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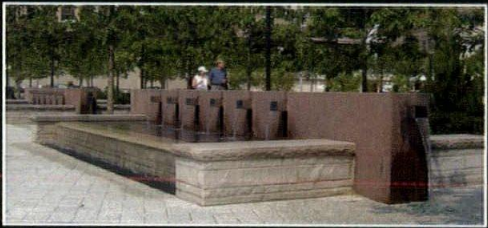
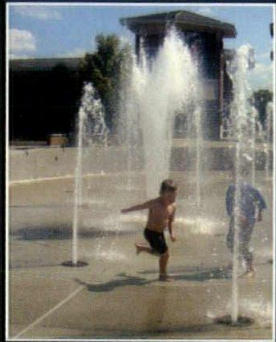
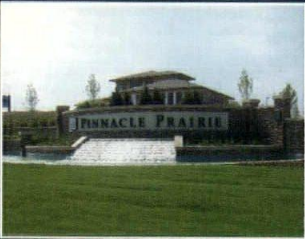


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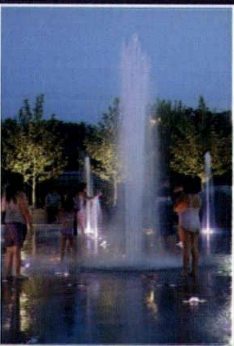
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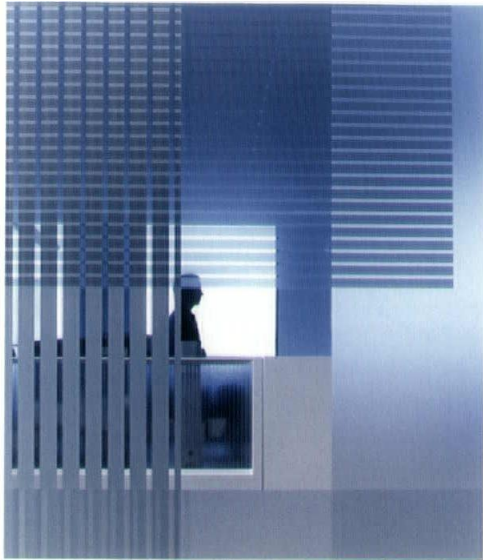
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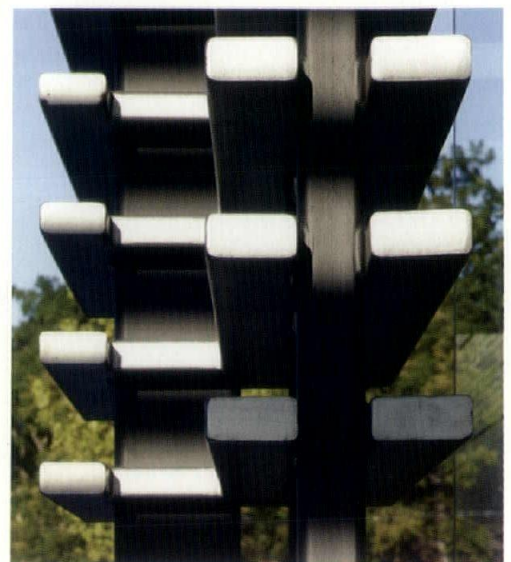
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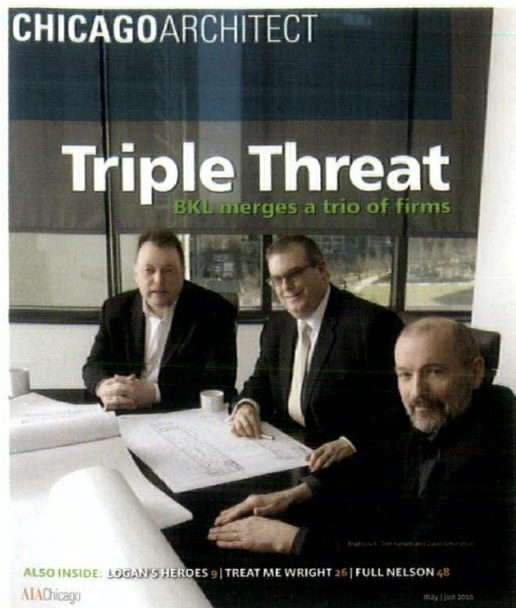
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CHICAGO ARCHITECT

Letters to the Editor



Bad Business

As a young practitioner in the city, I am surprised and disappointed at AIA Chicago's May/June issue of *Chicago Architect*, in particular how the feature essay titled "Triple Threat" projects architectural practice in the city.

The blatant self-promotion that is BKL's message is indeed a triple threat. First to the discipline. In prioritizing architectural design as a service to real estate development, it minimizes the cultural, social and public agency of architectural practice. Can someone please direct Mr. Kerwin to the numerous unsightly condo towers of the last 15 years that have been constructed under the name of "luxury mixed-use development" all the while our public infrastructure disintegrates? Second, the article is a disservice to how architectural practice should be projected in the city. Advocating architecture as a business model diverts attention away from those invested in reclaiming some serious design reputation for the city's architectural community. And third, the decision to publish this article underscores the diminishing role of the media in critical discourse. While it is encouraging to read about an architectural firm establish a new model for practice in difficult times, nonetheless, the media must exercise mechanisms to control how architects pen their own merits.

If AIA Chicago is interested in new models of practice, might I direct it to the numerous young design-oriented firms that would greatly appreciate the opportunity to explain to its readers that architecture is more than a business plan.

Clare Lyster, Assistant Professor, UIC School of Architecture Principal, CLUAA

Aces High

Thank you for "Ace in the Hole" (Jan/Feb 2010), an article highlighting the ACE mentoring program.

As a veteran ACE mentor, I've seen the power of teaming students with professionals in the design and construction industry firsthand. Many of the students who pass through ACE do pursue careers in architecture, engineering and construction, but the program provides much value beyond persuading students to enter our field. It is particularly gratifying to see high school students learn to appreciate the built world as they had not thought to before.

One year, the students were asked to draw a floor plan of several programmed areas within a finite boundary. The students came back with various non-traditional solutions: One had a ring of storage rooms around the perimeter; another had chosen to give the restrooms a location with a choice view. As we coached the students through their decision-making processes (e.g. which spaces deserved the most natural light, how to make circulation less circuitous), they began to realize how intentionally spaces need to be designed. This improved understanding of their spatial world as a composition, and this understanding is an asset in any career the students may choose to follow.

ACE also provides the students with a real-world experience in that they're asked to coordinate efforts to produce a single design solution, as opposed to the individual projects that university programs typically require. Our students are currently designing a community center at the site of the Chicago Spire: They need to design a bridge that spans the existing hole and also supports suspended program spaces below, design several wings which flank the hole, and verify that all of these tasks are possible from a sequencing and budget standpoint. The sheer complexity of the exercise gives students a taste of the profession but also teaches teamwork that is applicable to other professions.

For these reasons, I hope that ACE continues its reach and touches many more students in years to come.

Katie Motchan
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Corrections

In the May/June 2010 issue of *Chicago Architect*, in the "Not Your Father's Modernism" story, we incorrectly identified Philip Johnson as having AIA member status instead of Fellow (FAIA) status.

And in the obituary on Bruce Graham, we incorrectly attributed the Richard J. Daley Center to him. The correct architect is Jacques Brownson of C.F. Murphy Associates. Skidmore, Owings & Merrill, where Graham was employed, was one of two firms that were associate architects on that project.

In the article "All for Three and Three for All," Brad Lynch was at times referred to as an architect; he should have been described as a designer. In a photo caption accompanying that story, Joel Carlins, a principal of Magellan, was identified by the name of his son, David Carlins, who appears in a different photo.

We regret the errors.

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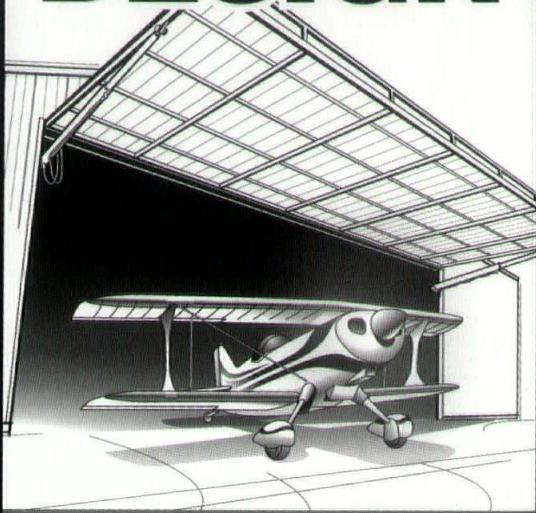
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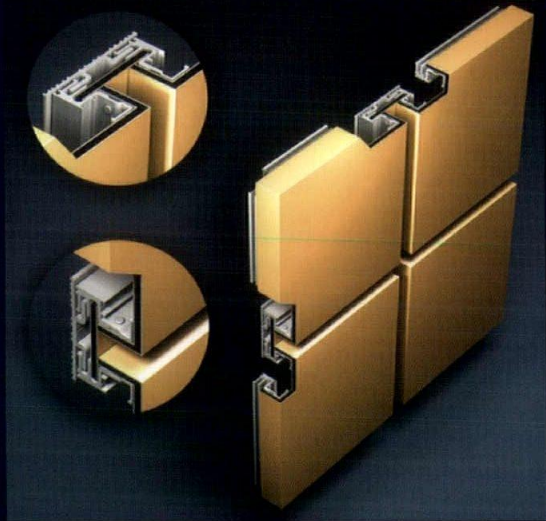
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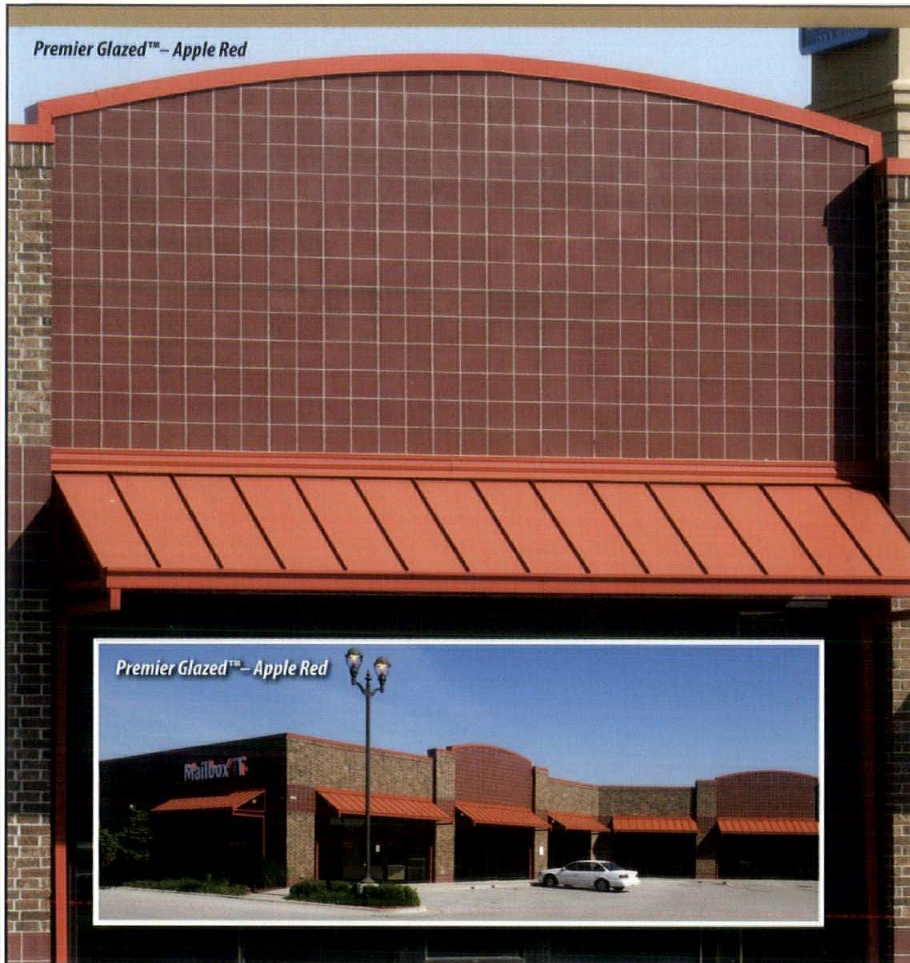
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Ragdale Renewal

Howard van Doren Shaw's Lake Forest home to get upgrades

If creativity could be captured and bottled, a picture of Ragdale should surely be on the label. This Lake Forest country house has been a haven for artistic endeavor ever since architect Howard Van Doren Shaw built it for his own family in 1897. It is now the largest interdisciplinary artist's community in the Midwest, operated by the Ragdale Foundation that Shaw's granddaughter established 34 years ago.

After a century of continuous use, the house must be brought up to modern standards of comfort and safety. The challenge facing Johnson Lasky Architects is how to do so while keeping what principal Walker Johnson, FAIA, describes as the "old shoe" atmosphere that is so conducive to the creative spirit.

Shaw was one of the most widely admired architects of the early 20th century. He was known especially for country houses but also for handsome commercial buildings. He animated revival styles with his own aesthetic, flavored with wit, erudition, and a love of nature. He is one of only a handful of Chicago architects to be awarded the AIA Gold Medal, receiving this honor well before Louis Sullivan or Frank Lloyd Wright.

Ragdale is Shaw's most personal creation and a true exemplar of the Arts and Crafts sensibility. The interior features window seats, an inglenook, and clear leaded glass in the top half of the wall that separates the dining room and hall. In an early example of what would become a Shaw trademark, the entrance hall ceiling has a shallow barrel vault. The living room was the heart of the home, where Shaw would work at his desk in the alcove while listening to his wife Frances read aloud to the whole family.

Shaw encouraged the creativity of everyone in his family, and studios and performance spaces multiplied on the grounds. Over the last 20 years, renovation and new construction have updated

and added studios and living quarters to accommodate a dozen artists-in-residence. As many as 200 of them stay at Ragdale each year, for periods of one to six weeks.

Now attention must be paid to the main house, which Susan Tillett, Ragdale's executive director, says is "living on borrowed time." Built as a summer house, it was winterized in 1947, but has otherwise remained remarkably untouched for the next six decades. In 2006 a project team headed by Johnson and Anne Sullivan, AIA, created a Historic Structure Report. Happily, the base building is sound, thanks to Shaw's hands-on perfectionism during construction. But numerous improvements are needed, especially to the electrical and mechanical systems.

