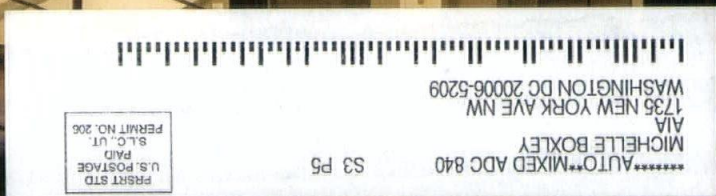


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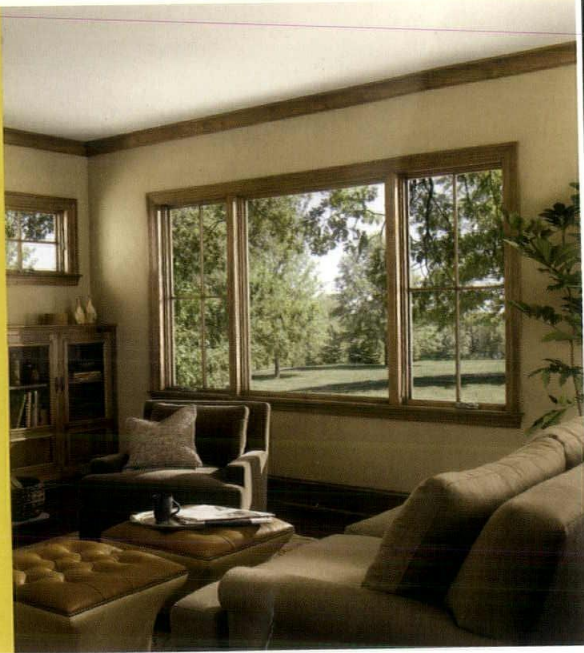
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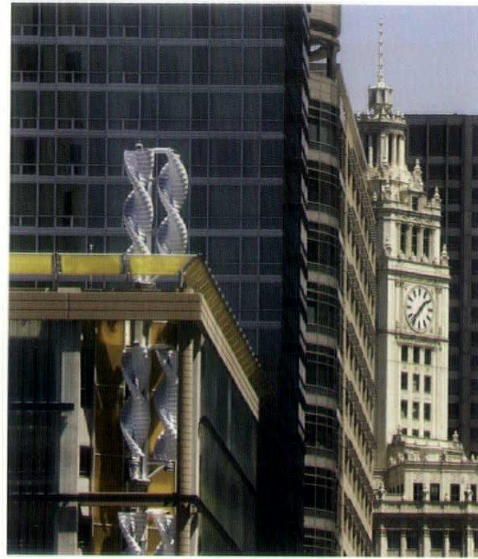
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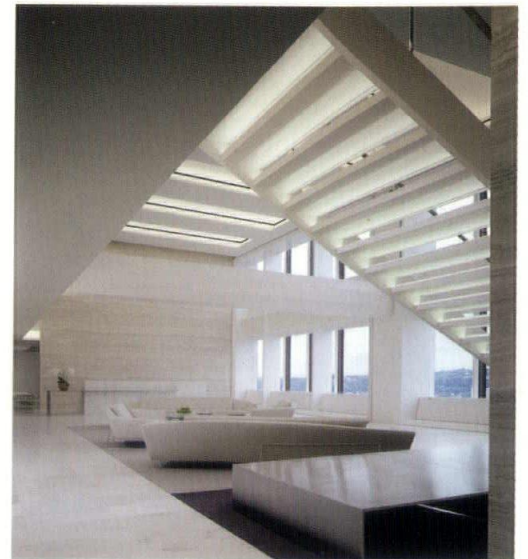
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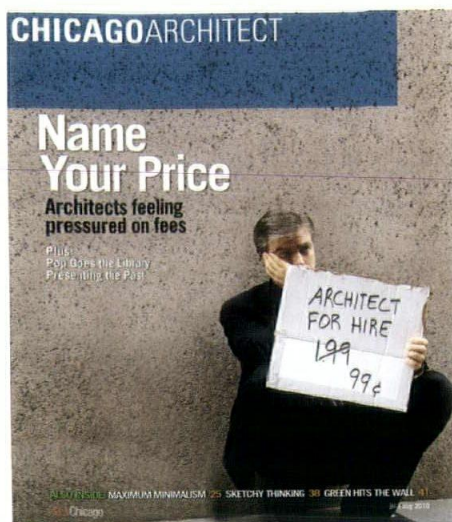
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Letters to the Editor



Quality Control

While I appreciate Clare Lyster's critique of "Triple Threat" (article: May/June 2010; Lyster's letter: July/August 2010), particularly as regards to the role of the media, I think it misses the mark in several respects.

Having worked at Brininstool+Lynch for two years starting in 2000, I was struck by their unwavering commitment to design, and by how much quality they could get out of a limited budget. They have consistently produced some of the best architecture in the city.

To suggest that they will be simply "a service to real estate development," and to

mention in the same breath the recent bland, ubiquitous "luxury development," is to suggest that they are about to drop their commitment and ambition. Conversely, having an architect at the table in the first beginnings of a development project will increase the chance of quality.

While there are certainly other new models of practice, one that is based on an innovative business idea is no discredit to the profession. Let's look for the new firm to bring more "serious design reputation" to the city.

Tom Bassett-Dilley, AIA
Tom Bassett-Dilley Architect, Ltd.

Corrections

In the article "Making History" (July/August 2010), the firm BauerLatoza was erroneously credited with interior and overall design for the DuSable Museum of African American History. 3D Design Studio has been retained to design the museum; BauerLatoza is responsible for the exterior restoration.

Lambros Photography should have received credit for photos accompanying the article "They Put the Pop in Poplar Creek" (July/August 2010). Inadvertently, the photos were credited to the architecture firm.

Because of a production error, a low-resolution image of the green wall on a Lincoln Park home, designed by Morgante Wilson Architects, ran with the article "Wall Flowers" (July/August 2010, p. 41). A high-resolution image is reproduced here, in all its glory.

