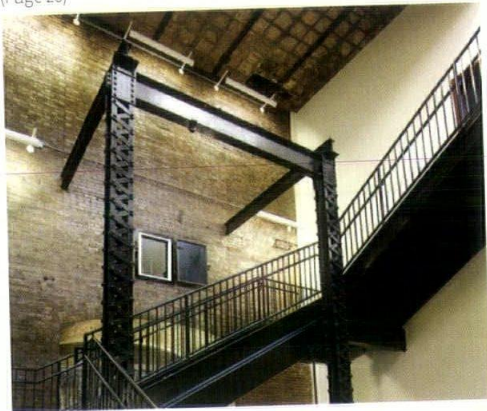
In a museum dedicated to reflection, the architect pauses.



# CHICAGOARCHITECT GUIDE TO SOURCES + RESOURCES

## POWER HOUSE HIGH SCHOOL

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Charles H. Shaw Technology and Learning Center  
Henry Ford Academy: Power House High, primary tenant

Client: Homan Arthington Foundation

Architect: Farr Associates, Jonathan Boyer, AIA, principal-in-charge, Rose Grayson, Assoc. AIA, LEED AP, project manager  
General Contractor: Pepper Construction

Owner's Representatives: IFF and Cotter Consulting Inc.

LEED Commissioning Agent: dbHMS

Structural Engineer: C.E. Anderson & Associates P.C.  
Mechanical/Electrical/Plumbing: IBC Engineering Services Inc.

Civil Engineer/Landscape Architect:  
Conservation Design Forum Inc.

Historical Preservation Consultants: MacRostie Historic  
Advisors LLC and Kellermeyer Godfryt Hart

Specifications: ArchiTech Consulting Inc.

Commercial Kitchen: Edge Associates

Manufacturers/Suppliers:

Fans in great hall: Big Ass Fans

Historic Window Restoration:  
R&P Enterprises Inc.

New Windows: Auburn Corp.

Light fixtures: Finelite

Floor and wall tile: Daltile

Plumbing fixtures: Sloan

Countertops/millwork tops, flooring in select areas:  
Forbo Marmoleum

Carpet Interface: FLOR

Low VOC interior paint: Pittsburg Paint

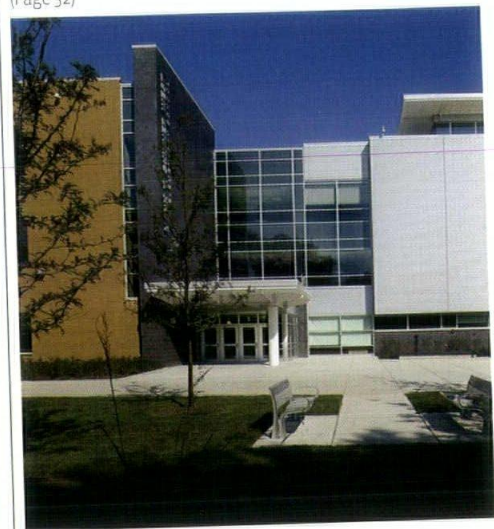
Skylights and accessible lift enclosure: Kalwall

Eco Space Elevator: Kone

Window shades: Hunter Douglas

## SCHOOL PROTOTYPES

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Public Building Commission Elementary School Design  
Architect Team

Primera Engineering (MEP)  
Matrix Engineering (structural)  
Terra Engineering (civil)  
Site Design Group (landscape)  
Dpict (renderings)  
HJKessler (LEED)

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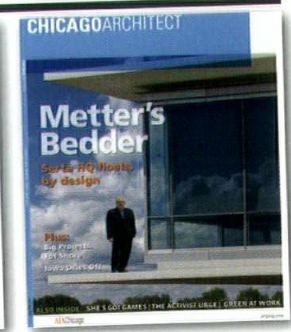
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## COMING UP IN March | April

- **Prefab is Fab:** a look at Chicago architects who are designing prefabricated housing
- **Reese's Pieces:** a photo essay by Lee Bey on the remains of Gropius's Michael Reese buildings
- And stories on doing GSA work, using water conservation as a teaching tool, and other timely topics