Even at a projected cost of \$3 million, Tillett calls it "an austerity plan." A new HVAC system, supplied in part by a geothermal wellfield, will provide cooling to the second floor, allowing writers to work and sleep more comfortably as well as eliminating unsightly window air conditioners that now mar the façade. Electrical service will be increased and a bathroom added.

Primary historic spaces will be restored to their appearance circa 1926, the year of Shaw's death. These include not only the main first floor rooms but also the numerous screened porches that express the Arts and Crafts ethos of indoor/outdoor living.

The famous "Ragdale blue" will be used for all the wood trim. Latex paint on the exterior stucco will be removed and replaced with a breathable skim coat and mineral finish in the original color. "We are very conscious of the patina," says Meg Kindelin of Johnson Lasky. "It should look like we've never been there." → **Laurie Petersen**

The Ragdale House will be open for several public events this summer before construction begins in the winter. Go to www.ragdale.org



The double-gabled east façade of Ragdale beckons to the arts colony's creative visitors as warmly as it did when it was home to the architect's family.

What's On the Mind Of **Dina Griffin**

When the Art Institute's Modern Wing opened last year, the cornerstone didn't only reference Renzo Piano; it also noted IDEA, or Interactive Design | Eight Architects, as architects of record. That was a glittering moment for the firm, the culmination of what its president, Dina Griffin, AIA, describes as a "10-year relationship with the Art Institute."

IDEA has a roster of repeating clients that includes the Lincoln Park Zoo, the city of Chicago and the University of Chicago. Griffin, who joined IDEA in 1998, says these relationships have kept the firm steadily busy during the downturn. In fact, although its formal name indicates the firm has eight architects, in late 2009 it grew to 10.

As president, Griffin is charged with cultivating or helping to cultivate many of these client relationships. But there's something else she wants to help develop: the number of African-American women practicing architecture.

What did you learn from the Modern Wing project?

During the Modern Wing work, we went to Paris on a regular basis for meetings with Renzo Piano's studio, and it's interesting to see how they work. The model shop is at ground level so passersby can see detailed models being built by the Renzo Piano Building Workshop! It's incredible to see people walking by and looking in at what's being made.

In Renzo's office the amazing part was the wide variety of people coming to work there from all over the world. From the front door going to the conference room was like walking through the United Nations, with all the languages you would hear. They have language training in the office. You can learn French, English, Italian and German. It's a way they nurture their employees who are coming from many miles away.

Back here in Chicago, there's not as much of a mix.

I have to say, AIA Illinois has one of the most diverse boards in the nation. We have a black president and four black board members out of 17 and six or seven women—which is not bad at all. But we go to AIA's Grassroots in DC, and every time we go to a general session in these huge grand ballrooms, I am always amazed at how I can't find anyone who looks like me.

I've been trying to figure out why it is that there are over 100,000 licensed architects in the nation, but probably 1,700 black architects—and only 250 of those are black women.

How did you find architecture?

At the time I was in high school [at Kenwood Academy], we had to choose between home economics and industrial ed. I was athletic and a tomboy. There was no way I was doing home economics! And that year industrial ed was doing architectural drafting. I was the only girl in the class. Then in college [at Western Illinois University] I had a professor in an engineering class—where not only was I the only female but the only person of color—tell me that there was absolutely no way I could major in architecture. He said, 'You may as well try a less intense major.'



Photo by Dennis Rodkin

That only spurred you on, I'd bet.

Yes. But also [at the University of Illinois], Professor Art Kaha was completely the opposite and infinitely encouraging. I was concerned because my drawing skills were not up to par. He said, 'Let us work on your weaknesses, and you work on your strengths.' He kept encouraging me and encouraging me.

Why, in your opinion, are there so few black women in architecture?

I don't have to look beyond my personal experience to know that the lack of exposure to our profession is one of the reasons for our low numbers. For example, during a recent career day at Dirksen Elementary, a primarily black American school, I encountered students who didn't know what an architect does. These are eighth graders who are given the opportunity to discover a career in a variety of professions, and for some, this was the first time they heard about the profession of architecture. Clearly the onus is on our professional organizations to increase the visibility of architects.

That being said, the landscape is slowly changing. For a long time, while attending an INOMA [Illinois Chapter of the National Organization of Minority Architects] meeting, the black women there would say their number. I was number 6 to be licensed in the State of Illinois; then about five years ago we made it to number 9. Now we are at 15, and the announcements have dwindled. We have a long way to go and a lot of work to do. → **Dennis Rodkin**

Safety Chance

Designing for common good relies on common sense

Architects are accustomed to considering a project from the client's point of view, encompassing programmatic needs, aesthetic wants and budget realities. But when designing spaces—especially public places or areas with a high incidence of crime—a designer might do well to consider the project from a potential criminal's point of view.

"There was more interest in environmental behavior in the '60s through the early '80s," explains Roberta Feldman, founding director of the City Design Center in the College of Architecture and the Arts at the University of Illinois Chicago. Feldman straddles disciplines, holding a master's degree in architecture and a doctoral degree in environmental psychology. She admits that behavioral scientists use too much technical jargon, hampering the dialogue between the two professions. Even so, she thinks architects would be wise to learn what they can from researchers who study people's interaction with the built environment.

Feldman recounts that it wasn't simply that high-rise towers in low-income housing equaled crime. Rather, architects need to limit the number of people sharing a corridor. When neighbors have a better chance of recognizing one another, it's easier to insert informal control—that is, asking a stranger: "May I help you? Are you looking for someone?"

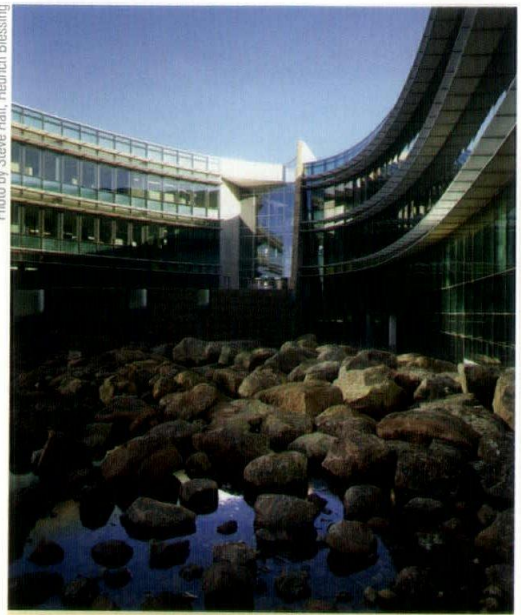
Crime Prevention through Environmental Design, also called CPTED (pronounced sep-ted), involves some basic guidelines:



Photo by Patrick Pevzla

In Russell James' presentation on CPTED, he points to a study on human behavior by Bateson, Nettles and Roberts, which found that when employees had to pay on an honor system for beverage consumption from a shared source, they were more honest when a picture of a pair of human eyes was placed above the sign instructing them to pay for drinks consumed. When a picture of flowers was placed above the instructions, employees were not as honest and consumed far more than they paid for. When asked about the incidence of crime around Crown Fountain in Millennium Park, Peter Moreau, security director for the park, paused and said, "Actually, no. We don't have vandalism there." Of course correlation is not causation but those are some awfully big eyes watching over guests...

Photo by Steve Hall, Heinrich Blessing



Ross Barney Architects mastered the balancing act of creating a serene but secure environment for the Oklahoma City Federal Building (2004). Carol Ross Barney, FAIA, describes the view: "It's an entirely pedestrian courtyard. The glass is blast-resistant. There's a custom steel curtain wall system. The sun shading is fabric so in a blast it just tears instead of becoming projectiles. There's a lot of concrete because it's the cheapest security material. And we used cast local stone so it would look like Oklahoma substrate." Barney and her team interviewed the building's inhabitants pre-design to come up with a space the users would like. The courtyard includes art, a fountain and an outdoor eating area.

- **Natural surveillance:** This can be from people in cars, pedestrians, people inside buildings looking out and people outside looking in.
- **Natural access control:** Limiting where someone can potentially enter a building gives the building users and owners a better chance of monitoring who goes in and out.
- **Territoriality:** Sites that are well-maintained and contextual can lend to building users caring about that space; neighboring sites matter, too.
- **Active programming:** Invigorating the area with people there for a purpose allows them to participate in watching over the area.

Economist Russell James, a professor at the University of Georgia, has studied affordable housing and explains that CPTED research is difficult to conduct, in part because ➔

much of it is common sense. He suggests assessing a space from a would-be criminal's perspective. He sums up this point of view in the acronym SAT: Surveillance, Access and Territoriality. He suggests that before committing a crime, the individual would ask, "Will I be seen? Can I get in and out? Does anyone care what happens here?"

"Territoriality works subconsciously," James explains. "If you are going to commit crime, it's not 'did someone care about this building 20 years ago when they built the building?' It's 'do they care about it right now?'" James stresses the importance of architects considering the maintenance budget when designing a space.

Feldman suggests that not knowing about social science data could make architects further victims to developers. She explains that with environmental behavior research data, an architect can defend a decision. This belief plays into Feldman's concept of an activist architect: "We need to arm ourselves with information that becomes irrefutable." → **Lara Brown**

Photo by Peter J. Schulz



A popular destination, Millennium Park (2004) benefits from plenty of natural surveillance. "The biggest issue is criminal damage to property—graffiti and etching," Moreau says. He says many of the anti-crime measures came in post-design, such as treatment to vinyl bathroom stalls, tile and grout with an anti-graffiti coating that makes them easier to clean. He says park staff also applies "the 'broken window' theory: if it's broke, fix it fast." Cameras and security patrol add to surveillance measures. "You won't be in the park for an hour and not see [security staff] in a uniform," Moreau notes.

This South Side youth center by Ronan Architects (2006) has ample windows—both large picture windows and small windows mixed in with the colorful panels—allowing for abundant natural surveillance. Although the building has two main entrances, students and visitors must enter the building through the south entrance on Ingleside Ave.; the north entrance requires keycard access and the other doors are secured and restricted to emergency or utility use. An on-site building engineer keeps the space well-maintained.

John Ronan, AIA, selected brightly colored panels because he was looking for something colorful that reflected the South Shore Drill Team's use of multihued flags and uniforms. According to Lee Reid, a principal at Revere Properties, the facility manager for the youth center, the replaceable panels by Eternit have been replaced only once for vandalism, but plenty of other times when city garbage trucks scraped the building. "Three to four panels pop in and out within 10 minutes," Reid explains. Since the building's debut, the programming has expanded: "It's used roughly 15 hours a day, six days a week," Reid says. "We now have a charter high school there during the day, and youth and neighborhood programs until 9:00 p.m. for kids under 18. It's open six to eight hours on Sunday."

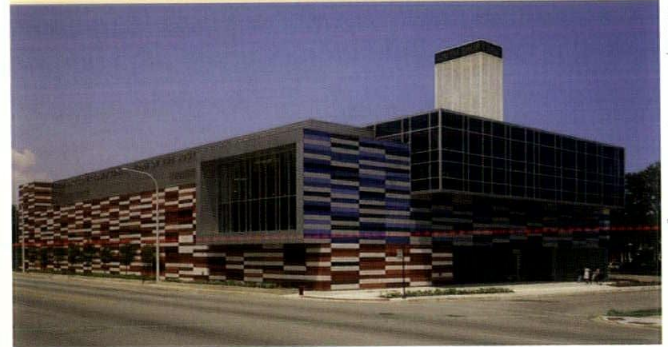


Photo by Steve Hall, Hedrich Blessing



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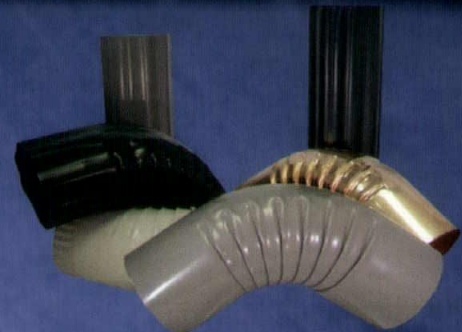


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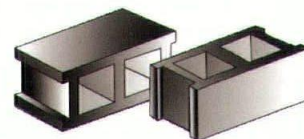
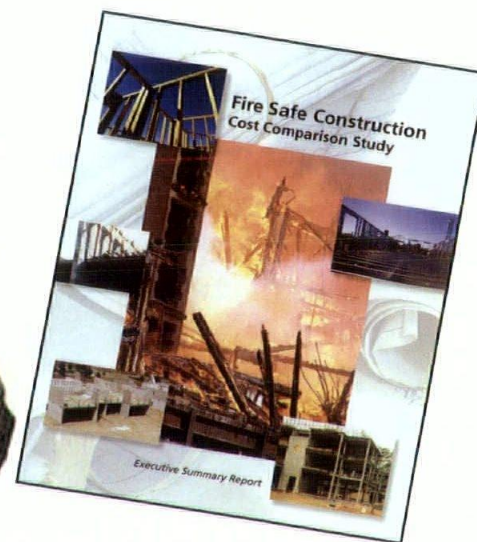
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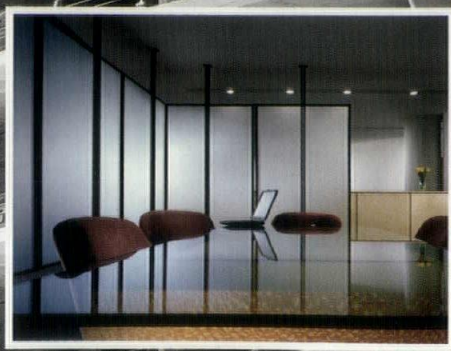


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William J. Hejna

Loebl Schlossman & Hackl launched a new business unit, LSH Healthcare Consultants, with William J. Hejna at its helm. Hejna came to the post from the Noblis Center for Health Innovation in Falls Church, Va. The new wing of LSH will work with clients on process improvement,

strategic and financial planning, organization development and facility planning.

"The market for facility planning has evolved significantly in the past few years," Hejna says. "Given the capital constraints and margin-improvement challenges facing healthcare organizations, leaders are focusing heavily on the linkages between strategic, financial and operational performance and facility investment." He says LSH will help clients approach all facets in an integrated way.

Harley Ellis Devereaux has made a round of leadership changes in the wake of the retirement of managing principals John H. Nelson, FAIA, in Chicago and James W. Page in Detroit. New CEO Gary L. Skog, FAIA, is in Detroit. In Chicago, Enrique Suarez, AIA, is now managing principal. He also leads the firm's Corporate and Commercial Studio. Nelson retired 29 years after founding Environ, Inc. the firm that merged into Harley Ellis Devereaux in 2003.