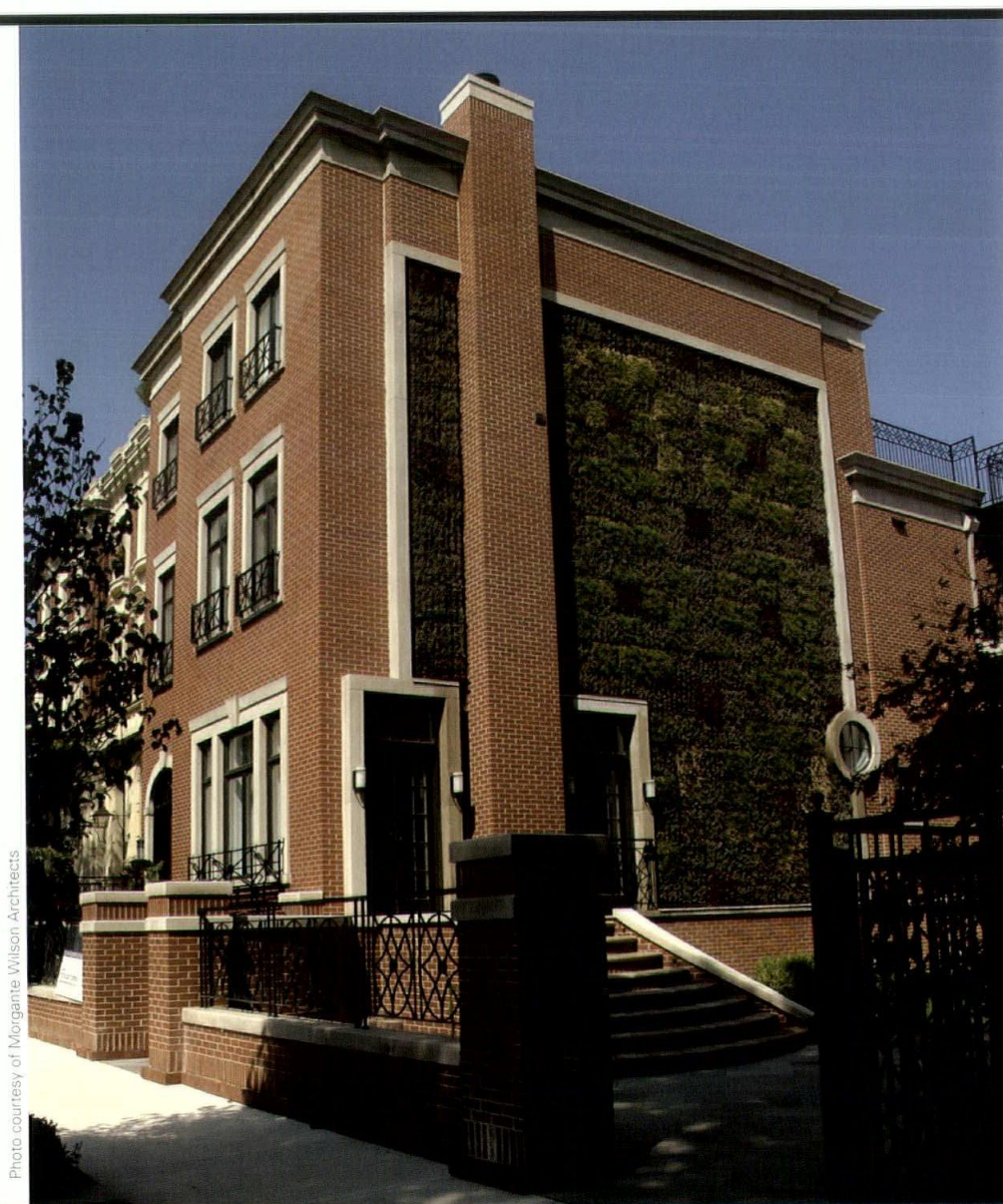


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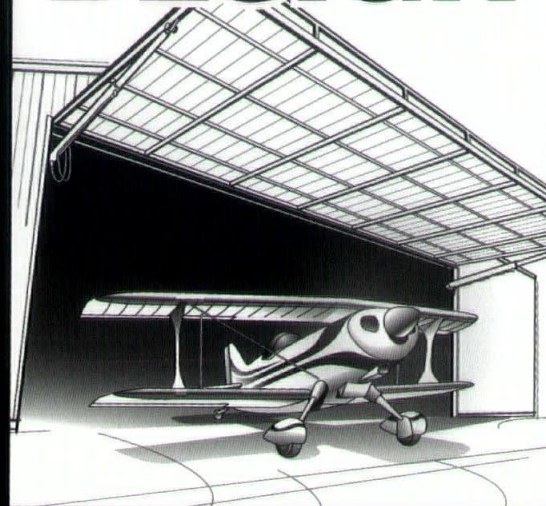
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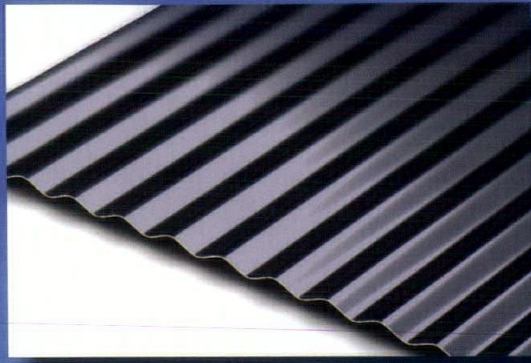
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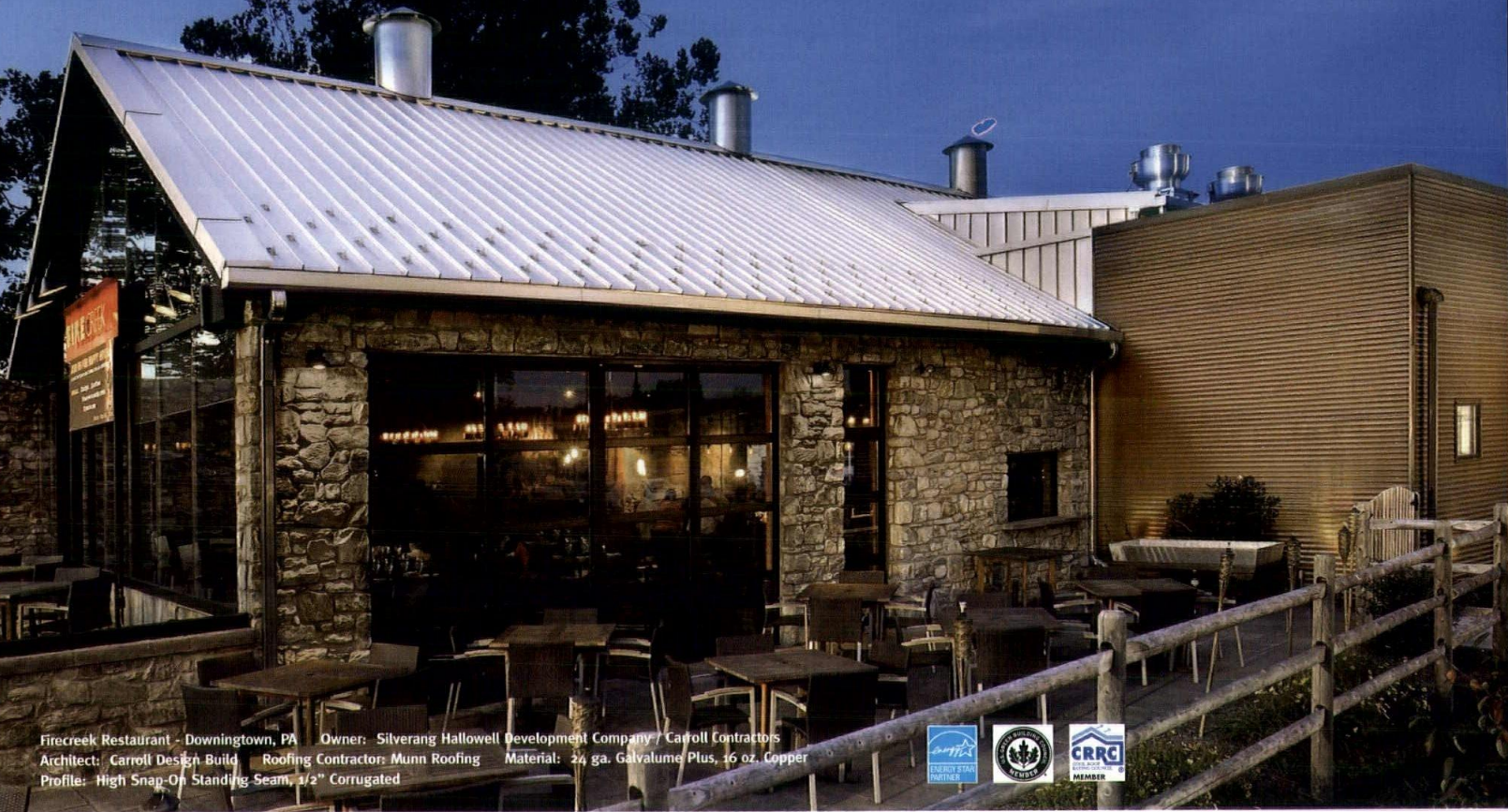
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President's letter



Architects are today confronted with the transforming challenge, opportunity and responsibility to enable the creation of energy-efficient buildings that lessen the impact on our planet's environment. As designers of the built environment, our profession

is confronting a fact that buildings we design are significant contributors to the production of greenhouse gases. As architects, we have the opportunity to exercise professional leadership by creating a more sustainable future for our community, region, country and globe. In Chicago and across the nation, many firms have already taken the leadership roles in reducing the impact of our design work on the built environment by adopting the AIA 2030 Commitment.

The AIA Chicago Board of Directors is extremely supportive of the AIA 2030 Commitment. I encourage you, both as individual AIA members and as member firms, to consider adopting this commitment. A group of Chicago firms has been leading this national effort for the AIA, and with your combined efforts, we will continue to lead the nation in this important professional initiative. I hope you will join.

For details on an innovative and useful tool for tracking progress toward the 2030 goal, see the Spec Sheet column on page 43.

As part of AIA Chicago's Professional Development Conference on September 16, AIA Chicago will host an important introduction and training session on AIA 2030 Commitment and the relevant reporting tools that have been developed to measure your firm's success toward achieving 2030 goals. A group of dedicated design professionals associated with AIA Chicago has developed the reporting tool that has been introduced by AIA for national use. Attend the Professional Development Conference to learn how to use it. I encourage you to come learn from local firms and experts about 2030 Commitment requirements and high-performance building design reporting tools. We won't know how successful we are in helping reduce energy use until we measure our success.