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**When** January 14 Interested Teams Meeting  
6pm, AIA Chicago

January 27 Deadline for Entry

January 28 Kickoff Reception  
6pm, TBD

May 12 Build Night

May 13 Judging and Awards Reception

May 14- Exhibit open to the public

June 1

June 2 Decanstruction

**Where** Merchandise Mart first floor

**Why** To benefit the Greater Chicago Food Depository

**How** Complete the entry form. Entry fee is \$200 for new entries, \$175 for returning teams. Checks payable to "Greater Chicago Food Depository"

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pay online: [www.chicagosfoodbank.org/canstruction](http://www.chicagosfoodbank.org/canstruction)

mail: Maggie Kollker

Greater Chicago Food Depository

4100 W. Ann Lurie Place

Chicago, IL 60632

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Clockwise from left: **Juror's Favorite:** Skidmore, Owings & Merrill / Mortenson Construction -- "CANtilver with Souper Graphics"; **People's Choice:** HDR Architecture -- "HUNGER IS NO JOKE."; **Best Meal:** RJN Group -- "Put Out the Fire - End Hunger Now!"; **Honorable Mentions:** SmithGroup -- "This global eCANomy is fishy"; Halvorson and Partners / OKW -- "Can I Have Another Scoop?"; **Best Use of Labels:** TGRWA -- "Hope"  
Photo Credit: The Apple Group

## canstruction official entry form

Firm Name \_\_\_\_\_

Address \_\_\_\_\_

Team Captain \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Visit [www.chicagosfoodbank.org/canstruction](http://www.chicagosfoodbank.org/canstruction) for more information or contact Megan Bell at 312.670.7770 or [canstruction@aiachicago.org](mailto:canstruction@aiachicago.org)

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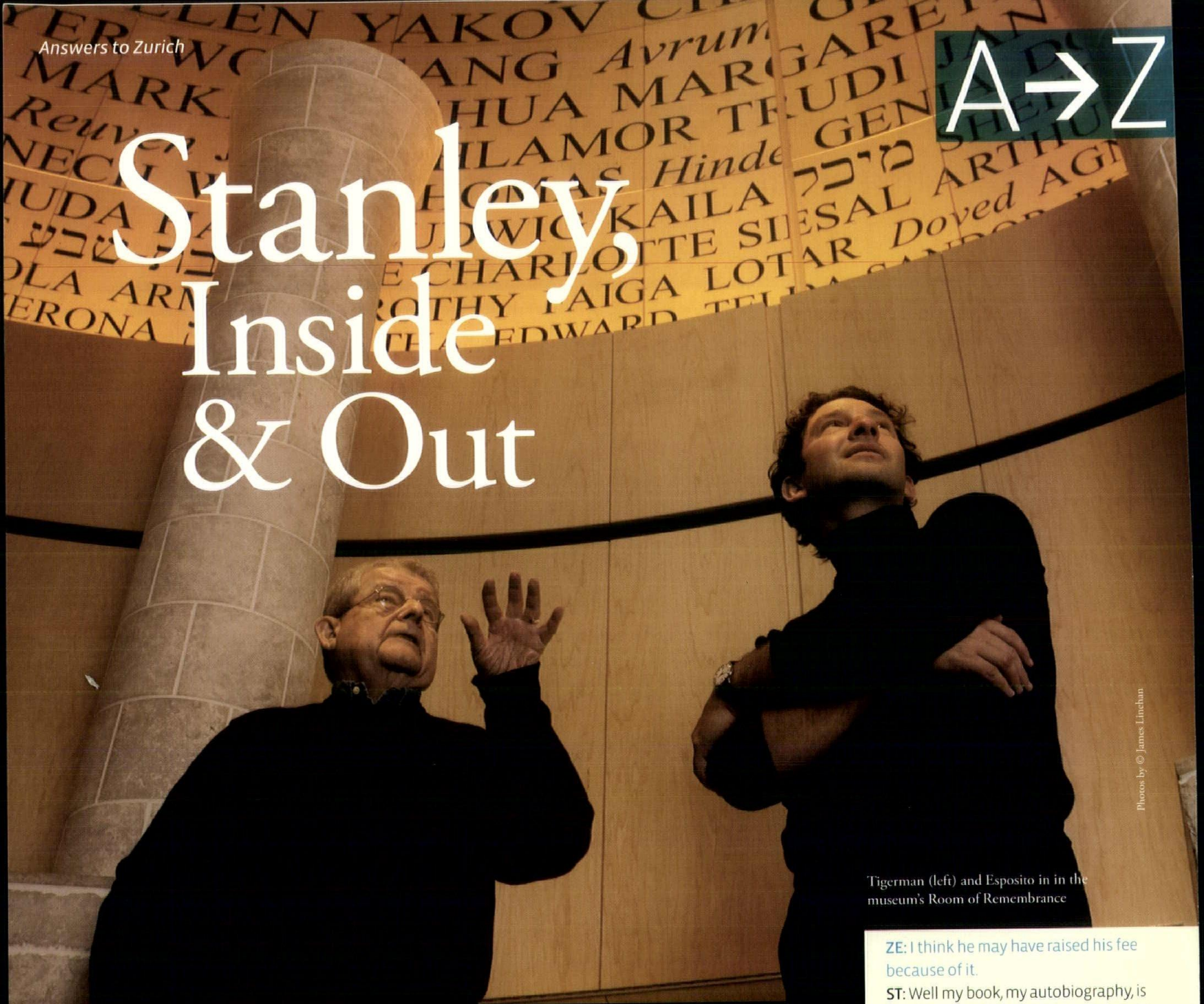