In other news of the firm: The Life Enhancement Studio at Harley Ellis Devereaux is at work on planning and design of a veterans home that will accommodate 200 residents on the Northwest Side of Chicago. The facility will provide licensed care for Illinois veterans and is targeting LEED Silver certification. The studio is also on board for the 55-unit first phase of a campus expansion and repositioning at the Assisted Living Residence at Norwood Crossing, and has several other projects in the works.

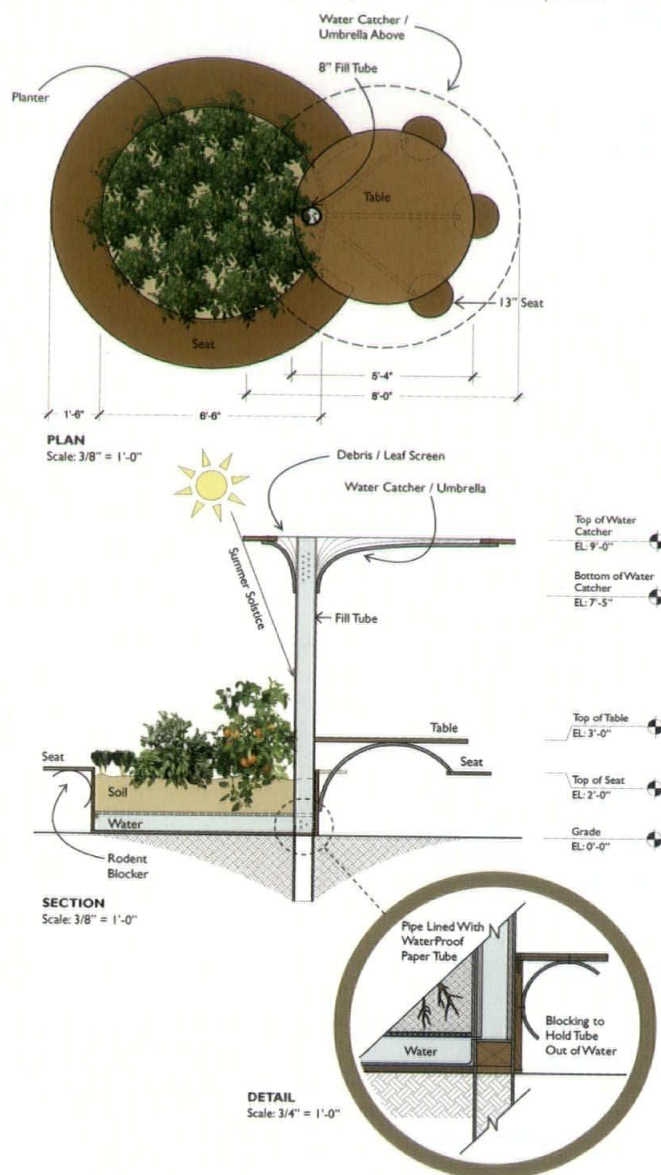


John H. Nelson, FAIA



Enrique Suarez, AIA

Finalist in Architecture for Humanity Chicago's street furniture competition



The project Full Circle Farm by Trish VanderBeke, AIA, of P.K. VanderBeke, Architect, and Pei-San Ng placed among finalists in Architecture for Humanity Chicago's street furniture competition.

The proposal aims to bring fresh produce to nearby residents, wherever the mini-farms are installed. The project consists of planters for fresh produce along with tables, stools, and a shade umbrella/water catcher. Utility cable spools serve as the planters' base; salvaged fabric, galvanized metal piping and wood make up the water catchers. Plans are in the works for the Full Circle Farm to debut at UNO Charter School's Veteran's Memorial Campus in Little Village in late 2010. The installation will be funded by a grant from Burners without Borders.



Teresa Fourcher, AIA, LEED AP

Teresa Fourcher, AIA, LEED AP, has joined Site Design Group as a Project Manager

after nine years at Skidmore, Owings & Merrill, where she had been a senior urban planner and sustainability specialist. She has extensive experience with sustainable urban planning, infrastructure, and public space design.

Archeworks will exhibit its project titled Mobile Food Collective at the 12th International Architecture Exhibition of the 2010 Venice Biennale.

The Mobile Food Collective, a project began in 2009 in partnership with the Gary Comer Youth Center, that includes modular bike-operated units, will be featured in the U.S. Pavilion as part of the "Workshopping" exhibition. The traveling displays will educate the community on sustainable vegetation. Archeworks credits the team who worked on the Mobile Food Collective project: Mason Pritchett and Jesse Vogler, the project's directors; Archeworks Fellow, Catherine Muller; and the student team: Rachel Belanger, Maria Kulesa, Derek Layes, Adam Panza, and Geoffrey Salvatore. The Biennale opens to the public on Aug. 29, and will be on view through Nov. 21, 2010.

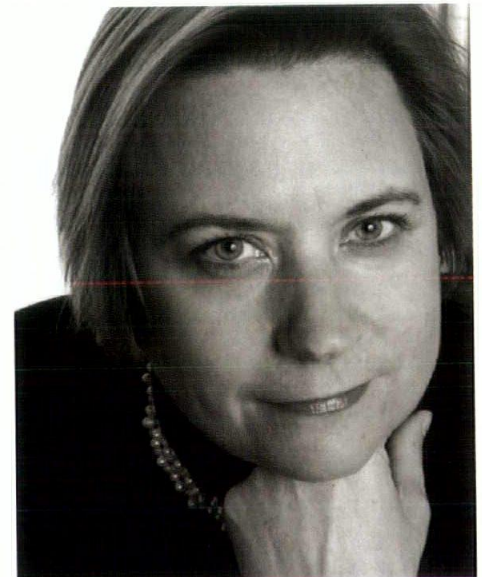


Russell Gilchrist, Assoc. AIA

Russell Gilchrist, Assoc. AIA, is now with Adrian Smith + Gordon Gill Architecture, as director working on the firm's supertall and high-performance projects.

Gilchrist came over from SOM, where he had worked with Smith and Gill on Pearl River Tower, considered the world's most sustainable building, now finishing in Guangzhou, China.

Working at the firm, Gilchrist says, "should allow me to reinforce the principles and values of sustainable design as used on Pearl River Tower, and increase my know-how of implementing such strategies."



Christine L. Carlyle, AIA

Also at AS + GG: The 2010 National Design Triennial at the Smithsonian Institution's Cooper-Hewitt National Design Museum in New York City features the firm's Masdar Headquarters. The project is underway near Abu Dhabi, United Arab Emirates. It is intended to be the world's first large-scale positive-energy building, generating more energy than it consumes. It will accomplish this via architectural form, passive energy-efficiency strategies, and innovative energy-generation technologies.

The Triennial, themed "Why Design Now?" and showcasing attempts by designers in many fields to address human and environmental problems, runs through Jan. 9, 2011. Having Masdar Headquarters featured in the exhibit is "a great thing for our firm, for Masdar, and for the cause of sustainable architecture around the globe," says Gordon Gill, a principal in the firm.

Solomon Cordwell Buenz promoted Christine L. Carlyle, AIA, to principal and director of planning.

Carlyle founded the SCB Planning Studio in 2002. She has been involved with master-plan projects for Dominican University and Loyola University, for re-development of the former Mercy Hospital site on the city's near South Side, and for Oak Park shopping districts.

Carlyle is now working on the firm's projects for a new city center for the Capital City District in the United Arab Emirates, in Abu Dhabi; for a new Economic City in Saudi Arabia; and for the Al Ain International Airport, also in Abu Dhabi.



Masdar Headquarters

IA Interior Architects has taken on seven new staffers, three of them in senior positions. They are:

- J.T. Garofalo came to the firm as project director; he had been in the same post at Partners by Design.
- Elizabeth Larson is now a senior designer at the firm; she had been a designer at Gensler.
- Michelle Rademacher, the firm's new job captain and designer, also came from Gensler, where she was an architectural designer.
- Alex Aubry, Assoc. AIA, is a job captain.
- Shan Lin, LEED AP, is a designer.
- Oliver Aguilar is a job captain.
- Angie Whang, LEED AP, is a junior designer.



J.T. Garofalo



Elizabeth Larson



Michelle Rademacher

Extensive renovation and expansion of Riverside Brookfield High School was a four-year project for Wight & Co.

The resulting facility includes building and systems upgrades that make it a greener place. In the effort, the school got new science labs and math classrooms and new spaces for fine arts, auto shop, athletic and field house, as well as a revamped aquatic center.

The goal throughout was to "realize a design solution that respects the past while looking to the future for teaching and learning," says Kevin Havens, AIA, Wight's senior vice president and design director. In the end, he was pleased that the firm delivered "a modern educational facility enveloped in the beautiful historic exterior that everyone identifies with this community."

At the Royal Architectural Institute of Canada's 2010 Festival of Architecture in June,

Darrel G. Babuk, AIA, spoke on the topic "Canadian Architects of the Chicago School, 1884—1935." Babuk spoke about the contributions of such Canadian-born Chicago architects as William Bryce Mundie, Francis G. Sullivan, and Hugh M.G. Garden to the development of the Chicago School skyscraper format and the Prairie School movement. He also looked at John D. Atchison and other Chicagoans who worked in Canada.



Darrel G. Babuk, AIA



D.B. Kim

D.B. Kim has joined Pierre-Yves Rochon, the interiors firm that specializes in hospitality projects,

bringing his experience at Starwood, where he participated in establishing design standards for the company's W, Westin, Sheraton and Starwood Vacation Ownership for Westin brands. Pierre-Yves Rochon is a subsidiary of Perkins + Will that has offices in Chicago and Paris; Kim will be based in Chicago. He also blogs for Cindy's Salon at InteriorDesign.net.

Arquitectos celebrates 25 years as a non-profit group dedicated to serving the Latino design community.

The organization's initial objective was to provide career and professional development to Latino architects and students of architecture. Over the last quarter of a century, Arquitectos' vision has expanded to include community assistance and cultural exchanges with Mexico, Central and South America.

Staffers at Kathryn Quinn Architects have developed an online search engine,

www.specnearhere.com, that helps design professionals and others locate regional manufacturers of building materials, thus enhancing their projects' environmental sustainability. Subscribers input the address of a project and the material that is specified, and the patented search engine locates manufacturers within a designated radius up to 500 miles.



Photo courtesy of Jill Pender

In early May, the Architectural Guild of the University of Southern California School of Architecture awarded its 2010 Distinguished Alumnus Award to Phillip Enquist, FAIA, SOM's partner in charge of urban design and planning.

"Phil has brought an American urban planning discourse along with American community-building sensitivity to many global regions, including China," said Quingyun Ma, dean of the school. "He has demonstrated the school's fundamental value: design as the integration of dynamic forces, which can span from buildings to cities." Enquist joins noted past recipients of the honor, such as Frank Gehry and Thom Mayne, who were the 1987 and 1995 honorees, respectively.

Phillip Enquist, FAIA

Booth Hansen and associate architect Studio Gang Architects will design the new arts instructional center at Rock Valley College in Rockford.

The 120,000-square-foot facility will bring together the college's arts, drama and music departments and will include one 800-seat and one 350-seat performance space and an art gallery. The targeted start date for construction is summer 2011.

In other news of the firm: Booth Hansen's design for the Chicago Botanic Garden's Daniel F. and Ada L. Rice Plant Conservation Center was named 2010 Laboratory of the Year by R&D Magazine. The 37,700-square-foot structure gives visitors a clear view of the research that is done by CBG scientists, whose labs stand behind glass. The building's 16,000-square-foot green roof garden, a continuous band of photovoltaic cells around the perimeter of the building, and its siting raised above a wetland area make it a highly positive building for the natural environment.

At an April 20 ceremony in Raleigh, North Carolina, Laurence Booth, FAIA, design principal on the project, and Charlie Stetson, AIA, project director, received the award.



Photo courtesy of Michelle Litvin

Daniel F. and Ada L. Rice Plant Conservation Center

The Richard H. Driehaus Foundation gave a third-place award for architectural excellence in community design to SMNG-A Architects for

its design of Langston Hughes Elementary School. The school, whose students include those with developmental disabilities and special health needs, uses a central landscaped courtyard, visible from all parts of the school, as a demonstration of green principles as well as a lovely oasis to look at.



Langston Hughes Elementary School

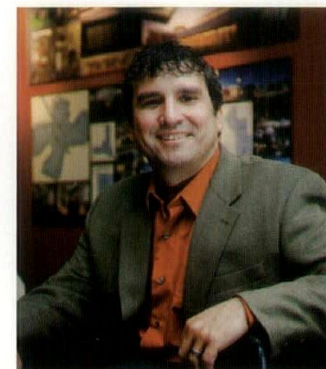
PSA-Dewberry promoted a pair of architects in its Chicago office to principal.

Christopher A. Frye, AIA, is the office's design director. Frye's recent work includes wellness and recreation centers for higher education institutions and private organizations, including Illinois State University, the Mayo Clinic and the University of North Florida.

Gerald P. Guerrero, AIA, specializes in criminal justice facility planning and design; at the firm, he is deputy practice segment leader for the justice facility practice. He served on the Illinois County Juvenile Detention Task Force, a panel that was charged with rewriting the state of Illinois' standards for juvenile detention facilities.