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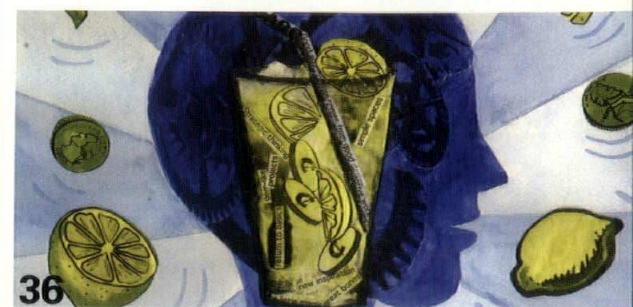
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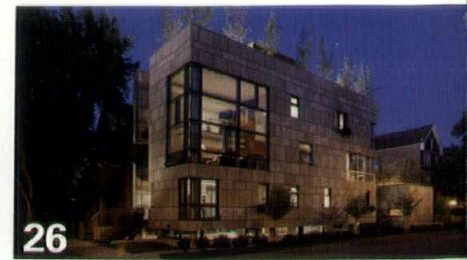
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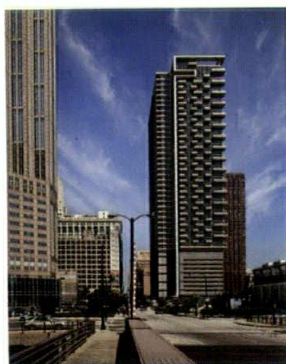
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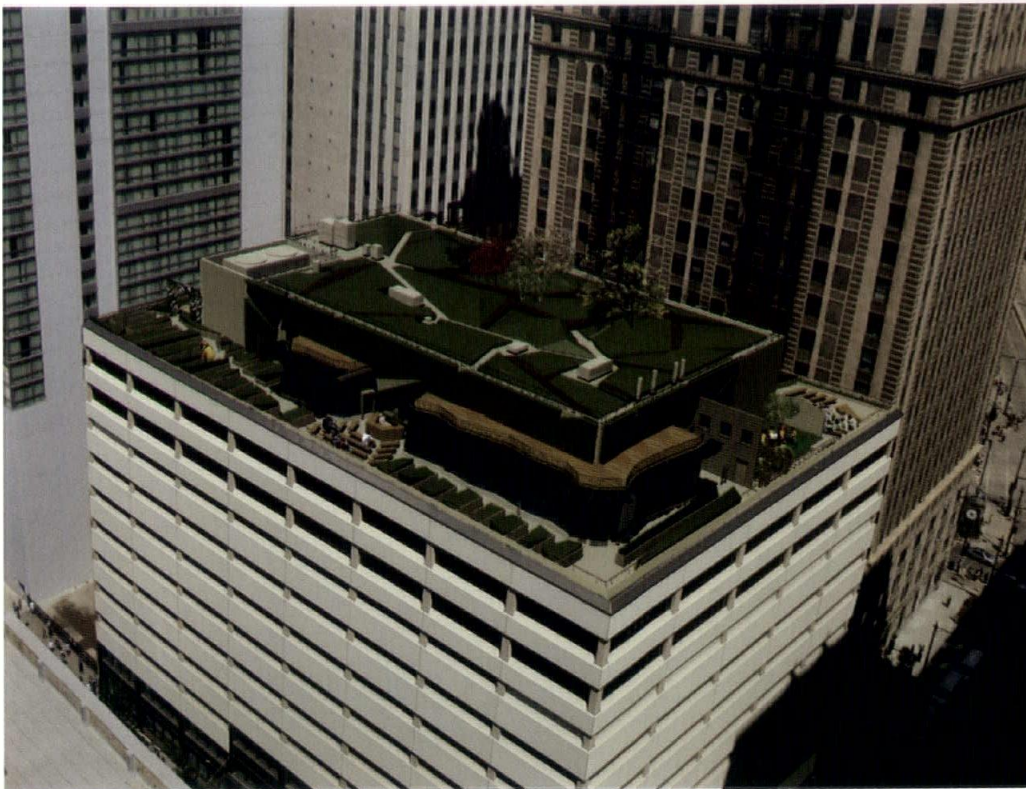


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Facade

Image courtesy of Harold Washington College



Students designed not just a green roof but an entire green cap for Harold Washington College. The completed project would be a visual treat for occupants of several neighboring buildings.

Top Job

Students design innovative green roof for a Loop college

Most young architects make it through their training and into their careers before they see their first projects come to fruition. But a group of first- and second-year students at Harold Washington College will likely see their innovative design for a green roof and sustainability education center begin to take shape early next year.

The project, which was initiated by the institution's president, John R. Wozniak, but was quickly embraced and directed by the community college's architecture students,

will utilize nearly 30,000 square feet of space on two levels. On the upper level, there will be limited public access to a semi-intensive green roof that will contain the widest possible variety of indigenous, drought resistant foliage—everything from grasses, day lilies, asters and milkweeds to larger shrubs and trees. Plans call for the lower roof of what college leaders are calling their Outdoor Sustainability Laboratory Project to include a wide range of sustainability tools and technologies, such as greenhouses, an urban farming plot, a cistern system, a wind turbine and photovoltaic cells. Space is also provided for open-air classrooms on this level, and the design calls for extensive decorative greenery and sculpture as well.

"Every aspect of this design is being developed with dual purposes in mind," says John Madsen, AIA, an instructor

in Harold Washington's architecture department who is guiding the project. One purpose is to maximize the benefits of green roof technology, such as the amelioration of rainwater retention, the lessening of the urban heat island effect and the aesthetic enhancement of a green roof. The second is the educational benefit of exposing students and community members to these concepts.

"Being an educational institution allows us to push the envelope with some of these technologies," he adds.

One bit of envelope-pushing involves plans for a green wall that would initially cover three of the four walls between the upper and lower roof segments and could eventually be extended to run down the college's exposed 11-story west-facing exterior.

"There is some concern about whether green walls are appropriate for our climate. What better place than an educational institution to use as a demonstration site to settle this question once and for all?"

asks Michael Berkshire, green projects administrator for the City of Chicago's Department of Zoning and Land Use Planning, who has been working with the Harold Washington design team.

The students' design is earning high marks with local experts. "[I'm impressed with] the concern for often-forgotten-about environmental issues such as light trespass from the building to reduce development impact on nocturnal bird habitats," says Gail Borthwick, AIA, LEED AP, senior architect at Adrian Smith + Gordon Gill Architecture, who has extensive experience in green design. She added that the building's location adjacent to the four-story landmark Chicago Theater is also fortuitous; eliminating the concern that future development will obliterate the site's now-excellent sun exposure profile, a fear that often vexes green roof projects.

"Students get the notion of sustainability in ways that people of my generation don't," Wozniak, the school's president, says. That

Façade

understanding and passion helps explain the depth and sophistication of the students' work.

Wozniak adds that once an elevator to the lower roof is in place and final designs are firmed up, the project can get underway. While he says it is too soon to talk about costs for the project, initial estimates "are not outrageous." Other experts estimate semi-intensive roof garden implementation costs average \$10-\$15 per square foot. Wozniak points out that in-house faculty and staff expertise can lower those costs substantially, and he adds that fundraising efforts among his North Loop neighbors will also defray costs. He expects a multiyear phase-in will help spread out costs, although he is quick to add that he expects to see "real progress by next summer" for his school's green roof.

"In our overbuilt environment, the future of our industry is in refitting and rehabilitation," one student says.

Even before the first shovel of dirt is in place, the students say participating in this design project has been invaluable. Aside from having an implemented project in their portfolios before they even graduate, they've been steeped in every aspect of researching and designing sustainability improvements to an existing structure.

"In our overbuilt environment, the future of our industry is in refitting and rehabilitation," says W. David Work, a member of the design team who is transferring to the Illinois Institute of Technology this fall to complete his architecture training. "It's great to have experience looking at an existing building and making it better."

Anissa Adame, another design team member, adds that the several all-nighters she and other team members have put in on the project already are providing valuable experience. "I know that choosing architecture as a career means lots of sleepless nights, and this is getting us ready for the real world," she says. → **Brian McCormick**

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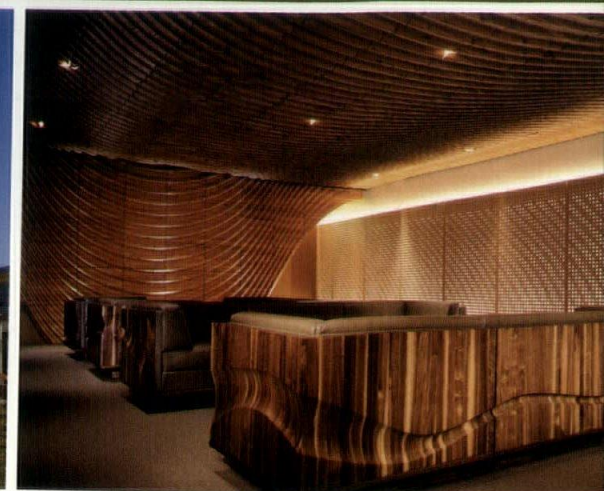
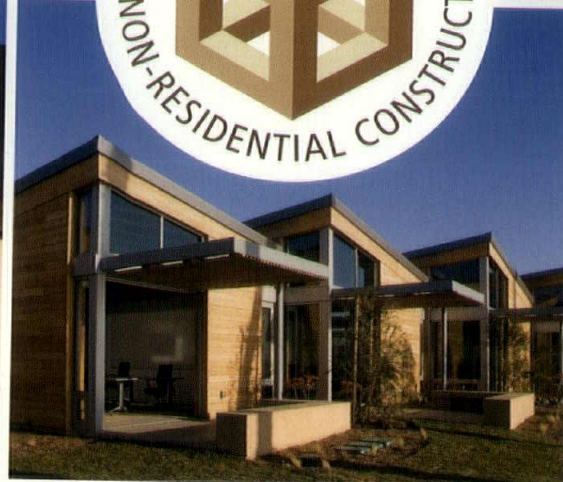
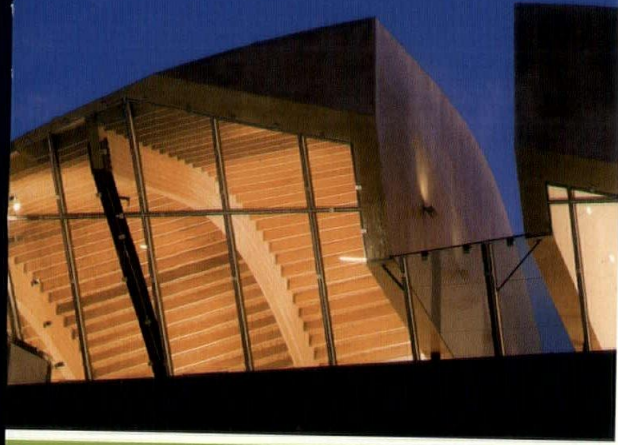
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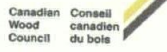
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Roberta Feldman

Straight-talking and effervescent, former Manhattanite Roberta Feldman, age 66, took time out to talk about one of her passions: improving affordable housing design. Feldman, the founding director of the City Design Center in the College of Architecture and the Arts at the University of Illinois-Chicago, received a Distinguished Service Award from AIA Chicago in 2009 for her work as an activist architect. She is co-organizer of the "Architecture for Change Summit" on Sept. 22-24 at University of Illinois-Chicago. The conference features presenters from across the U.S. who aim to tackle the challenges of affordable housing.