### Benefitting





# Stanley Inside & Out



Photos by © James Linehan

Tigerman (left) and Esposito in in the museum's Room of Remembrance

## Stanley Tigerman, FAIA, joins Zurich Esposito at the Illinois Holocaust Museum & Education Center in Skokie that Tigerman designed

With his wife, Margaret McCurry, Tigerman is principal of the Chicago-based firm Tigerman McCurry Architects. Largely recovered from heart surgery and a series of related complications, Tigerman talks about his soon-to-be-released autobiography, his place in the architecture community, and ethics.

**Zurich Esposito:** You are considered outspoken, critical and at times abrasive. But there's more to you than that. Will we see that in your book?

**Stanley Tigerman:** I have this reputation of being a prick, which I court, because it keeps me as an outsider. Even the photographer you hired for today thought I'd be more difficult than I was, right?

**ZE:** I think he may have raised his fee because of it.

**ST:** Well my book, my autobiography, is called *Outsider Architect*. I've always felt like I was an outsider. I was always the poor kid; there was no money. We lived in my grandparents' boarding house in the Depression because my father couldn't get a job, and my mother was only a clerk typist for the GSA. So, I've always felt like an outsider. I don't have the kind of background [that] a lot of other architects of my generation [have].

**ZE:** Do you still feel that way, like an outsider?

**ST:** Absolutely.

*continued on page 49*



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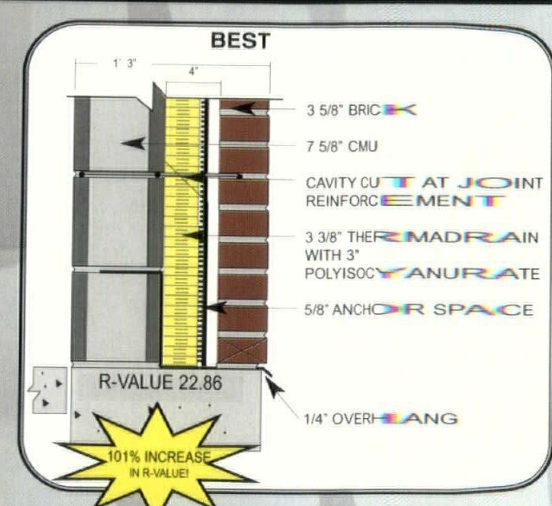
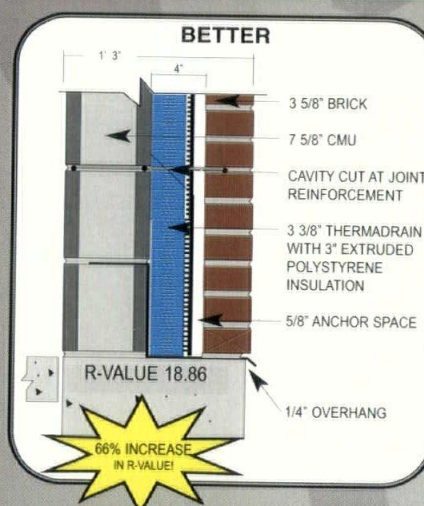
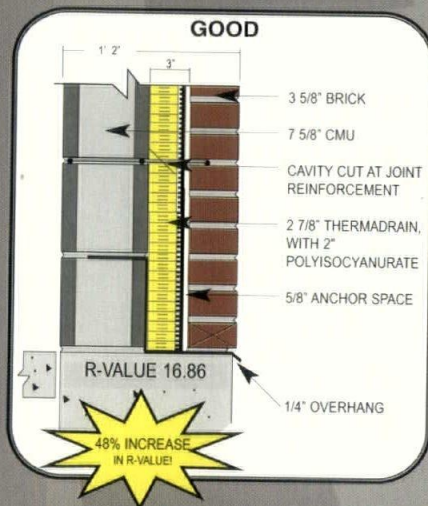
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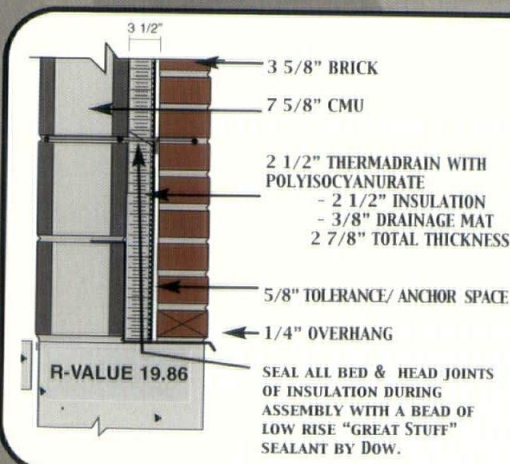
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Park Ridge, IL  
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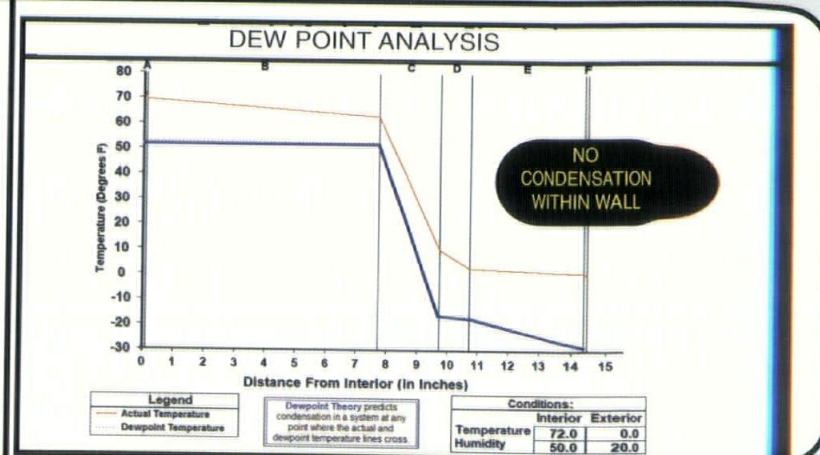


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- 3" - 18.86



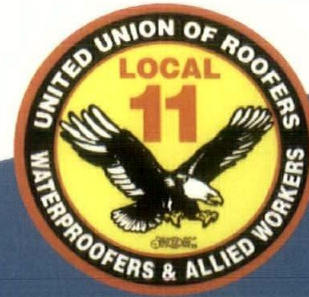
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