Christopher A. Frye, AIA

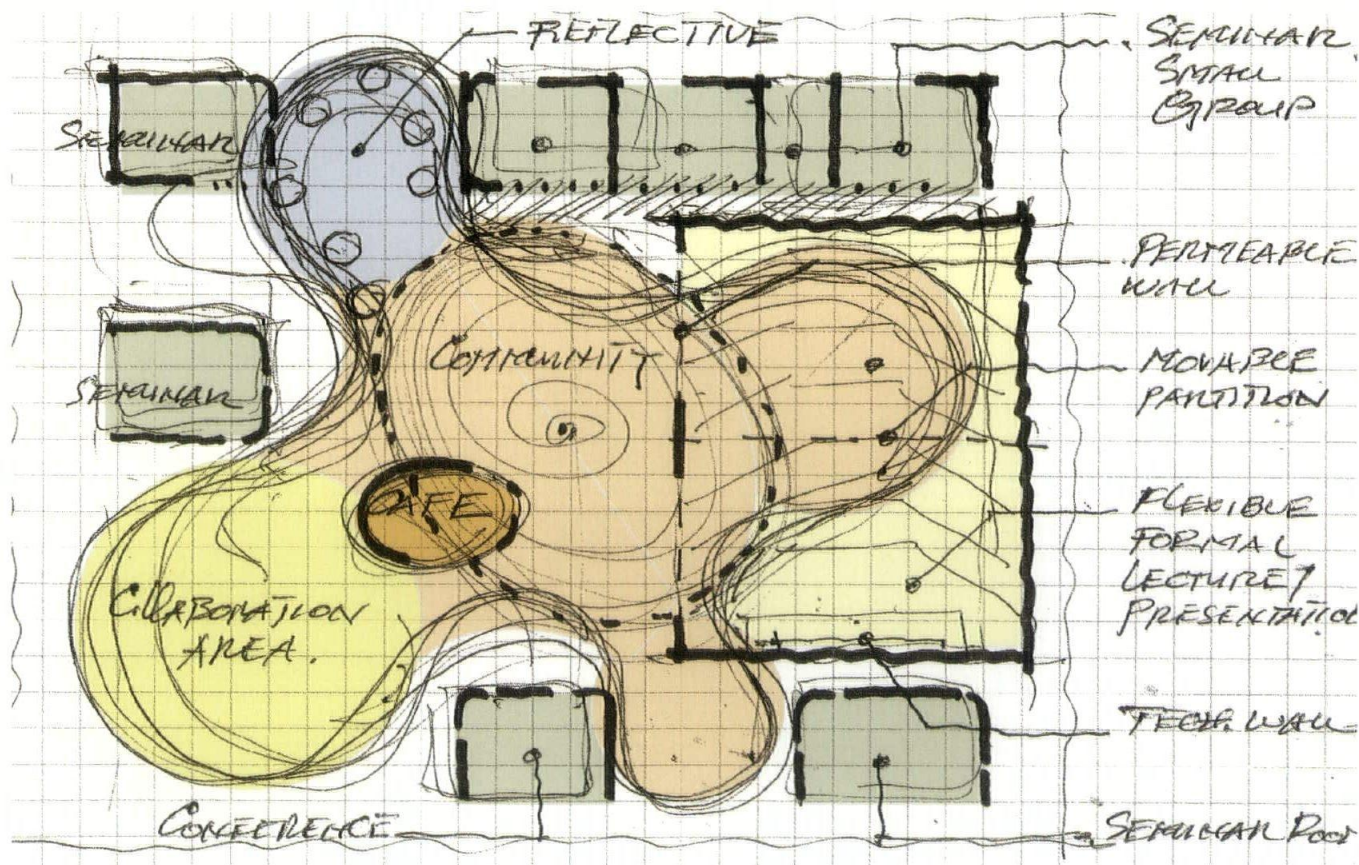


Gerald P. Guerrero, AIA

The Adler School of Professional Psychology is scheduled to move in late July

into its new facility at 17 N. Dearborn. OWP/P Cannon Design's Trung Le, AIA, designed the space to eliminate faculty 'silos' and to maximize collaboration and interaction between the school's students, faculty and staff. Students get the perimeter spaces, where classrooms and student work areas benefit from the natural light brought in via floor-to-ceiling windows.

The Adler School will fill more than 100,000 square feet on the 15th and 16th floors of the building known as 1 N. Dearborn, a 1905 structure whose base now contains the State Street Sears store. The new facility will be electronically advanced, with equipment that makes it easy for collaborators to share and edit information from their laptops and other electronic devices; and was designed to meet LEED Silver certification standards. Green features include appropriate disposal of old building materials, use of carpets made from 100 percent post-consumer waste, and borrowed natural light for interior spaces.



Drawing of the Adler School

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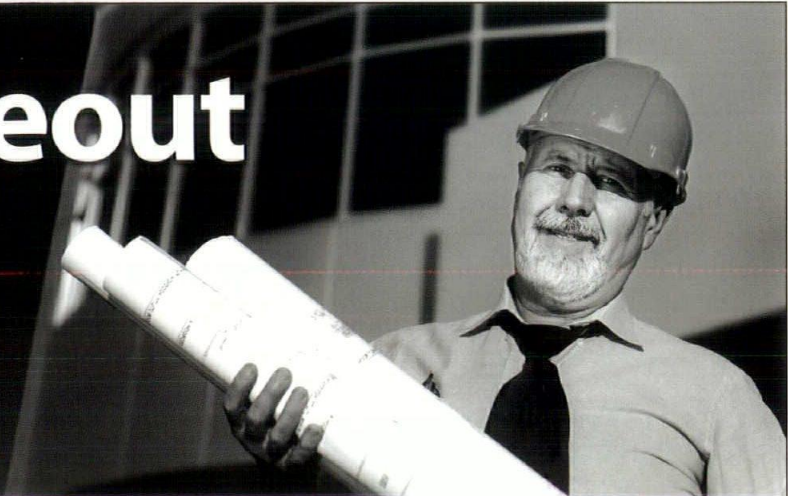
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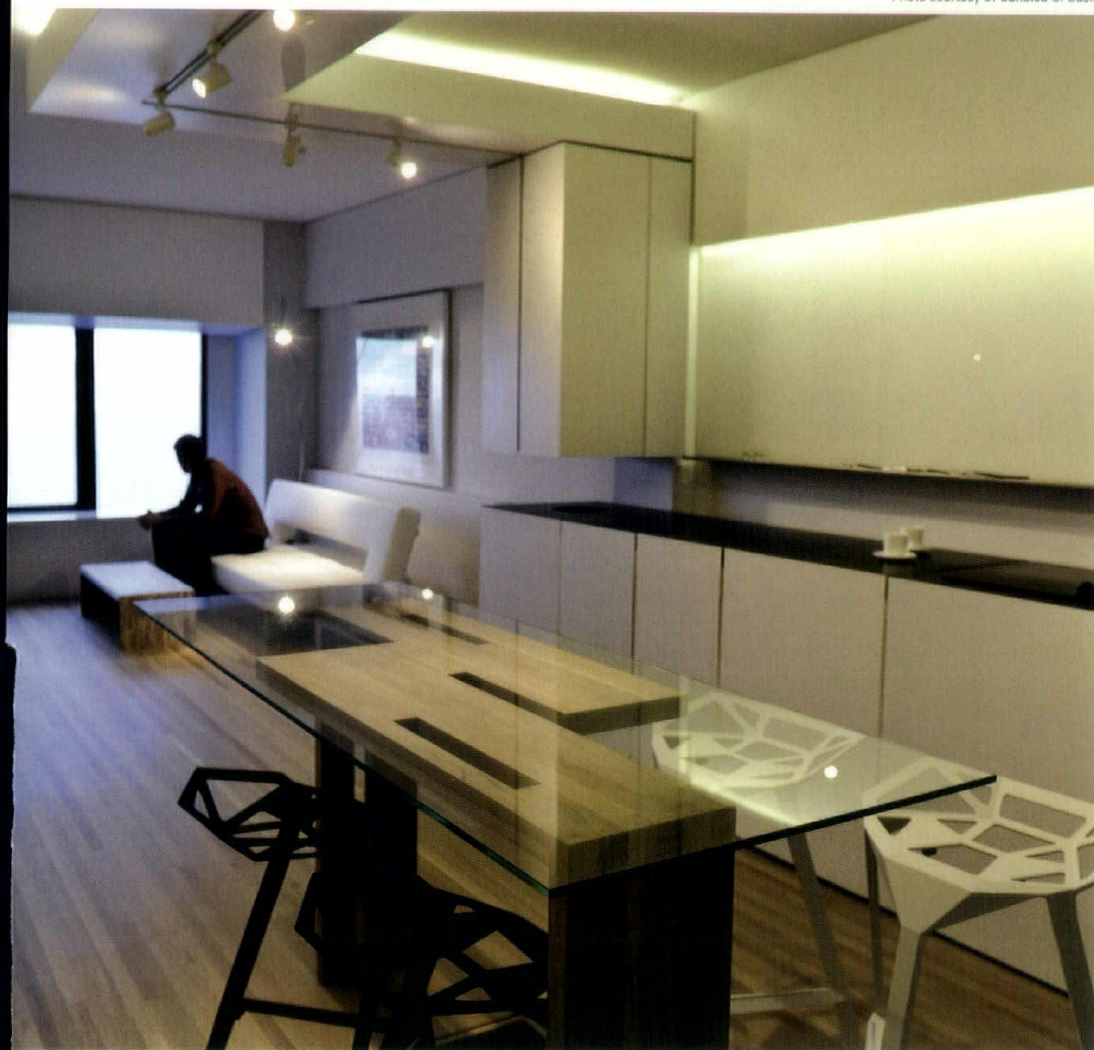
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A Lesson in Less

High-rise studio becomes a live-in sculpture

Photo courtesy of Candice C. Cusic



Openness prevails in the studio. Other than an articulated wood kitchen island, cabinets and other accoutrements are held back to showcase a stunning high-floor view of Lake Michigan.

It is a place in the sky, a container for art and a sculpture to live in. If it sounds poetic it's because for Paul Tebben and Vladimir Radutny, co-founders of Chicago-based Studio IDE, this project represents that rare occasion when the client's brief is 98 percent aspiration and 2 percent function. This start-up firm was tasked with turning a studio apartment in Streeterville into an art form.

The client, a physician who lives and works in Las Vegas, has an atypical philosophy about art, space and life. Rather than taking a "one residence in one town" point of view, he looks to acquire both art and real estate in multiple geographies based on his personal

attachment to place. At one point, during a visit to Chicago, he purchased a portfolio of lithographs and corresponding poems entitled *One Cent Life*, produced in 1964 through the collaboration of 62 leading American Pop Artists and European Expressionists. From there, he set out to find the perfect Chicago setting to house the work.

In the 500-square-foot high-rise unit that he settled on, the program needs were simple: a place to sleep, eat and wash. "The challenge was to distill and simplify our ideas," Tebben explains. "For us, it became an exercise in editing and finding the balance in how reductive the living function can become before it turns useless."

Tebben and Radutny's response is a strategy that obscures the boundaries between spatial arrangements. "We created overlapping zones by staggering the flooring and ceiling materials and their heights," Tebben says. The outcome is that the kitchen zone is indistinct from the living zone through the abstraction of where one space starts and the other ends.

As you enter the space, the axial view is towards a northern 49th floor aperture looking onto Lake Shore Drive. The art collection is displayed along the length of the west elevation, perpendicular to the view. "We installed the framed lithographs on hinges to provide more surface area and promote the client's (and his guests') ability to have physical interaction with the work," Radutny says.

The basic necessities of life like the dishwasher, television, closet and bathroom are intentionally concealed behind custom-designed metal cabinetry and panel doors obscured to continue the planar qualities of the walls. It's the hinging of the artwork, the custom nature of the cabinetry and the occasional quirky detail like carving a catchall bowl into the kitchen counter that give the space an interactive, memorable quality, while the purity of the forms distills the architecture in ways that negotiate that fuzzy line between the poetics of art and the art of living. → **Cindy Coleman**



Inspired by a Louis Kahn design, the giant circular windows of the original Poplar Creek library in turn inspired FGM's effervescent use of globe light fixtures throughout both the original and the expansion space. Architects AJ Rosales, AIA, (left) and Lonny Frye, FAIA, (right) and administrative librarian Patricia Hogan stand in a spacious reading room, formerly jammed with shelving, whose view is of the conventional neighborhood that surrounds this novel structure.

THEY PUT THE **POP** IN POPLAR CREEK

Library's expansion opens a new, more colorful chapter

By Dennis Rodkin

When a new public library opened in Streamwood in 1970, its brooding concrete form was, for its setting in a suburban neighborhood of conventional tract houses, an impressive nod to the Brutalist style of the day—and in particular to Louis Kahn's trendsetting library at Phillips Exeter Academy.

The library became a local landmark, a rebuke to anyone who suggested that middle-class suburbs like Streamwood are filled with repetitious, purely functional structures. But by the time the Poplar Creek Public Library District started planning for an expansion of the 45,000-square-foot facility early in this decade, the library's dark interior and fortress-like exterior had come to represent a concept of "library" that the district was moving away from.

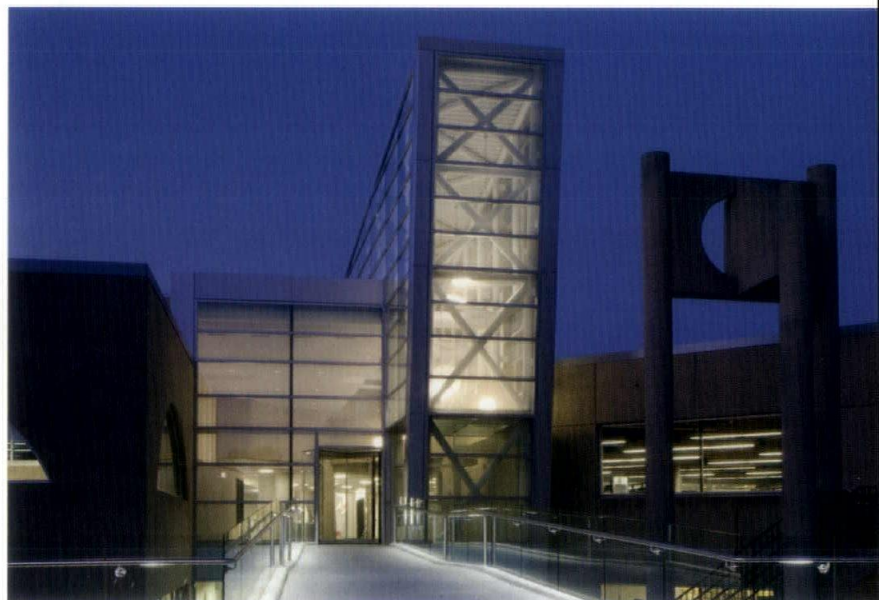
"The austere nature of the building was a stylistic way for people back then to feel like it was an important center of knowledge," says AJ Rosales, the project designer/administrator with Frye Gillan Molinaro Architects, the firm that designed a \$23.7-million, 51,800-square-foot addition that opened in May 2009. "There was a feeling that you came in to get away inside a separate world of books and quiet."

Or, as Patricia Hogan, who is now the library district's administrative librarian, describes the environment: "It was the 'shh' zone." Today's library, she says, is "not just a repository of books," but a kind of town center, where people come for meetings, to use technology and for an array of other purposes. The goal for the enlarged library was to have a busy, vibrant information center that would suit contemporary citizens' needs and tastes.