Why isn't there enough affordable housing? Who's to blame?

The conservative government. They have a blame-the-victim mentality. That people are supposed to be able to pull themselves up by their boot straps. It's absurd. The federal government is putting less and less into public housing. The very poor are winding up on the street or in crowded conditions. We're going backward.

What needs to happen for the situation to improve?

Simple things, but they don't happen. We need to design to fit family needs better. [Affordable housing agencies] will recognize the handicapped and the elderly, but they'll tend to segregate them. A lot of immigrants live multi-generationally. A standard three-bedroom house doesn't sustain privacy for grandma or an uncle. We need a bedroom on the first floor for them. In some situations a two-family [residence] would be better.

What other improvements are needed?

We've got to do more preservation. There are ways at Cabrini [Green] we could have selectively torn down buildings. You slipcover the buildings—you re-do the exterior. It's so easy. It would cost so much less—if the building is sound. At Columbia Point, now it's called Harbor Point, in Boston, they selectively tore down buildings and developed more entries.

What disappoints me in this city is when the CHA created their "Plan for Transforma-

tion," architects and local AIA were not present in that discussion. We didn't have a public discourse about it. We didn't try to insert our voice. We have the capacity. We have the power. We're known for the quality of our architecture. We weren't there at the table. That's one of the reasons I am organizing this conference. If we could be at the table, we can reduce the cost and build better housing.

Is anyone doing affordable housing right?

Charles Leeks started the Greystone Initiative in North Lawndale. The city put in money. They renovate two- or three-flats. Susan King [AIA] at Harley Ellis Devereaux with Wentworth Commons. Pete Landon [FAIA]. For an exhibit on pre-fab housing at the Field Museum in 2005 Doug Garofalo [FAIA] respected the cost. We need more of the very best designers in this arena, damn it. I know they could do some amazing work.

What can people expect from the conference?

We'll cover cost and density issues and show case studies of architects that cover the project and the process. Teddy Cruz and Mike Pyatok are the opening plenary speakers. Teddy Cruz's work is in-your-face. He uses architecture as a medium to protest—he comments on absurdity. Mike Pyatok will talk about why we need change. He's done amazing work and gets things done under the radar.

Like what?

He put in a swing unit [for an affordable housing unit in California]. There was a three-bedroom apartment and he added a studio apartment next to it and put a door in it so the properties are joined.

So grandma or an uncle could live there?

Right. It's a small gesture with a very big impact. → **Lara Brown**



The sublime surroundings of Wright's own home and studio envelop 13-year-old Henry (front) as Jerry McManus, architect and group leader (rear right) checks on the work of Jimmy, who is also 13.

Wright of Passage

Camp introduces students to Frank Lloyd Wright's ways

On the last day of the Youth Architecture Workshop in late June, half a dozen teens are hunched over the drafting tables at the Frank Lloyd Wright home and studio in Oak Park. Their assignment is to design a workplace addition to one of the architect's Usonian homes.

Time is running out. Some are still contemplating issues such as where to put the entrances and how much storage space their fictitious clients will need. But the presentation ceremony is in a couple of hours and they have yet to build 3-D scale models.

"It's always like this," says Shannon Greve, youth and family programs coordinator for the Frank Lloyd Wright Preservation Trust, which operates both the Oak Park site and the Robie House in Chicago. "Somehow, everyone always gets done."

The week-long workshops are a summer program created in 1989 to introduce Wright's legacy to younger generations and perhaps inspire them to go into architecture as a career. They are guided by volunteer architects, who are assisted by Greve and a flock of interns.

During a typical summer, two workshop levels are offered, and each level runs twice. The students come from all over the country. At both levels, they study architectural

history and Wright's contributions to it. They also learn basic drafting skills and complete a project, which they present to an audience of friends and family.

Level I students design a Usonian home, fashioned after those Wright envisioned for moderate incomes. Level II students add the workplace, a task that is reminiscent of the historic space in which they are working. Level II students also tour two Chicago architecture firms of varying sizes and portfolios. This summer the itinerary included Skidmore Owings Merrill and Wheeler Kearns Architects.

One of the volunteer architects is Bud Dietrich, AIA, who recently moved his Deerfield practice, Harold Forrest Dietrich Architects, to Tampa, Fla. "I love dealing with how the kids think," he says. "They don't have any sense of what's possible and what's not possible. They're just going to do things."

He equates teaching in Wright's studio to "performing in Carnegie Hall." "The work that came out of that studio changed the world of architecture," he says. "It's an amazing place."

Other volunteers are John A. Toniolo, a project architect at FGH Architects in Northbrook, and Gerald "Jerry" McManus, principal of Lineworks Ltd. in Northbrook.

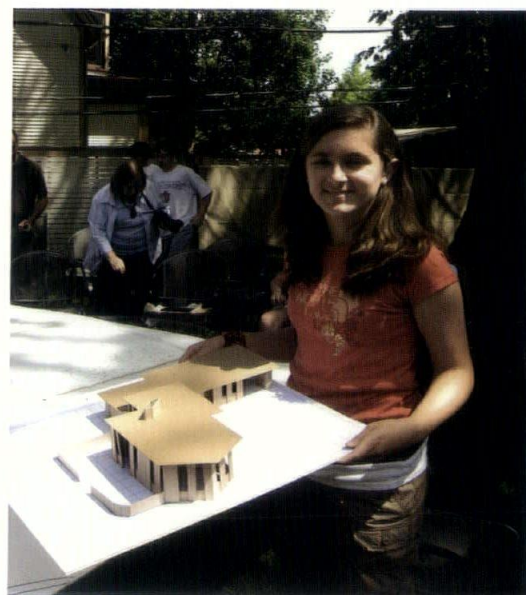
McManus has led workshops since the first year and helped write the curriculum.

Whether the students become architects or not is a small point, McManus says. "If they decide they'd rather be a doctor, that's useful, too. Tomorrow's doctor might be the donor that saves a building somewhere or becomes a more educated consumer who asks the architect to give him a better product. Developing an appreciation for good design is a worthwhile goal, too."

Meanwhile, just as Greve predicted, all of the students in the June workshop completed their models. Among them were a couple of architect's studios, a comedy club and a soccer store.

Gillian, 12, of River Forest designed an artist's studio that included a secretary's office, gift shop, conference room and a light-filled classroom for teaching. "I think this is really fun," she says. "When I was little, I built with Legos all the time. This is more advanced." → **Pamela Dittmer McKuen**

The FLW Youth Architecture Workshops are open to students who are entering grades 7 through 12 in the fall. Enrollment is limited to 12 students per workshop. The cost ranges from \$200 to \$250. Trust members get a discounted rate. For more information on the workshops or other programs, visit www.gowright.org.



Erin, age 14, displays the model she created while at the Youth Architecture Workshop.

Chapter Reports

MOVING
FORWARD

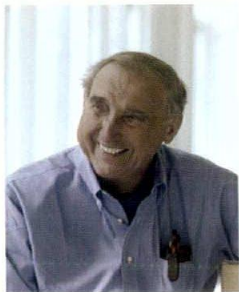
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Hear from keynote speakers:



Peter Bohlin, FAIA

→ **Peter Bohlin, FAIA**, AIA Gold Medalist 2010, and founder of Bohlin Cywinski Jackson. Bohlin founded the firm in 1965; the firm now has offices in Wilkes-Barre, Pittsburgh, Philadelphia, Seattle, and San Francisco. The firm designed Chicago's first Apple store and is now building a second one.

Architecture critic Paul Goldberger, Hon. AIA, wrote in *The New Yorker* that "Bohlin is known as an architect's architect, whose work is widely admired by colleagues but who hasn't made the leap into fame."



Kermit Baker, Hon. AIA

→ **Kermit Baker, Hon. AIA**, is the AIA's chief economist as well as senior research fellow at the Joint Center for Housing Studies at Harvard University. As chief economist, Baker analyzes business and construction trends and examines their impact on AIA members and the architecture profession. His department published the Architectural Billings Index, a major indicator for the economy and the construction industry; the Consensus Construction Forecast of nonresidential construction activity twice a year; a quarterly Home Design Trends survey; monthly Work-on-the-Boards surveys; and compensation reports.

→ **James Cramer, Hon. AIA, Hon. IIDA**, founder of The Greenway Group, is the author of three bestselling books on professional practice leadership, and is foresight advisor and management consultant to architecture and professional service firms worldwide. Along with Dr. Jonas Salk, he founded the Design Futures Council in 1994. He is founding editor and publisher of *DesignIntelligence* and the author of numerous articles about leadership, creativity, change, and organiza-



James Cramer, Hon. AIA,
Hon. IIDA

tional design. His work has been featured in *BusinessWeek* and *Architectural Record*. Cramer is a former executive vice president and CEO of The American Institute of Architects.

Save the Date!

Designight, AIA Chicago's annual celebration of the Design Excellence Awards: October 29, 2010. Tickets are available through www.aiachicago.org.

2010 Professional Excellence Awards— Call for Entries

You are invited to participate in the annual Professional Excellence Awards program of AIA Chicago. The awards will be presented at the chapter's Annual Holiday Party and Meeting in December at the AIA Chicago office. Applications, guidelines and more details can be found at www.aiachicago.org.

→ **Dubin Family Young Architect Award** - Young architects, by telling us about yourself and your good work you could win the Dubin Family Young Architect Award and a \$2,000 cash prize. The award recognizes excellence in ability and exceptional contributions by Chicago-area architects between the ages of 25 and 39. This award is sponsored by the M. David Dubin (FAIA) Family and organized by the AIA Chicago Foundation. Submission deadline is September 28.

→ **Firm Award** - Established in 1991, the Firm Award recognizes outstanding achievements by a firm, excellence in the body of work produced by a firm over a period of time, and the ongoing contributions of the firm to the advancement of the architectural profession. Firms must be a member of AIA Chicago. Successor firms may be considered, as long as the collective body of work presented is that of a majority of the remaining principals. Submission deadline is September 14.

Tribute to Bruce Graham, FAIA



Bruce Graham, FAIA

Almost any view of Chicago's downtown offers proof of the design talent of the late Bruce Graham. From the Hancock Center (1970), to the Willis (formerly Sears) Tower (1974), and the Inland Steel Building (1958), Graham designed or helped design structures that remain timeless and iconic. Graham worked at Skidmore, Owings & Merrill from 1951 until 1989. He passed away March 6, 2010, at the age of 84, at his home in Hobe Sound, Fla.

A public tribute for Graham will be held Oct. 14, 2010, in the Rubloff Auditorium at the Art Institute of Chicago, 111 S. Michigan Ave. Please visit www.SOM.com for event time and more details about the tribute.



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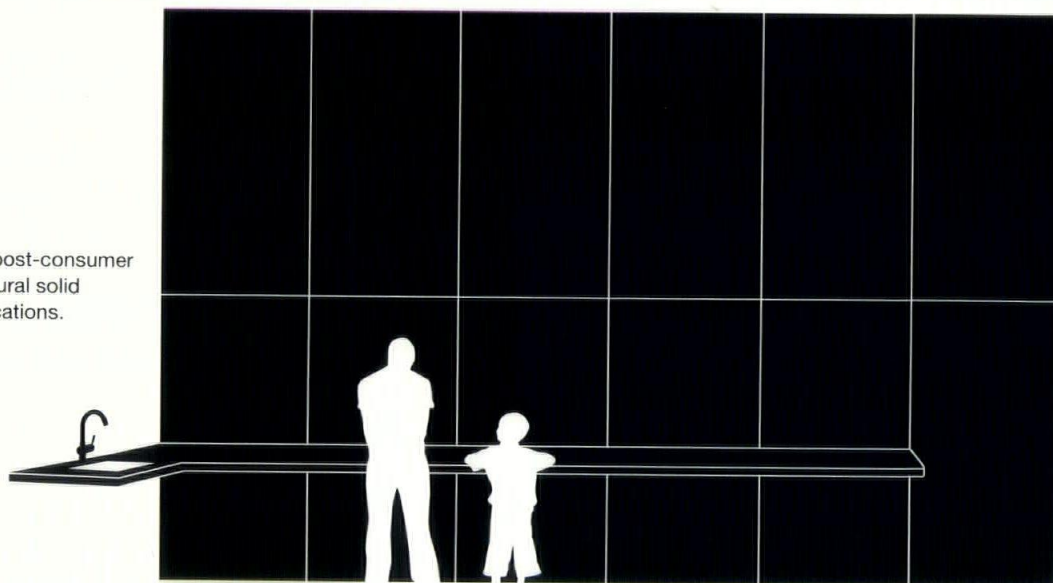
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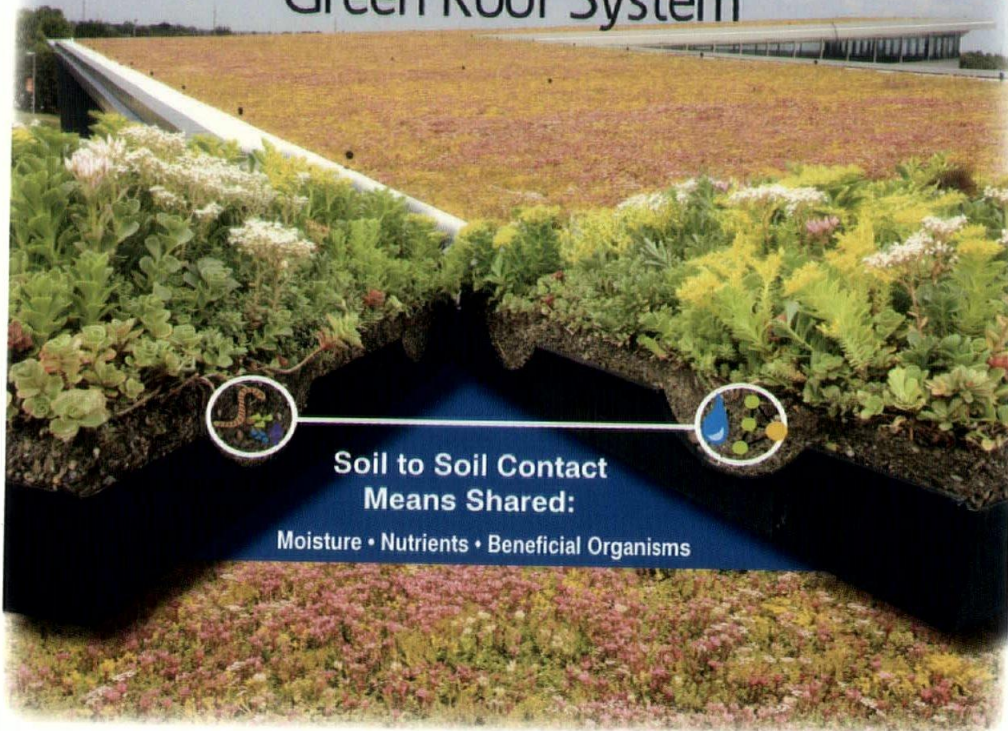
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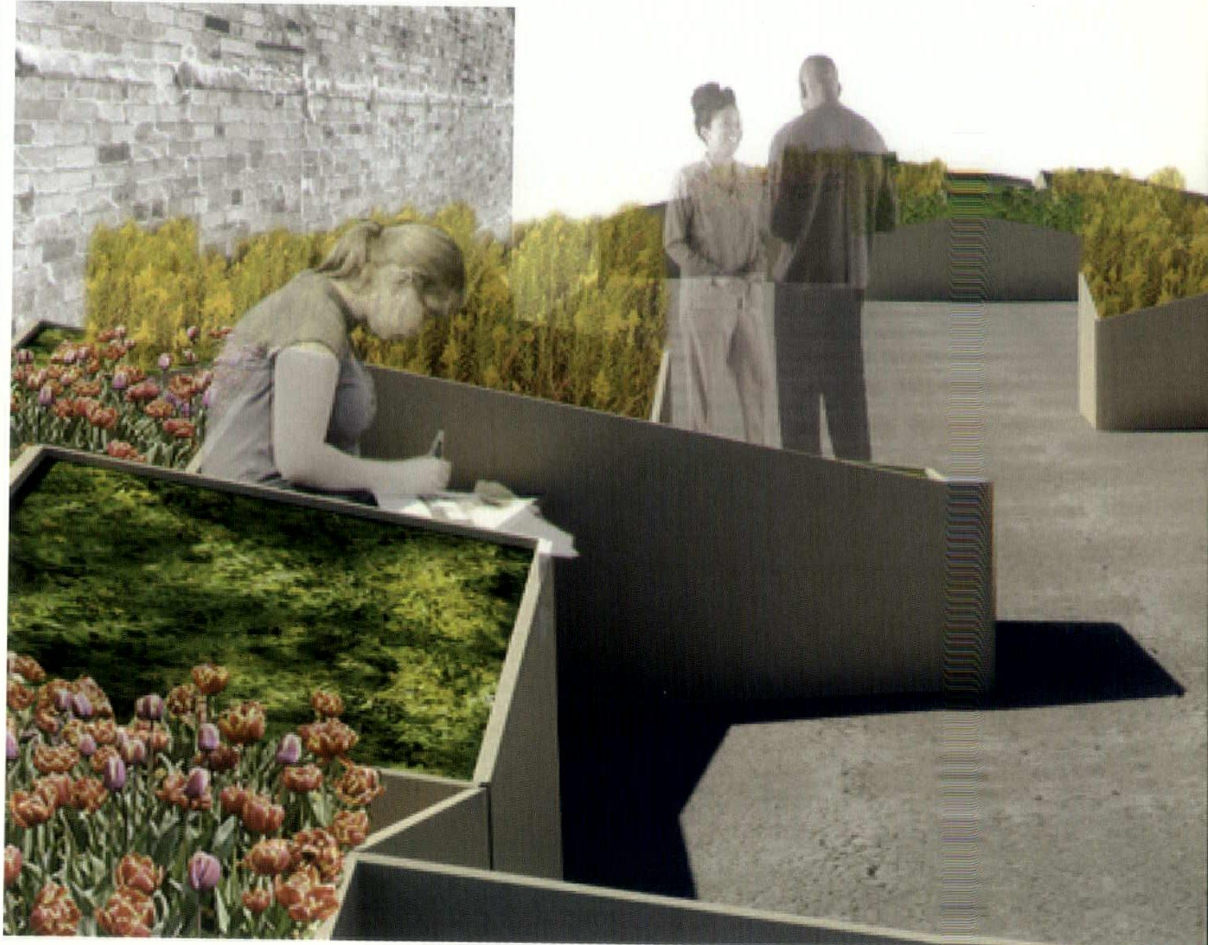
DeStefano and Partners won the competition to design the Suzhou Wuzhong North Road Development in Suzhou, China, for the Suzhou Wuzhong Guoyu Asset Management Co.