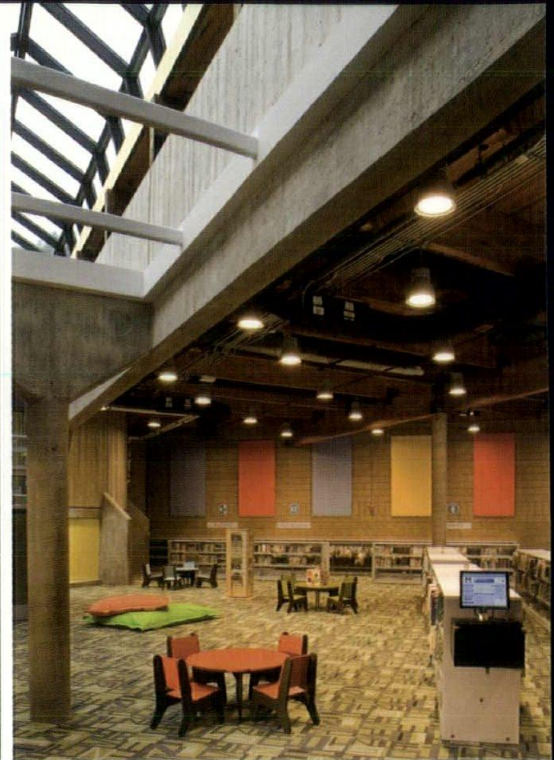
The result, now a year old, is a lively, colorful facility that is way outside the "shh" zone. From a street-front bridge that delivers library patrons into a soaring, daylight lobby, through to the enormous curves of "the

amoeba," a yellow-rimmed balcony that juts out over a huge lower level, and on through a poison-green basement-level corridor dotted with computer stations and other dramatically visual spaces, this is not a monasterial place. "It's more vivacious now," Rosales says. "There's a sense of joy and celebration."

Library board members initially found FGM at a library trade show, where the firm's booth was festooned with images of the sort of lively facility they were hoping for. With about 100 completed library projects under its belt, FGM has been front-row during libraries' evolution from "shh" to "shazam." Equally important to the firm's ultimately landing the project, Hogan says, was that it understood the existing building, while dated, dark and in some places awkward, was nevertheless a local landmark and ought to be treated with some deference. "There were people who came in and said, 'We'll get rid of this for you,'" she recalls, "or, 'we'll re-use the building but you won't remember what it looked like.'"



A new light tower and glass-enclosed entry slice through the middle of the original building's more staid façade.



Much of the library, both old and new, is below grade. The architects brought light down to that level by pulling back the upper level to make enormous light wells (middle) and by cutting away what had been a concrete catwalk (at left in right photo) to make it a long skylight. Where they had no source of natural light—such as in a long internal passageway between old and new sections (left photo)—they used a highly reflective finish and light panels to bounce artificial light around the space.

FGM started from the idea that the existing building, which was designed by Bob Hunter in the early days of the firm OWP/P, now a unit of Cannon Design, deserved respect. “It was an important exterior but it wasn’t an important interior,” says Lonny Frye, FAIA, FGM’s president and project designer on the Poplar Creek project. “There was this Brutalist exterior but inside were wooden ceilings and brightly colored ductwork.” More than half the building was below-ground, with little reliance on natural light; in fact, the building’s abundant interior lights were considered part of its heating system. And because the building had long ago reached capacity (and then some), handsome corner rooms daylit by gigantic round windows had mostly been stuffed full of shelving that hid their charm.

The plan that FGM devised added a new structure that is largely east of the original but that also extends one long tendril right through the middle of the old structure and out the front door, where it becomes the entry bridge out to the sidewalk. Inside, that tendril creates a long central spine that Frye calls “Main Street” for its shop-window displays of books and media, its cozy little café with a shiny epoxied floor, and a quirky little “monument,” a child’s-height wall plaque with a dots-and-dashes pattern that spells out a secret message of welcome. The tendril accomplishes two things: It creates a sense of arrival at the new street-side entrance (the original library had its entrance tucked around the side, overlooking a parking lot), and it blurs the boundaries between the old and new buildings. “You don’t see this as the old library and the new library, but as one continuous building,” Frye says.

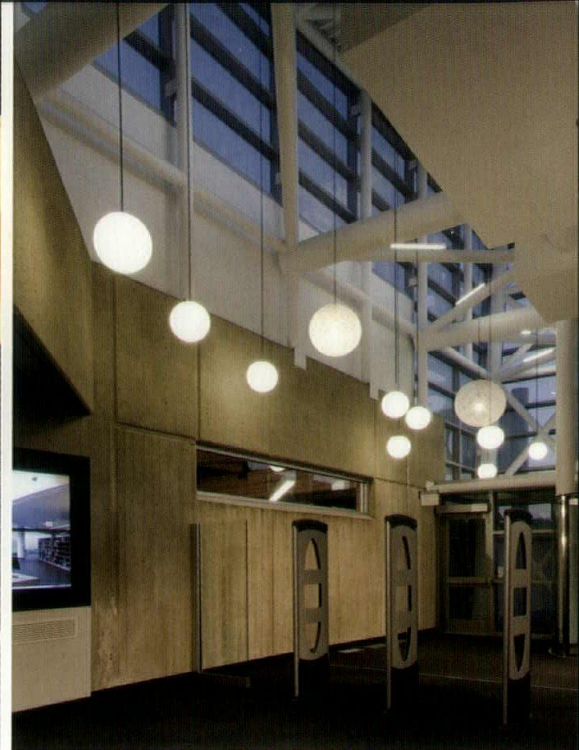
The architects further blurred the line by paying homage to the original building throughout the new. Globe light

fixtures throughout echo the signature round windows—and then at the new structure’s farthest east point, up pops a big round window just like those on the west face of the old building. “It’s not exactly the same, it’s more a keyhole than a circle,” Rosales says. “It’s a sister element.”

Make no mistake: Those bows to the old building are not indicative of an addition that slavishly imitates the original. Instead, the new space is bright to the precursor’s dark, vivid to its quiet and resource-conscious to its wastefulness (a product, certainly, of its time). That is evident nowhere better than in “the amoeba.” “We don’t do basements,” Frye says, but digging down was the only way to accommodate the library’s growth without going vertical and dwarfing the neighboring houses. Thus the footprint of the basement level is far larger than that of the amoeba-like balcony (which is at main-floor level). Windows and light scoops direct daylight toward the lower level, and a 100-foot-long programmable LED wall adds to the brightness down there. The yellow edge of the balcony, the rotating colors on the LED wall and a forest of slender white pillars all ward off darkness.

Along with a reliance on daylight, there are efficient mechanical systems and 15,000 square feet of vegetative roof helping keep the library’s resource use low. Rosales notes that although the building is more than twice its original size, utility bills are now running about \$17,000 less a year. In most of the new spaces, flooring is made of recycled rubber, and wherever possible, the paints and other finishes are low-VOC.

The building’s most visible green feature has nothing to do with the environment and everything to do with being green. Specifically: lime green. In a corridor that connects



Red couches (left photo) undulate along a primary hallway that the architects envisioned as the library's Main Street, with books and other media displayed as if in shop windows. Programmable light panels along the lower-level wall (middle photo) complement the window panels mounted high overhead. In the lobby (right photo), old and new mingle. The slit-windowed concrete wall, which originally looked onto a long, forbidding exterior passageway, now supports the soaring, airy canopy of the interior entryway.

a main library area to the children's areas, the architects wanted to camouflage an awkward size difference between passages in the old and new structures, so they opted to distract the eye by covering walls, floor and ceilings with a reflective green coating. A wide section contains a string of computer workstations. Patrons have taken to calling the space "The Green Mile," Rosales says.

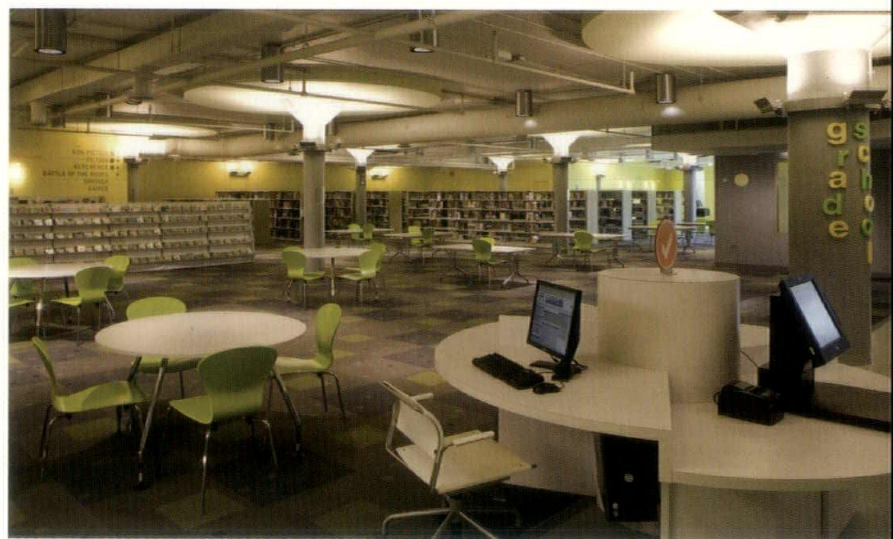
Outside, the architects had other size matters to contend with. On three sides of its lot, the library neighbors houses that are no more than two stories tall. (The fourth, front face is a busy street with parkland on the other side.) On the north, along Evans Court, the original building was only 12 feet high; maintaining that height meant "we had to squish the building into the ground," Frye says. The addition's shed-like walls on the north are mostly blank, punctuated by spouts that direct water from the roof into a bioswale along that side.

"The people across the street said, 'That's going to be a swamp,' but we showed them how it will be a beautiful changing landscape," Frye says. "It's an improvement over the view they had, of a parking lot." On the south side, the precedent was 30 feet high, and a wide parking area separates the houses on that side from the library, so there was room for a less shy finish there, Rosales notes. Administrative offices run along the south side's second floor; the exterior is a series of sculpted light boxes, all receding except for a large projecting one that signifies the library's boardroom is inside.

A tour of the expanded Poplar Creek library is a voyage of surprises. There are crisp black graphics tattooed on white restroom walls, a cute little hidden room for children's story

times, room-to-room views via circular windows punched into concrete walls, office windows with frosted slats that stand in for venetian blinds, and numerous other intriguing, unexpected touches. The process of designing the place, Frye and Rosales say, was made fun for them by a client who at every point urged them to go farther, picked the cleverer of any two options and in general behaved like a dream client.

"This client was very much on the edge of their chair with excitement," Frye says. "Even in [renovating] an old Carnegie library, we'll give you creativity, but this building and these clients just called out to you to do something fun and interesting with what was there. And the building just blossomed because of that." CA



A basement-level room in the original building received splashes of color and zip that link it to the new spaces. In these sections that couldn't be brightened with natural light, the architects' emphasis was on lightness of furniture, shelving and attitude.

How Low Can You Go?



The slow economy has architects feeling pressured to drop their fees—and their standards

By Edward Keegan, AIA

Architects can be described as compulsive complainers. It probably has something to do with the training. School juries are almost always conducted in the haze of several sleepless nights and only the rat-a-tat-tat of critical, even personal comments cut harshly through the numbness. That emotional scarring—and the implicit competition that the jury system enables—marks most architects for the remainder of their careers. One Chicago architect calls it the “architect as victim” syndrome.

The past two years—now commonly referred to as the Great Recession—have put even more stress on practitioners who barely had time to breathe during the best of times. Little did we realize that the boom years that formed the middle of the decade 2000-2010 would recede so quickly. Smaller practitioners now usually head firms that are half the size of just a couple of years ago. The larger firms have laid off dozens—in some cases, hundreds—of professionals. At least one Chicago architect believes unemployment among local architects is close to 50 percent. That seems a tad

apocalyptic, but there’s no reason to doubt that the actual figure is well above 20 percent. And this spring was the second in a row that local architecture schools added a few hundred new graduates to a job pool that has no place for them to go.

So yes, there’s grumbling. But I set out to get underneath it. This effort began as a conversation at a bar—hardly a unique setting for talking about architecture—where the person who encouraged me to dig around Chicago and get beneath the complaining was part of AIA Chicago’s hierarchy. That in itself is notable for two reasons: First, because so many of the professionals I spoke with openly shared their bitterness at AIA’s inability to help them make money, and second, because the Chicago chapter did try and make a difference in fees a quarter-century ago. That well-meaning but misguided attempt, which tried to set a floor on how low architects could be paid, led to an anti-trust investigation against the national organization. And this was during the Reagan Administration, when, so the conservative story goes, government regulation was lifted from the shoulders

This article was researched under the usual ground rules. Every interview was done “on background,” i.e., the subjects spoke openly with the knowledge that anything they said could be quoted in the finished article, but that their identities would not be revealed. All readily agreed, and some were actually willing to be mentioned by name. It was decided while researching the story that it would be best to keep all people’s identities confidential—to prevent the inevitable sleuthing that readers

will pursue to spot each person’s contribution. These stories reflect the real frustrations that are being felt within the profession in Chicago during these difficult times. Some of these people stand behind work that has graced this magazine’s pages. Others are making their Chicago Architect debut under the cloak of anonymity. But these are the sentiments of our professional brothers and sisters—and their stories reflect on the state of Chicago architecture today.



Photo by Amanda Vasilikos

of American business. The consent decree that eventually settled the 1984 actions of the Chicago chapter specify that the AIA will not prevent members from providing discounts or free services.

Think about whom you've worked with or for—owners, real estate consultants, bankers, building managers, lawyers, insurance carriers, accountants. When was the last time any of these professionals offered you their services for free?

It didn't happen at the peak of the boom, and it's not happening today, either. That's because they understand that the market pays for the services it values. Is it possible that the victim status we picked up in school is still in play?

Some clients are taking advantage of firms' lack of business to get as many free ideas as they can. One Midwestern cultural institution has been stringing along a number of firms for well over a year. Quite a few Chicago firms were among those asked to submit their credentials for the project. After a three-month wait, the institution informed firms that they had been shortlisted. The competitors didn't know the extent of the "short list" until

they attended a walk-through at the proposed site. There, they all discovered the magnitude of the competition: sixteen nationally or internationally renowned firms had reached this stage.

If the number of firms on the ostensible short list was the first odd turn, by the end of that day's meetings, the process became stranger. The firms were told to submit 'anything you want' for the next stage. One large firm submitted a model of a conceptual design. A much smaller firm submitted a document that described what they thought about the project's opportunities and how they would approach it. The small-firm principal estimates that personnel spent approximately 700 hours preparing their submittal. Another three-month wait ensued—and then they received a two-sentence letter informing them that they were out of the running. When they last heard, the list had been whittled to eight contenders. The client intends to do one more round before selecting four firms—what you might call a short list—who will do a full design competition.

"They're taking advantage of everybody," says the architect whose firm spent 700 hours to not even get past the round of 16. "It's the

client's hobby to go through a yearlong selection process"—at no cost to itself.

Another of the initial shortlisted contenders commented: "Whoever wins this has already lost."

A mid-sized firm owner recently met with a condominium board member about a renovation for a building in a prestigious location. The potential client explained that the board planned to meet with three firms and would like to see design proposals from each—without compensation. The architect declined. "It's like going into a restaurant and asking for a free meal for my family of six, and if I like it, we'll come back on Saturday to pay for a meal," the firm owner explained to the potential client. "Why would I want to do this?"

Three weeks later, the client called back and offered \$10,000 for the preliminary work that would form the basis of the architect selection. The architect agreed—and got the job. Afterwards, a much larger firm heard about the project through the grapevine and offered to do the project with the first month's work free of charge. The client, to its credit, valued not only the work it had already paid for but the professionalism of the firm it had hired. The condominium board declined to fire their chosen architect in favor of a better "deal."

Government work always had a certain level of prestige attached to it—an architect could always describe it as a privilege to work in the public realm—but it wasn't necessarily considered lucrative. But the odd thing about current circumstances is that several local architects now praise both the State of Illinois and the federal government as model clients in these troubled times.

The Illinois Capital Development Board is the state's landlord, building and remodeling thousands of structures that range from the banal to the most ceremonial. For years, the CDB has used a fee schedule for its projects—and that hasn't changed during the recession. What has changed is architects' feelings about it.

"Ten years ago, everybody used to bitch and moan about it," says one architect who has worked with the public entity for years. "Now, architects are trying to get other institutions to use it." The CDB's schedule isn't more generous for architects now, but it's based on a sliding scale that recognizes the complexity of different projects and compensates accordingly. "There's a pattern of prices dropping in the institutional market," says one architect. "This calendar year is the first systemic pressure we've seen from the institutional market." This architect believes the fee percentage might be only slightly more than half what it was a few years ago.

Another layer of government receives high marks from architects for its fee process. For the federal government, the General Services Administration serves a landlord function similar to the CDB in Illinois. Many of Chicago's premier architecture firms have worked for the GSA under its Design Excellence program. That process involves an RFQ submission where you must show five completed projects. GSA then chooses a handful of firms to make a 90-minute presentation where the firm identifies each member of its team and submits to a question-and-answer period.

"It's totally respectful," says one architect who has been through the process. And the fee negotiation, which comes only after a firm has been chosen solely on its qualifications, starts with the firm's regular rates—not discounted rates. But the City of Chicago doesn't get the same positive reviews as the state and federal entities. The city's Department of Procurement has recently asked for a 10 percent cut in fees from contractors, including design professionals—for work already under contract. "It shows how out of touch the city is with what we do and how much we make," says one architect.

Finally, there's the phenomenon where firms don't just try to undercut other's prices, but get into entirely different market sectors than where they've previously practiced. "Why does a large firm go after a small project with a low fee?" asks the owner of one small firm. "They'll blow through the fee in a week; my firm could be busy for a few months."

A partner at a larger firm confirms the trend. "Big firms are climbing down the food chain, doing projects they would never have touched historically," this architect says. They're doing \$20 million projects, when \$50 million used to be the bottom.

The small firm tried to work at a smaller scale as well, but wasn't even able to land the commissions. "I found my fees just weren't competitive," this person said. "At minimum you have to make a living," said another. And this from a third: "Being a small firm, I don't have the luxury to lose money."

So how can a firm afford to work for low fees—or even for no compensation at all? It comes down to having money in the bank—the only way you can keep the doors open, pay your staff, and negotiate to the lowest level of the compensation ladder.

Competing against other firms is, of course, one of the ways that architects stay sharp. "We love to compete; it makes us better," says one mid-size firm owner whose getting by with reduced staff and salaries. But capitalism and professionalism are two different things, the owner adds. "A capitalist uses cheap labor. A professional should have a higher calling." CA

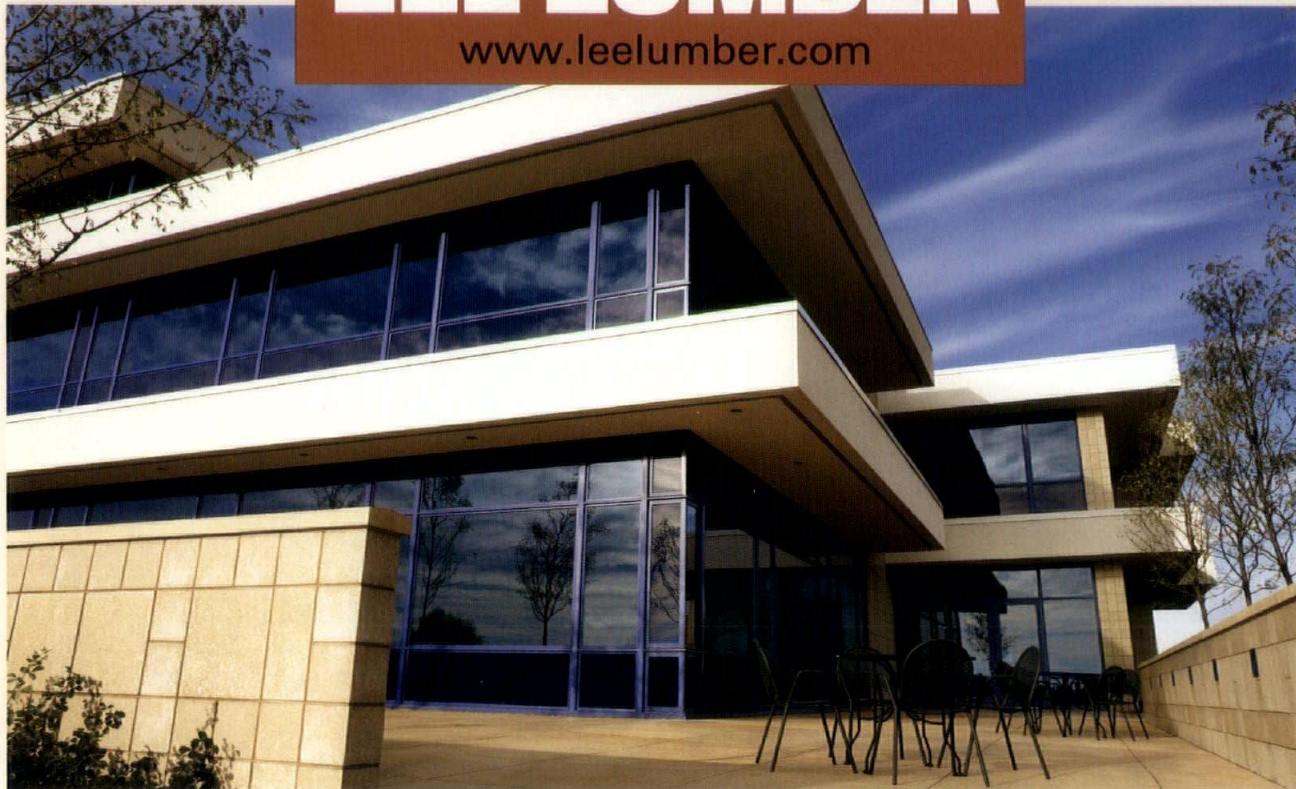


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The single existing photograph that guides the Roundhouse Project, restoration of a former horse barn designed by Daniel H. Burnham

Making History

BauerLatoza's sustainable design links past and present

By Pamela Dittmer McKuen

Meandering through the BauerLatoza Studio is like visiting a living history museum. First off, the building itself, on South Wabash Avenue in the Motor Row Landmark District, is a former automobile dealership

from the early 1900s. It's got a car elevator in the back, all the better for vice president Bill Latoza to transport his vintage motorcycles up to the third-floor offices. Then there's the collection of antique bowling balls lining the front windows

and a spire from the Chicago Water Tower standing in a corner. Another thing: The three principals—Latoza, wife Joanne Bauer and Edward Torrez—don't use computers. They draw.

You might not expect a founding member of the forward-thinking, future-embracing USGBC to be all about history. But at BauerLatoza, it's not a matter of new versus old. The 20-year-old women-owned business enterprise has a portfolio that includes architecture, historic restoration, urban planning and design, and landscape architecture. The connecting link is sustainable design, regardless of the task.

"In many ways, our work has been inherently 'green,'" Latoza says. "Historic preservation and sustainable design have a shared vision: conserving natural and cultural resources for future generations."

The entire studio is on board. All 18 or so staffers, from principals to intern, are LEED certified. Latoza teaches historic conservation courses in the graduate program at the School of the Art Institute of Chicago. (Disclosure: Zurich Esposito, executive vice president of the AIA Chicago chapter, is a former Latoza student.) Torrez is a Chicago Landmarks commissioner. They've worked on venerable structures and sites mostly read about in history textbooks: the sculptor Lorado Taft's Fountain of Time on the Midway in Hyde Park, the clubhouse that barely survived the 1889 Johnstown Flood in Pennsylvania, and military forts that protected early settlers from Native American attacks in North Dakota, to name a few. Between projects, restoration continues on the firm's headquarters, a building Latoza and Bauer bought on September 11, 2001.

"Saving an old building is the greenest architecture there is," says Latoza.

It's also a phenomenal teaching tool. The architects constantly learn about construction materials and methodologies from ages past, some used today and many not. These lessons lead to better conservation efforts. Thirty years ago, for example, sandblasting was an acceptable way to clean a surface. Today conservators opt for less abrasive measures.

"We're a lot smarter today than we were then, and I'm hopeful we'll be smarter tomorrow than we are today," adds Latoza, who saves demolition material for his students to experiment on.

Latoza also believes the studio's expertise and experiences with older buildings make its team stronger architects when it comes to new design.

"From working with failures and degraded buildings, we see what works and what doesn't work and what the causes of these failures are," he says. "We bypass a lot of those pitfalls and problems."

The studio is called upon for forensic work, particularly by governmental and institutional clients who want to know

why their buildings, sometimes very new ones, failed, and how to remediate them. The team isn't much interested in going to court and finding legal issues and assigning blame—they'd rather figure out how to solve the problems.

"Our firm is not a sportcoat-and-tie kind of group," Latoza says. "Well, Ed is, because he goes to landmarks [commission meetings]. But any one of us will crawl into a building or a tunnel or get dangled by cranes, and we've all had scaffold training."

As proof, he points to a large framed photograph of Bauer and him in a clutch. They are hanging from the boom of a crane beside the Chicago Water Tower, another one of their restoration projects.

Here's a peek at what BauerLatoza Studio is up to these days:

Picture This

DuSable Museum of African American History Chicago

Restoration architects are sometimes able to find drawings, documents, photographs and fragments to guide their efforts. But in the case of the Roundhouse Project for the DuSable Museum of African American History, BauerLatoza has only a single, circa-1930 photograph of the former horse barn designed by Daniel H. Burnham in 1880.

The museum began 50 years ago as a small gallery in a private home. It moved to Washington Park in 1971 and has been expanding ever since. In 2004 it acquired the nearby 60,000-square-foot Roundhouse, which had been used as a maintenance shop by the Chicago Park District. The façade is Joliet-Lemont limestone, the same as the Chicago Water Tower and Pumping Station.

BauerLatoza is transforming the barn into galleries, classrooms and research labs. The first phase, a \$12-million exterior restoration project, includes structural stabilization, roof and window replacement, masonry repair and new copper detailing. The photograph, the only one known to exist, was invaluable. Fortunately, the resolution is high, showing the pattern of the slate roof tiles, ornate metalwork, and the small circular transoms above the double-hung wood windows that encircle the rotunda.

"We were able to see which details were in place and what had been removed," says Latoza. "Then we came up with handmade mockups of paper and cardboard and set the copper filigree and other details to see if they were proportionately correct. It took a lot of trial and error, but it was a lot of fun."

Phase 1 will be finished this summer, and fundraising for phase 2 is in progress. Washington Park is listed on the National Register of Historic Places. ➔



Zero-energy utility buildings at Cape Cod National Seashore will generate their own solar power.

Cape Dear

Cape Cod National Seashore Cape Cod, Mass.

The Cape Cod National Seashore meanders along 40 miles of shoreline on the eastern edge of the peninsula. The park's mission is two-fold: protecting ecologically fragile land and species while allowing the public to enjoy its riches. The site is rife with historical significance. The Mayflower Compact pilgrims checked out Cape Cod before deciding to settle further inland in Plymouth in 1620. And Henry David Thoreau walked the shoreline between 1849 and 1857 and documented his findings in his narrative "Cape Cod."

"People have emotional ties to Cape Cod," Torrez notes. The park, owned by the National Park Service, has six public beaches. BauerLatoza is designing six replacement utility buildings, three each for Nauset Light Beach in Eastham and Herring Cove Beach in Provincetown. The zero-energy, single-story buildings, to be used for concessions, showers and storage, will generate their own wind and solar power, perhaps enough to sell some back to the grid.

A serious consideration is shore erosion. To literally follow in Thoreau's footsteps today requires scuba gear. The outer beach erodes an average of 4 feet a year, and the park service elects no attempts to control it. The new modular, portable buildings can easily be moved to higher ground as needed.

"They won't be spending more money and more resources in five or 10 years to build new buildings again," Torrez points out.

Now in the design phase, the project is expected to run under \$3 million.



Modular and portable, new utility buildings at Cape Cod National Seashore can be moved to higher ground as the shore erodes.



Steamtown's Locomotive Shop will be outfitted with 81,117 square feet of new rubber roofing membrane and 125 new energy-efficient storm windows.



BauerLatoza designed the exterior rehabilitation program for Steamtown's 1865 Locomotive Shop, a railroad equipment repair facility listed on the National Register of Historic Places.

Steam Suite

Steamtown National Historic Site Scranton, Pa.

The Steamtown National Historic Site is a working rail yard and museum dedicated to preserving the history of steam railroading in America, concentrating on the era between 1850 and 1950. The



The country's largest collection of steam-era railroad equipment is maintained and restored by hand inside the Locomotive Shop.

62-acre park, formerly owned by the Delaware, Lackawanna & Western railroad and now by the National Park Service, is home to the country's largest collection of steam locomotives, diesel-electric locomotives, passenger and freight cars and cabooses. It has 8 miles of track and a turntable that guides rolling stock into the roundhouse for servicing.

BauerLatoza's assignment is the exterior rehabilitation of the 1865 Locomotive Shop, which is listed on the National Register of Historic Places. The building houses parts-fabricating machinery and provides space for repair and restoration projects. The original structure and its numerous additions range in age from 60 to 145 years.