On an island-like site bordered on two sides by canals and on the other two by major roads, DeStefano and Partners aims to create lower-level retail pavilions with a traditional pedestrian scale dotted by gardens, woven among a set of high-rise office, residential and hotel elements. In addition, a proposed circulator system would connect the existing regional train system with other development in the Wuzhong district.

"Our goal was to capture the essence of Suzhou and reinterpret it in a fresh way that would be appropriate for the growing, contemporary Chinese city," says Masha Safina, Assoc. AIA, senior designer at the firm. "The inherent pedestrian character of Suzhou's oldest districts is emphasized and preserved in a variety of scales of walking streets that lace the site."

GreenAssociates in Deerfield announced the addition of three new personnel:

Brice Alt, LEED AP, as a project coordinator; Cedric Choné, LEED AP, as a staff designer; and Maggie Faber as an architectural intern.



MAS Studio was named the winner of the 2010 Architecture for Humanity Chicago street furniture competition for its entry titled "Cut.Join.Play."

The entry envisioned using standard plywood, cut into a series of geometric shapes and then assembled into a set of boxes that can be arrayed around an urban lot in countless configurations, to create both a new topography for the site and organized compartments for functions such as benches, recycling containers and herb gardens.

The design team suggested that the sculptural, undulating landscape that results from arranging a set of these boxes offers "an opportunity to take simple materials on empty land to strengthen a community." The number of boxes is dictated by budget; the variety of possible arrangements is virtually endless.

The contributors to MAS Studio's entry were Iker Gil, Andrew Obendorf, Assoc. AIA, Julie Michiels, Assoc. AIA, and Andrew Clark. In April, their design was installed on a vacant lot in Chicago's Little Village using donated materials and volunteer labor. Construction was a collaboration among Archeworks, Architecture for Humanity and Enlace, as part of Archeworks' +Space (Positive Space) vacant lot improvement campaign, and received support from City Year, Turner Construction, Midwest Trading, and Ald. Ricardo Muñoz (22nd).

To see images of all 10 award-winning entries in the Architecture for Humanity contest, go to www.afh-chicago.org.

In other news of MAS Studio, Iker Gil, the studio's director and founder, is the recipient of the 2010 Emerging Visions Award from the Chicago Architectural Club.



Cole Hall, Northern Illinois University

Cordogan Clark & Associates has news

of two different institutional projects, one of them a remodel of a campus building with a horrific past and the other a municipal police headquarters.

At Northern Illinois University, the firm is undertaking the conversion of Cole Hall, which was the site of a gruesome campus shooting two years ago, to new uses. Before the shooting, the building housed two large lecture halls, but in the wake of a searing crime that took the lives of five students and wounded 19 other people, university administrators announced that the lecture hall in which it occurred would no longer be used for that purpose.

The remodel will convert that space into room for two functions: an anthropology museum and a collaborative computer center. As part of the project, the other auditorium will be revitalized and returned to use for class lectures. The building's façade is to be

redesigned to look more modern, and the systems and mechanicals will be updated.

Construction is scheduled to start later this year, with the goal of having the building ready for the start of the 2011-2012 school year.

In Aurora, Cordogan Clark & Associates saw completion of the city's new police headquarters and branch courts, a complex that contains a 154,000-square-foot headquarters, a 41,000-square-foot training and support building, and a 500-space parking structure. During its construction, the firm reports, the project was the nation's largest full-service municipal police department under construction and the largest civic building being constructed in Illinois.

The complex provides the department with advanced technology, increased physical space and architecture designed to LEED Gold certification standards. Combining the programs that were previously housed in five separate facilities, the complex contains a detention facility, a 911 center, a branch Kane County court and administrative spaces.

The Chicago Committee on High Rise Buildings elected new officers in the spring. They are:

- **Chair:** Peter Weismantle, FAIA, director of supertall building technology at Adrian Smith + Gordon Gill Architecture
- **Vice chair:** Scott Marker, AIA, senior vice president of Epstein
- **Treasurer:** Fred Moritz, Assoc. AIA, vice president of Shiner + Associates
- **Secretary:** Ralph Calistro, senior vice president of CS Associates
- **Program director:** Kim Clawson, AIA, associate principal at Goettsch Partners.

Formed in 1969, the not-for-profit CCHRB is believed to be the first organization in the world established for the specific purpose of the advancement of the knowledge of high-rise buildings.

The General Services Agency has selected Krueck & Sexton Architects as the lead design architect for a

475,000-square-foot, \$145-million federal agency office building in south Florida.

Part of the GSA's Design Excellence program, the project when complete will be the firm's largest project to date. The agency intends the project to seek a high LEED rating. Occupancy is planned for October 2013.

The project team includes Thornton Tomasetti, structural engineers; Flack & Kurtz, mechanical engineers; Atelier Ten, environmental consultants; and PGAL, local architect.



W. Stephen Saunders, AIA

W. Stephen Saunders, AIA, co-founder of Eckenhoff Saunders Architects,

has been named chairman of the board of trustees at the Jane Addams Hull House Association, an agency that offers more than 50 programs around Chicago to assist people with needs for child care, domestic violence counseling and prevention, literacy training and other social services.

Teng + Associates has completed phase 1 of the "Airport Experience" modernization program at Lambert-St. Louis International Airport,

which entailed sensitive renovations to aspects of Minoru Yamasaki's iconic Main Terminal.

Teng's tasks included resurfacing of the structure's dramatic concrete vaults and renovation and relighting of the skylights. The original smooth plaster surface of the vaults had later been covered with a textured spray-on acoustical finish that diminished the smoothness of the surface, collected dirt and was impossible to maintain, explains Tom Hoepf, FAIA, vice president and principal design architect at Teng. The firm's design used a new acoustical plaster that restored smoothness while also satisfying acoustical and maintenance demands, he says. For the skylights, Teng worked within contemporary fire and seismic codes to restore the opening's appearance as true voids between the vaults—as they looked in original construction photos, Hoepf notes. Long-life energy-efficient LED lighting replaced fluorescent tubes, reducing both energy and maintenance costs at the same time that it lets administrators program color variations for special events.



Restored skylights at Lambert-St. Louis International Airport



Work begins in the fall on the next phase of the project—renovations of the concourses—with renovations of the baggage claim and security checkpoint areas to follow. Teng + Associates is the design architect and architect of record on all the work.

→ In other news at the firm, Burcin Moehring, AIA LEED AP, is now its higher education market leader. She is also the chair of AIA Chicago's Education KC, part of AIA Chicago's only husband/wife team of KC leaders. (See item on her husband, Dave Moehring, in news of RADA Architects.)



Burcin Moehring, AIA LEED AP

Faithful + Gould's Chicago office has taken on two key staffers:

→ Paul Lakin is the new vice president and managing director in Chicago, moving south from the firm's Minneapolis office. Lakin's service expertise is in project management, owner's representation, project controls, quantity surveying and cost management.

→ Dave Scott is the new executive project manager for healthcare and higher education. Formerly with Huron Construction LLC, Scott has experience in labs and industrial and corporate headquarters as well as in the project types he oversees.



Paul Lakin



Dave Scott

After 18 years at the Lincoln Park Zoo,

where he oversaw more than 40 major projects totaling more than \$175 million—and constituting a virtual reconstruction of the country's oldest zoo—Neal David, AIA, retired in 2009 as director of facilities and vice president. He



Neal David, AIA

has now begun dual second careers: He sells residential real estate as an agent for Koenig & Strey, and has a new design architecture firm, David Olson Designs, based in Glenview.



BOMA/Chicago

Maureen Ford, LEED AP, and Kristen Ward, LEED AP, of MRSA Architects and Planners orchestrated the retrofit of BOMA/Chicago's 5,000-square-foot office space at 115 S. LaSalle Street.

The project, which received LEED Silver certification, incorporates LED down-lighting and carpet tiles made from reclaimed carpet. Over 80 percent of all construction waste—including 4.5 tons of drywall—was diverted from landfills, the architects report.