The project goals are energy efficiency and historical accuracy. The \$2.75-million program will repair 17,900 square feet of brick exterior walls, some of which have endured misguided campaigns of mortar and brick replacement in the past. Also, 125 metal, single-pane windows will be restored and 125 new energy-efficient storm windows will be installed. The existing rubber roof covering will be removed and replaced with 81,117 square feet of new rubber roofing membrane. Deteriorating steel lintels will be replaced. Dozens of clerestory windows, now boarded up, will be opened to infuse the interior with natural light. The three-year project will be finished in 2012.

"Visitors will get the experience of both the building and how these locomotives were repaired by hand, the same way as in 1865," Torrez says. "They make all their own parts by hand."

The engines will have a suitable indoor showcase. "It doesn't do any good to restore them and stick them outside," Latoza says. "They don't do well in the weather." **CA**

It Can't Take Our Creativity

When the economy strikes, challenge architects to feed their creative appetites

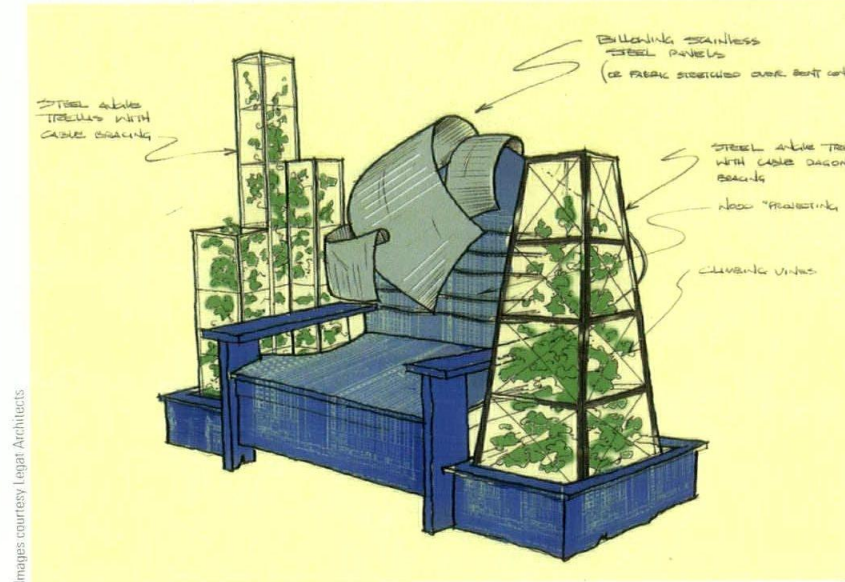
By Ted Haug, AIA, LEED AP

I have to admit that I'm a compulsive sketcher. Any free moment I have, I find myself drawing in my sketchbook or on any available piece of paper. It's not that I simply love to draw, although that is part of it. It's more the enjoyment that comes with exploring something new. I think, on some level, that's why all of us entered the profession. To create. That's what drives us. Whether it's searching for the proper organization of spaces from a program, or forming an exterior that responds to context and function (and yes, even excites the eye with its aesthetic beauty), we need to create. It can truly be addictive.

So what do we do when the economy goes south and design opportunities dry up? How do we feed our creative urge when projects have tighter budgets and are more focused on building envelope and infrastructure improvements? The answers lie in channeling our latent creative energies into related fields—often for the benefit of charitable causes.

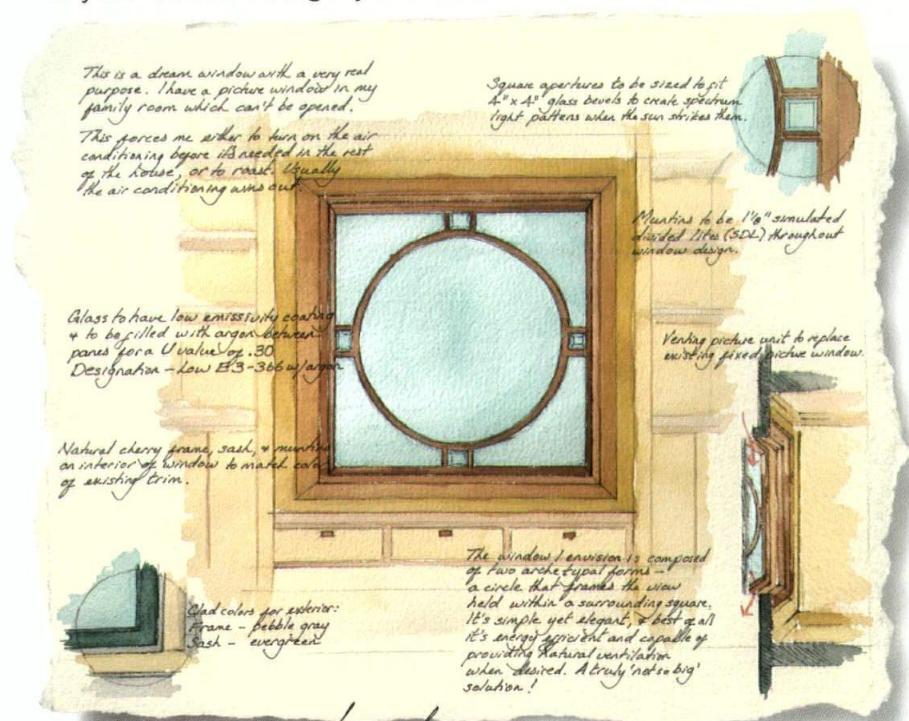
For instance, Legat Architects held a competition among our four studios for the Village of Tinley Park's annual "Benches on the Avenue"

Submission for Tinley Park's "Benches on the Avenue" public art project



Images courtesy Legat Architects

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



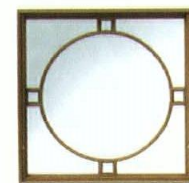
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Avenue" public art project. We ended up with 15 submissions based on the theme "When I grow up..." The competitors displayed their works at a firm-wide meeting.

Last year, our interior designers, architects, and marketing staff joined forces with furniture manufacturer Haworth, Inc. to design a dress for the International Interior Design Association's fifth annual "Stitch Fashion and Charity Event." Their entry received a "Stiletto Award" for best concept to creation. Competitions like these not only give designers the creative fix they need, but they also build camaraderie among departments and individuals.

Industry competitions and studies for unrealized projects also indulge the creative impulse. For instance, as part of the Chicago Metropolitan Planning Agency's GOTO2040 planning campaign, we designed a mixed-use development for the Village of Wheeling. The work helps CMAP communicate a sustainable vision for Chicago's future.

Some architectural firms in other cities are bridging designers' creative cravings with charitable art auctions. The last couple of years, MOA Architecture has contributed a piece to "Design After Dark." The annual fundraising auction and party supports the Denver Art Museum's Department of Architecture, Design, & Graphics. Cunningham Group takes a different approach: one night each year, the firm's Minneapolis studio transforms into the Cunningham Creative Exhibition, a gallery that displays 300 to 400 works of art created by employees. Friends, family members, and clients bid on the pieces. All proceeds go to a different worthy cause each year. Seven years ago, the first exhibit brought in \$1,500. The last couple of years, the event took in \$12,000 to \$15,000. John Pfluger, principal, says, "The exhibition gives our employees the satisfaction that comes with creating something that has true value."



Proceeds from Cunningham Group's 2009 Creative Exhibition (pictured) were donated to the Emergency Foodshelf Network, a nonprofit food bank that supports Minnesota hunger relief organizations.

The emphasis on research-based design intensifies. So why not nourish your employees' creative needs by organizing pro bono activities with research underpinnings? Recently, we teamed up with our partners in America's Schoolhouse Council, a national coalition of educational planners and architects, to voluntarily make over three classrooms in a New York elementary school. The program, titled Flip This Classroom®, stems from an oft-debated question: does a well-designed classroom interior enhance student performance? The flip helps us prove that it does, and it gets our creative juices flowing. Each of these opportunities allows us to keep our artistic sensitivities sharp. And that is important in maintaining a design-focused environment within our studios during these difficult economic times. So keep on sketching. CA

Ted Haug is principal in charge of design at Legat Architects, Inc.

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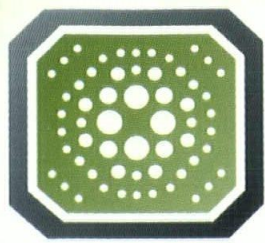


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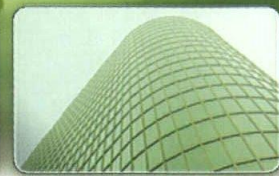


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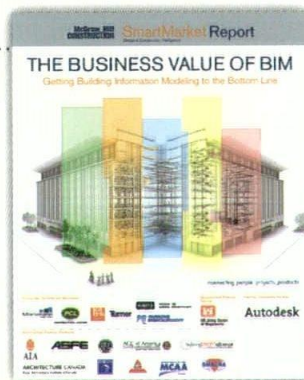
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McGraw-Hill has recently completed comprehensive research studying the ways that BIM is helping teams to achieve sustainable goals on projects. Later this year McGraw-Hill will be publishing the findings and several case studies in a SmartMarket Report on Green BIM. At this session Steve Jones from McGraw-Hill will present highlights of the research and upcoming SmartMarket Report.

Stephen Jones
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Wall Flowers

The next horizon in greening is straight up

By Lisa Skolnik

Chicago has about 600 green roofs, according to the City's Department of Environment. But with thousands of buildings that lack flat roof space for vegetation, there is clearly far more acreage on our walls. Architects are beginning to catch on to this reality and mine these vertical reaches, as evidenced by two recent local projects that are precursors of things to come.

At the new Whole Foods Market in Lincoln Park, 1550 N. Kingsbury, which edges the Chicago River, the building's gigantic, river-hugging west and south walls sport a wire mesh system to support vegetation that is slowly creeping into place. Gensler, the project's architect of record, used the Greenscreen (www.greenscreen.com) system as a base, and Wolff Landscape Architecture selected fitting plant materials to fill it.

Nearby, Morgante Wilson Architects' addition to a Lincoln Park home inspired a green wall "to make a gigantic new concrete wall beautiful," explains architect Elissa Morgante, who got the idea when she saw one of French botanist Patrick Blanc's celebrated vertical gardens on a trip to Paris. The firm worked with landscape architects Kettelkamp & Kettelkamp, who used BrightGreen, a hydroponic tray system (www.brightgreenusa.com), to create a 900-square-foot ornamental installation to match the project's neo-Classical styling and embrace the pomp and pigmentation of a formal year-round garden. "It was the first residential application for the system, which uses pre-grown trays that are installed like pictures," says BrightGreen owner Jim Rizzo.

Green walls make sense for myriad reasons. Like green roofs, they can improve air quality, cut energy costs and provide habitat for desirable wildlife. Unlike green roofs, which are not viable for many structures and usually unseen by and inaccessible to most of us, green walls can be installed on a much broader array of structures and are inherently more noticeable. Both Chicago green wall projects are meant to be highly visible and enrich their surroundings.

These projects also showcase two different types of green walls: green façades and living walls. The former, which was employed at Whole Foods Market, is made up of climbing plants that are rooted to the ground and grow



The green panels running up the south wall of this Lincoln Park residence give the concrete expanse the appearance of a gigantic living quilt.

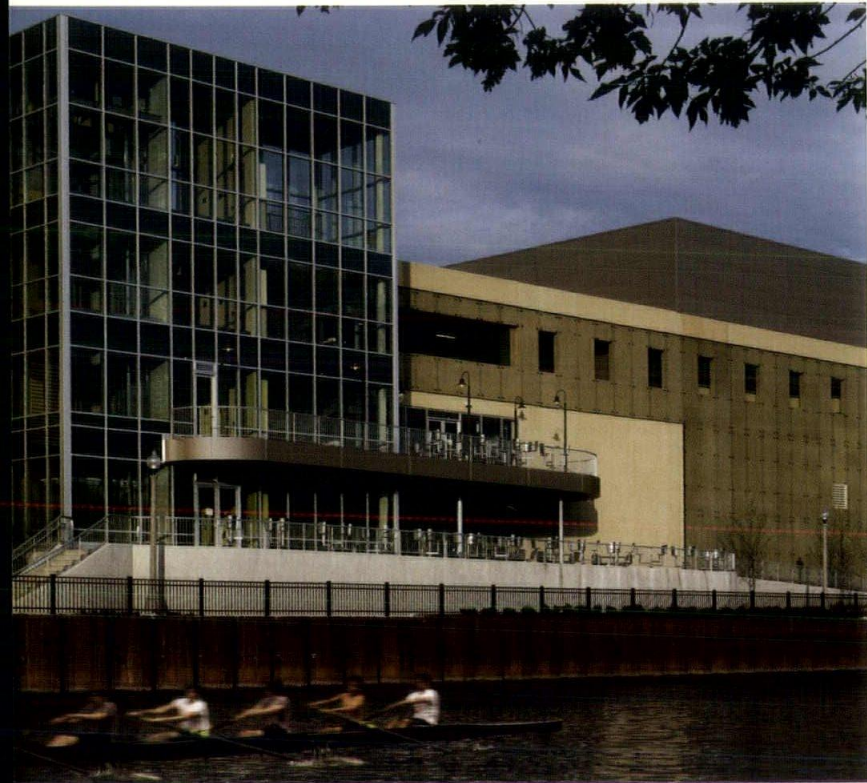
directly on the wall or specially designed support structures, while the latter, used on the Lincoln Park residence, sports an engineered fabric or metal support system that is affixed to a wall to sustain vegetation selected for the locale. Blanc has famously pioneered this system in Europe, which uses epiphytes →

Wall Flowers

continued from page 41

(non-parasitic plants that grow on other plants or objects) as a paradigm. "His big insight was that you could grow a wide variety of plants on vertical surfaces without a growing medium by providing water and nutrients," explains Wolff Landscape Architects principal Ted Wolff.

Since both these green walls are Chicago firsts, determining what plants to use has been an investigational exercise.



Blank-looking walls on the Whole Foods Market building will fill in with greenery over time.

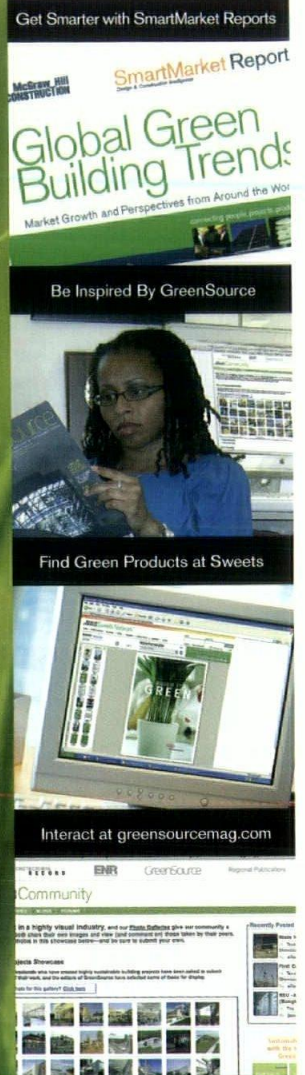
At Whole Foods, Wolff selected vines that were hardy, fast growing and native and presented seasonal color. "We used the old Wrigley Field approach," Wolff says. "You don't plant one thing and say this is best. You plant everything and see what works out."