"It was my intention to make the space as bright and airy as possible," says Michael Corniceli, BOMA/Chicago's executive vice president. To which the architects respond: Mission accomplished—90 percent of the workspace receives natural light.

Threshold Acoustics LLC welcomed two new colleagues to its practice in acoustics and audio for cultural and worship buildings.

→ Jonathan Laney joined as a collaborating consultant. His best-known system in Chicago is for the Jay Pritzker Pavilion in Millennium Park, a venue that provides an extraordinary enveloping sound for its outdoor audiences. More recently, he put together a three-firm collaboration that included Threshold and Full Aperture Systems to design the new, immersive audio and video systems now at work with the sea mammals in the Shedd Aquarium's Oceanarium theater.

→ Robin Glosemeyer Petrone is both consultant and director of business development for the firm. She had previously been director of Jaffe Holden Acoustics' Los Angeles office, where her projects included the Mark Taper Forum and the Hollywood Bowl, both in L.A., and the renovation of The Kennedy Center Opera House in Washington, D.C.



Jonathan Laney



Robin Glosemeyer Petrone

Two Chicago firms were judged "intern friendly" by the American Institute of Architects and the National Council of Architecture Registration boards.

The designation recognizes firms for their efforts at intern development.

At AIA's annual conference in Miami in June, M+W U.S., Inc. received an Outstanding Firm Award, and DLR Group received an IDP Firm Award.

The IDP Firm awards go to firms whose programs meet criteria in 12 categories, including mentoring, training opportunities and commitment to registration exams.

RADA Architects announced several developments:

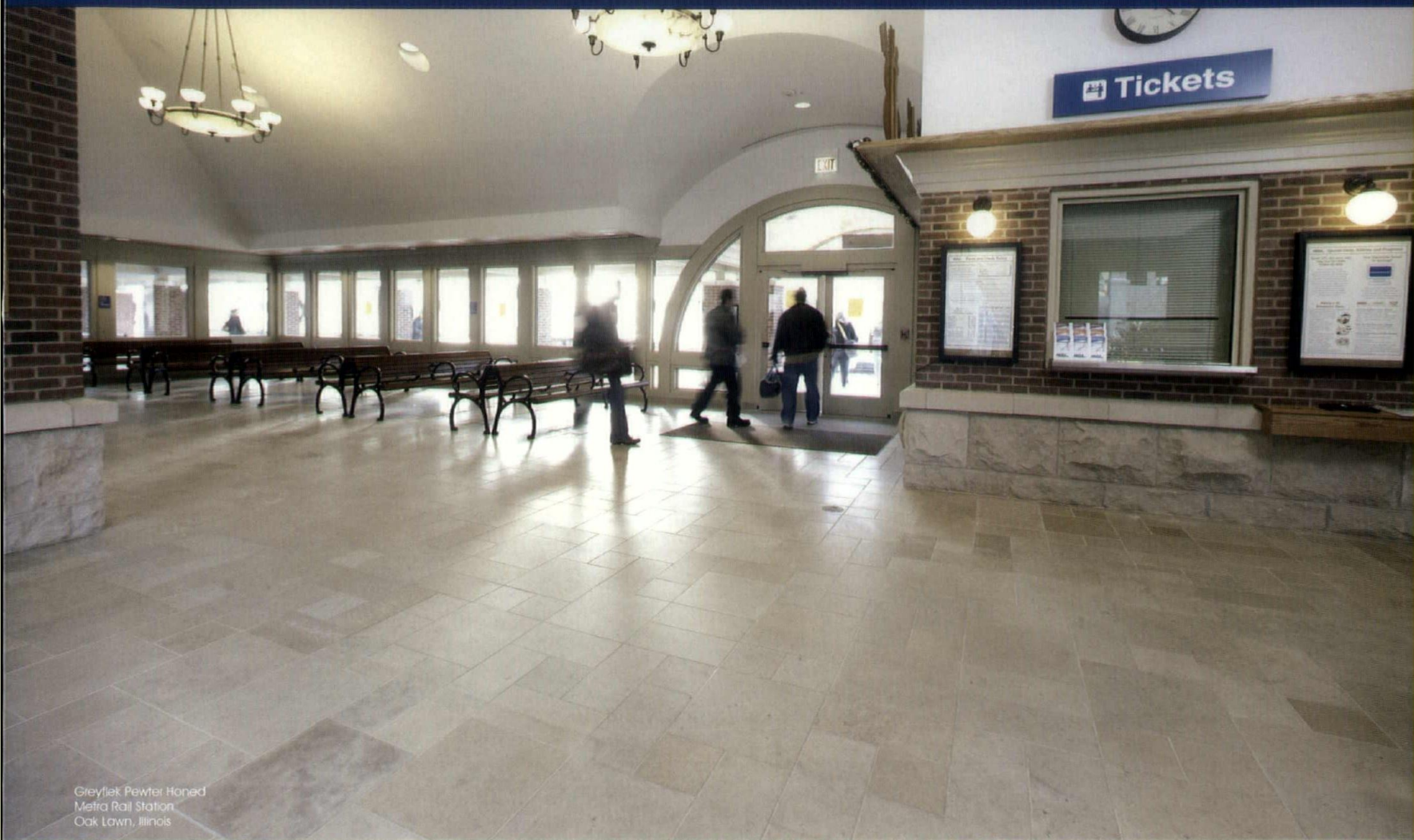
David Moehring, AIA, LEED GA, joined the firm as lead architect project manager in the area of academic and healthcare projects. He is also the chair of AIA Chicago's Practice Management KC, part of the chapter's only husband/wife team chairing KCs. (See news of his wife, Burcin Moehring, in the item about Teng + Associates.)

Aram Garbooshian, Assoc. AIA, LEED AP, was promoted to associate.

The firm's architectural travel award went to design team participants Rada Doytcheva, William Sitton, Aram Garbooshian, Assoc. AIA, Brian Dove, Assoc. AIA, Afam Lisak and Jina Son. Established in the name of Dr. Kiril Doytchev, Hon. FAIA, the award was given this year for the design team's efforts on the 400 East Club which opened in November 2009.

Adam Lisak, an IT associate at the firm, received a certificate of achievement for his service to the firm in the area of using technology, visualization techniques and the transition to BIM.

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Photo by Steven Hall, Hedrich Blessing



Student circulation areas at the windowed perimeter bring abundant daylight to the all-indoor campus.

High-Rise High

Charter school's seventh-floor campus is light and bright

When the opening school bell rang in the fall of 2009, the students and faculty at Muchin Prep had a lot to cheer about. Located at 1 North State Street on the corner of State and Madison (the site of the former Mandel Bros. and later Wieboldt's Department Store), Muchin Prep became the first high-rise high school in the Midwest. As a charter high school, Muchin Prep is the flagship location for the Noble Network of Charter Schools and has the notable distinction of being the first high school located within Chicago's Loop.

From Wheeler Kearns Architects, Larry Kearns, AIA, partner, and Joy Meek, AIA, principal, led the design team for the LEED-Gold certified interior build-out of 70,000 square feet on three levels. The two upper levels are dedicated to the 590-student high school, while the lower level houses administrative facilities for the high school and for the network's central management office.

As Kearns points out, schools generally benefit from buildings with narrow footprints that have a high ratio of window wall to floor area. The depth of 1 North State's

footprint was the first obstacle to overcome. The structure is actually three separate buildings, built in 1905, 1907 and 1910-12; and Muchin Prep's seventh-floor space is the one place in the building where a tall retail floor communicates with two shorter office floors, providing the opportunity to create a three-part split-level. "The split-level made for a perfect segregation of the network's administrative facilities and Muchin Prep's school functions," Kearns says.

The circulation strategy is internal and wraps around two different core structures. Kearns and Meek distinguish the two cores visually. They transformed the outside walls of the east core, housing the science classrooms and labs, into an illuminated light wall clad in backlit translucent polycarbonate panels. The west locker core, visible from all three levels, is ringed with bright blue student lockers.

The extra-wide corridors where students hang between classes extend to the perimeter window wall in order to open the circulation spaces to daylight. "These open spaces are reserved for informal congregation," Kearns says. "Some [are] dedicated to faculty use for meetings or socializing; all others are intended for student use."

A multipurpose room occupies prime real estate on the southeast corner of the building, overlooking Madison Street and Wabash Avenue. "This was intentionally designed like a fishbowl to make the space more porous and a visible part of the student culture," explains Kearns. Functions are staggered, keeping the room in use all day, starting with breakfast and ending with after-school activities.

Being in a high-rise high doesn't mean you get to skip PE. Here it takes place in a cool-looking fitness room. A music curriculum is offered up in an acoustically rated facility while all other classrooms are fitted out with fire-rated sidelights and transoms to maximize daylight penetration. The entire school is wired for ubiquitous computing and daylight harvesting. One year out, Muchin Prep makes the grade as the Chicago Loop's first high-performing high-rise high. → **Cindy Coleman**



Seemingly levitating from its corner lot on a band of light, the Finrock house stands apart from neighboring residential buildings.