For the Lincoln Park residence, the owners wanted a crisp, artfully executed motif that mimicked the home's architectural detailing and metalwork, and retained visual interest year-round. "We chose plants that would provide color, texture, contrast and four seasons of interest," explains Kettelkamp & Kettelkamp principal Claire Kettelkamp. They were pre-grown at Intrinsic Perennial Gardens in Hebron, Ill., and are maintained by a local gardening contractor monthly under the aegis of Kettelkamp & Kettelkamp.

Now the city is catching on to the trend, especially since the residential project was a winner in Mayor Daley's 2009 Landscape Awards Program. "They changed the green roofs category to include walls," Ryan Kettelkamp points out. So will the green roofs initiative trickle down to include walls? "We're aware of it and have been trying to encourage these installations," says Department of Environment spokesperson Larry Merritt. **CA**

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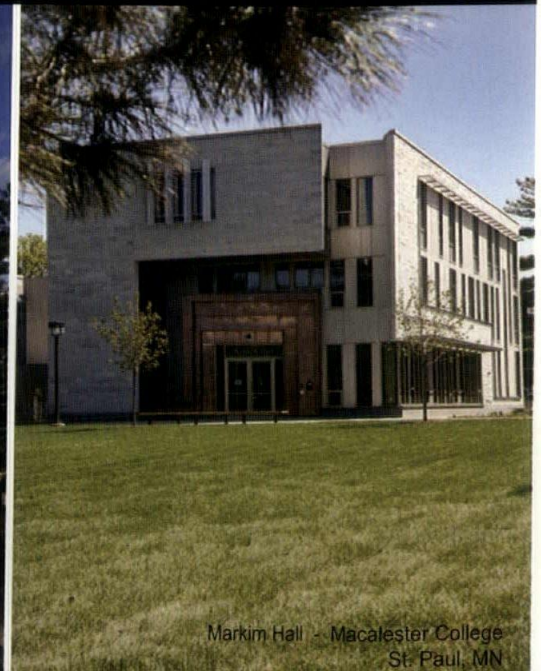
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- PROJECT ADMINISTRATOR: AJ ROSALES, AIA
- GENERAL CONTRACTOR: PEPPER CONSTRUCTION
- LIGHTING DESIGN: AURORA LIGHTING DESIGN
- LANDSCAPE ARCHITECTURE: CONSERVATION DESIGN FOUUM
- MILLWORK: DELEERS MILLWORK
- GLAZING / STOREFRONT: HARMON, INC.
- ELECTRICAL CONTRACTOR: KELSO-BURNETT
- AUDIO-VISUAL: AVI-SPL
- PAINTING: SOUTSOS DECORATING
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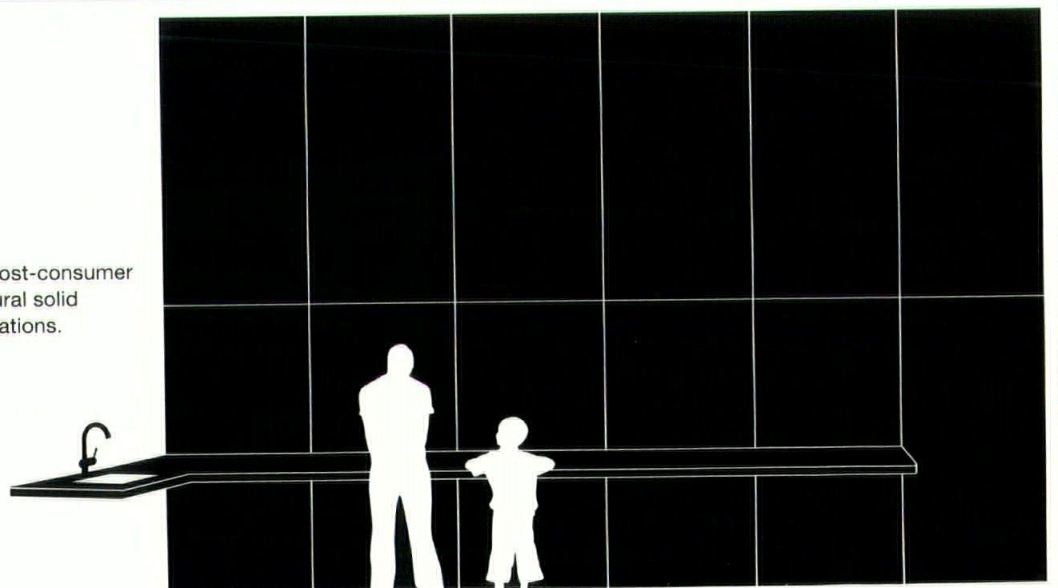


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That's too good an opportunity to pass up. Glazer later gave up the project and left it with me. It was published in 1985.

ZE: Is the 1994 Johnson biography "Philip Johnson: Life and Work" an offshoot of the Mies book?

FS: Yes. I had met Johnson [FAIA] because of the relationship between him and Mies. He agreed to do a biography, which we worked on for about eight years. The experience taught me something about biographies: Only work on people who are dead. Johnson didn't like the biography. I suspect he wanted to see a 100% affirmative view of him, so he was disappointed.

ZE: You are revising and expanding your 1985 Mies bio with architect Edward Windhorst (AIA). How did that collaboration develop?

FS: In 1996 we spent time at Farnsworth House when it had flooded. We then embarked on a book project about very recent Chicago architecture, the junk going up on the Near North Side. But we were making very slow progress on it, and I was eager to revise the Mies biography; a lot of new material had been found, including a couple buildings that were not known before as well as the drawings of his earliest house, and I wanted it all in the book. Ed was a perfect choice as a partner for the project. I'm an architectural historian. He's an architect. There's a hell of a difference. I can describe a building, classify and date it, but he can describe how it's built. So his perspective adds a very important dimension to the biography. The text is complete, and it will be published next year.

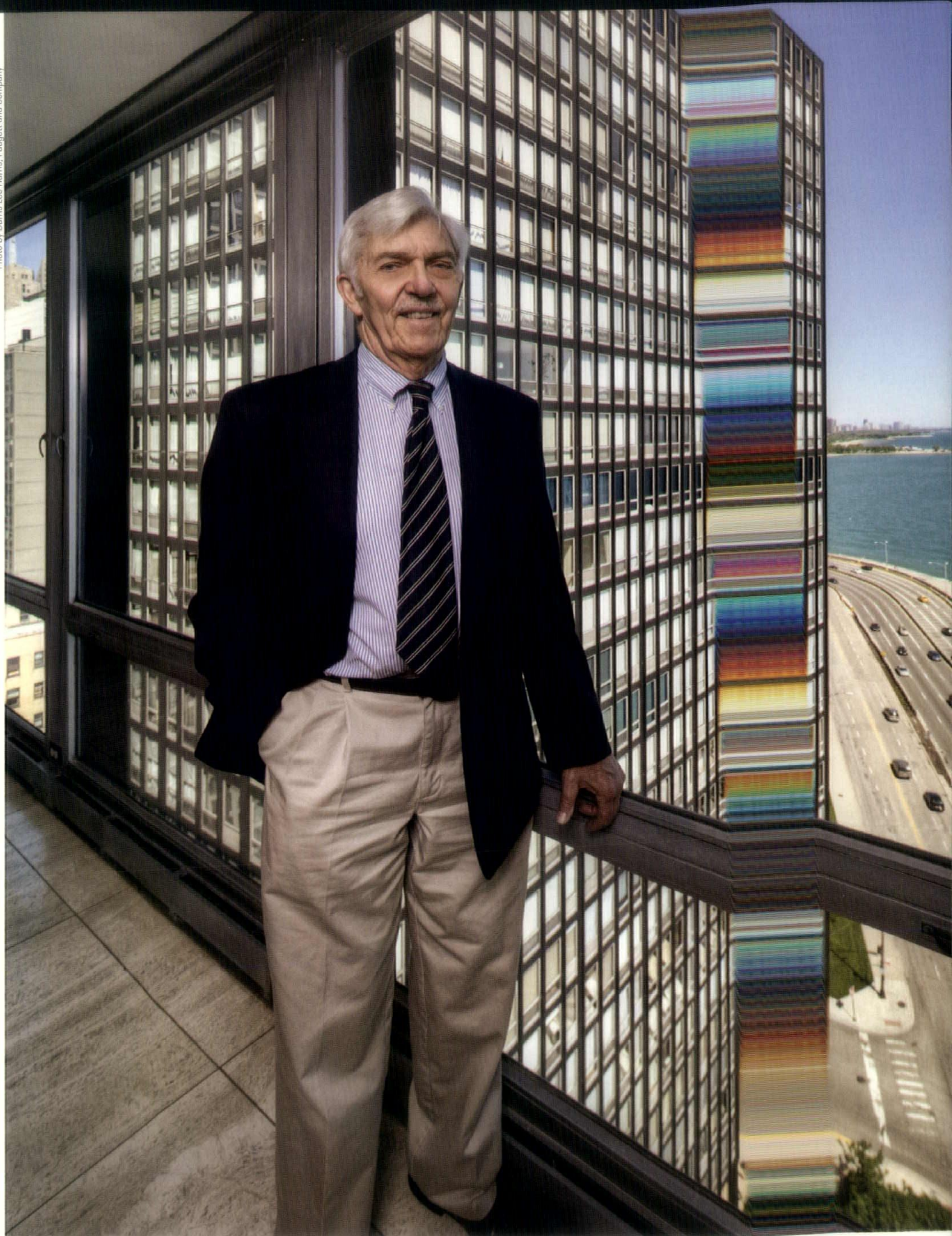
ZE: Who deserves more recognition and scholarship?

FS: Hermann Finsterlin [1887-1973] and Erich Mendelsohn [1887-1953], both remarkable, come to mind. More could be done on them. And I think it's time for someone to do a serious book on Helmut [Jahn, FAIA]. I wish he'd win the Pritzker Prize one of these days. I think he's good enough. He's done some less than great work, but so has everybody. But his good stuff is very, very good.

ZE: One last question for you, Franz: Farnsworth House or the Glass House?

FS: The Glass House is a damn good house, but God declares that I say the Farnsworth House is better, and I really think it is. **CA**

Photo by Dennis Lee Harris, Padgett and Company



Schulze in the Mies masterpiece on Lake Shore Drive



Photo by Dennis Lee Harris, Padgett and Company

Franz Schulze, author of "Mies van der Rohe: A Critical Biography," and Zurich Esposito at the 860 N. Lake Shore Drive residence of Don Powell

Modern Man

Biographer Franz Schulze talks to Zurich Esposito

As writer of authoritative biographies about Ludwig Mies van der Rohe and Philip Johnson, Franz Schulze has illuminated the lives of Modernist icons for decades. Dedicated to his subjects, Professor Emeritus Schulze (Lake Forest College) continues to shed light on his subjects; an updated and widely expanded edition of "Mies van der Rohe: A Critical Biography" co-authored by Edward Windhorst, AIA, will be published next year.

Zurich Esposito: What's your background and where did you study architectural history?

Franz Schulze: I was born in Pennsylvania, but raised mostly in Chicago. I was a Depression kid, born in 1927, and my family solved their Depression problems by moving to Chicago. I wonder if that works for people today. I went to the University of Chicago and the School of the Art Institute of Chicago. I studied painting at the School of the Art Institute. What I know about architectural history I've picked up by myself along the way, primarily as a journalist and art critic.

ZE: What drew you to the subject of Modernism and writing about it?

FS: It was not so much Modernism, as it was Mies. I was writing for the *Chicago Daily News*, and I also wanted to write for national magazines. I would go out and meet editors to talk about what was going on in Chicago painting. This is during the halcyon days of abstract expressionism, and the editors couldn't be more bored with what I had to tell them about Chicago painting at the time. But they'd say, "Don't you have some good buildings in that town?" It was a golden age, in the 1960s, when Mies was still alive and Skidmore and Murphy were the disciples. So I wrote about it.

ZE: And how did that turn into writing the book on Mies?

FS: I got a call from the curator of the Mies van der Rohe Archive at the Museum of Modern Art, a native Berliner named Ludwig Glazer. He said, "You come from Chicago, where Mies is. I come from Berlin, where Mies was. Why don't you and I do a biography of him?" →

continued on page 47



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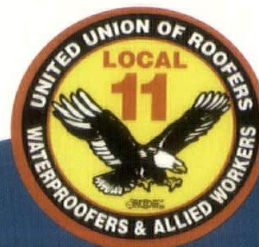
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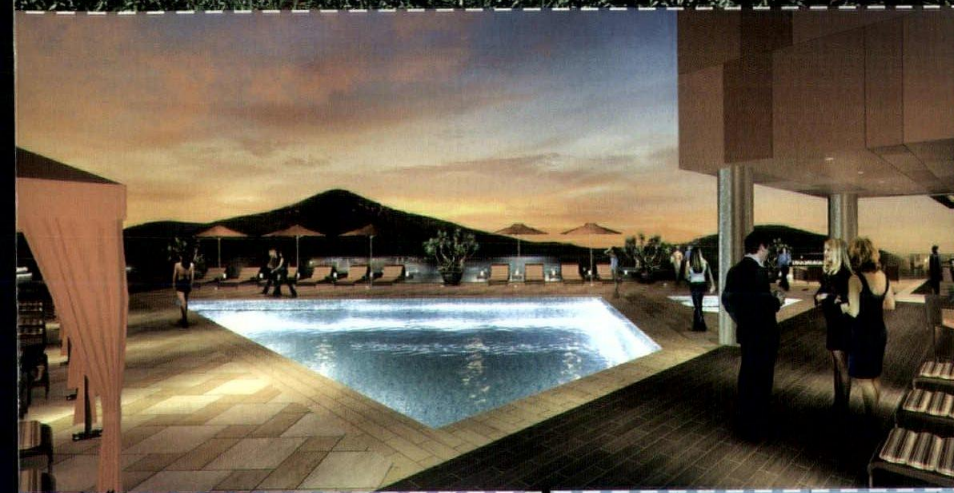
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