A Motley Crew

Curt Finfrock tapped a mix of characters—and materials—when building his handmade home

By Lee Bey
Photos by James Steinkamp Photography

As construction teams go, the workers who built a new corner house in the city's Bucktown neighborhood were a pretty ragtag bunch. There was the holder of a Ph.D. in microbiology who doubled as the carpenter for the Blue Man Group. Another guy was an assistant baseball coach at DePaul University. A pair of Irish football players (from Ireland—not South Bend) signed on. And there were the guys from the neighborhood who, when they didn't show up for work, occasionally could be found in Cook County Jail.

The leader? An accomplished Chicago architect who specialized in science and research buildings—not houses—and who had worked in construction. In college. A few decades ago. He was also the project's architect, client, financier and, ultimately, occupant.

"I built the place—literally," Curt Finfrock, AIA, the homeowner, told me recently as he sat comfortably in the living room of the completed home. A veteran of the field, Finfrock has worked for Perkins+Will, the former Lester B. Knight & Associates and now HDR. "I've always worked for big firms doing big projects. Mainly I wanted to work on a different scale." And it worked out well. Finfrock and his crew turned out a nicely designed,

well-built addition to the neighborhood, and to the city's new crop of residential architecture. The four-level 4,200-square-foot contemporary home with matching detached garage contrasts with its circa 1900 neighbors on the corner of Oakley and Medill, which are mostly heavier brick structures, yet tips its hat to its surroundings with big windows that look out onto the neighborhood and a cement-covered exterior cladding that gives the home the visual weight of stone.

The project's roots go back to 2006 when Finfrock, living in Oak Park with his wife and family, decided he wanted to build a house for them in the city. He scoured an area bounded by Lake Street, Irving Park Road, Kedzie and the →

lakefront, and monitored MLS listings for properties for sale. Two months after his search began, he saw an empty lot on a handsome Bucktown corner with three solid brick buildings.

Finrock recalls that he liked the quality of the nearby buildings and the lot's relatively small size, which, at 100 feet deep, is 25 feet shorter than the Chicago standard. A small house had sat on the lot but was demolished by a previous owner, and the bricks had been pushed into the foundation rather than hauled away. "So I bought an empty site—except there was a basement full of bricks," Finrock said.

Finrock knew he wanted to design and build the house ("I put myself through college in construction.") But he also wanted to do it economically. So he assembled a rotating team of about six workers that he calls "100 percent inexperienced and off the street." The team was augmented on occasion by skilled part-time help, such as a carpenter, but mostly it was regular joes—led by Finrock—who built the house. He says they made the home's wood framing, and

welded and fabricated windows on the site. Construction began in April 2007 and took two years, with Finrock putting in 10 to 12 hours a day of work.

"I had my nail bag and hammer every day," he said. "I spent two years putting every stick and element together."

In addition to the aforementioned motley crew, "I used friends of my son, people in the neighborhood, friends," he said. And about the workers from the neighborhood: "More than once, I had to go down to 26th and California to get my crew out of trouble," Finrock said with a laugh.

With professional help at a premium, Finrock had to design a house that was stylish, but relatively easy for his eager but inexperienced team to build. He also wanted to use as much reclaimed and recycled materials as possible.

"It was kind of a low-tech, low-key approach," Finrock said. The home's unique-looking exterior skin typifies this. He looked at a series of exterior cladding possibilities, including perforated metal screens, before settling on inexpensive fiber cement board panels, erected on a wood frame with a rubber membrane skin beneath. A cement finish was hand troweled onto each panel.

"It's a contemporary building—and that's not everybody's bag," Finrock said. "I'm attracted to the rougher side of the city, so what attracted me was not only the brick, but the mortar, the parging." "People come by and say 'What is this?' Is it glass-reinforced concrete? Is it stone?" Finrock said.

"I had my nail bag and hammer every day," says Finrock, who both **designed and built** his home. "I spent two years putting every stick and element together."

Inside the house, a staircase runs up the mostly glass south wall of the east-facing house. The primary living space is on the second floor: a living room, dining room and kitchen that lay out like a single open space divided by a core that runs through the center of the house. On each level the core has latticework made of salvaged cedar fencing. The latticework is also used on the portion of the core that rises above the roof deck. "Compositionally, what it does is define this core element," he said. "The core was an important element of the planning."

The floor plan is open and flexible, perhaps a bow to Finrock's background designing open medical and research buildings. The first floor is composed of two larger rooms that—by adding partitions—can be paired with the floor above or below it to convert the single-family house into a two-level apartment house, if need be. "I was interested in a house that would over time be used as more than a single family home, [that could be] subdivided very easily," he said.

The home visually lights up its corner. The basement level has a band of clerestory that puts natural light into the sunken space but also lifts the house off the ground a bit—particularly at night. The almost all-glass south wall of the home has hand-operated louvers made of 2 x 12 pressure-treated lumber. "It's quite effective" as a louver system, Finrock said.



A minimalist staircase rises like a spine beside the home's mostly glass south wall. Hand-operated louvers made of 2 x 12 pressure-treated lumber control sun exposure and the view of the close-set neighbor.

The oak wood flooring is mainly shorts and fall-offs that were obtained from the lumber company at a lower-than-typical cost. "It wasn't the easiest thing to lay, but it goes back to the idea of using salvaged and reclaimed stuff," Finrock said.

And the bricks from the former house on the site? Finrock used them to create the flooring in his home's lower level. The home is "a collage of textures and materials that are rough and not traditionally residential in nature."

The home and its separate rear garage both have rooftop decks. The garage deck is ringed by quaking aspen trees, creating a comfortable, shaded area. A winding exterior stair leading down from the roof decks sits in a small yard between the house and the garage. "So 100 percent of the roof is usable and accessible," Finrock said.

The home is complete, but Finrock is planning a few more additions. He built an elevator shaft and wants to figure out a way to create a hand-powered elevator for it. A rainwater harvesting system will gain a pump later.

"We had several parties," when the project was done, Finrock said. "I'm very well known at Home Depot, and we invited them over for a cook-out."

With a career that's taken him to the country's largest architecture and engineering firms, might a sideline in residential design be in the offing?

"I would love to do more, but I couldn't pick a worse time to do it," he said, referring to the stagnant residential market. "I really enjoyed it. I would do it again in a heartbeat." **CA**



1. Clerestory wraps the basement level of the home, bringing in natural light.
2. A spiral staircase stands between the house and the garage, providing access to the garage's rooftop and the house's raised main floor.

3. The sunny living area affords views of the neighborhood. The core of the building is clad in salvaged cedar fencing (seen at center of photo).
4. Indoors and outdoors blend together genially in Finrock's home.

DOG-EARED Building to Get A NEW LEASH On Life

By Laurie Petersen

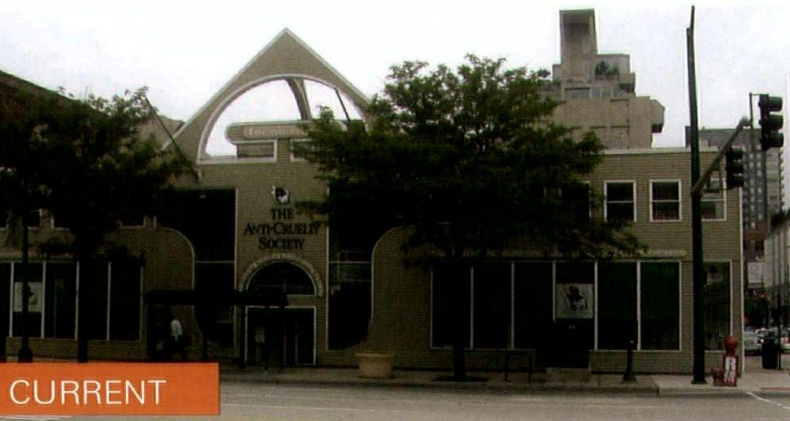
After three decades of service—virtually an eternity in dog years—the Anti-Cruelty Society’s adoption center at the corner of LaSalle and Grand needed a rescue mission itself. “This is not a cosmetic facelift,” says Dr. Robyn Barbiers, the institution’s president. “This is a much-needed project to repair and maintain the building.” The project brief for Paul Steinbrecher, AIA, of Interactive Design was to retain the iconic image created by Stanley Tigerman, FAIA, in 1981 while solving the problems of leaking windows and cladding failures. Construction is scheduled to begin this fall and be completed in 2011.



PROPOSED

One of the current board members, Elliott Otis, was on the building committee when the original project was built. “We enjoyed its very unique way of telling the story of what was in our building and of its concern for the animals,” he says. “When it became apparent that we needed to repair or replace the facade, we didn’t want to lose that feeling but we also wanted to bring it into the 21st century.”

The client wanted to replace the flimsiness of aluminum siding with the durability of masonry, but realized that brick and cast stone would be incompatible with the character of the building. Interactive Design proposed removing the siding and covering the existing concrete walls with a terra cotta rainscreen wall system. The buff color and the 4-inch spacing of the reveals recall the original siding. “This modular screen wall is an energy-efficient, modern solution,” Steinbrecher says.



CURRENT

Despite being blocked by the trees and bus shelter, the signature dog face is discernible below the cut-out pediment framing the shape of a key to a can of pet food. Differences in floor height and fenestration suggest an apartment-above-the-store rather than an institution, which Tigerman says has been key to the organization’s success.



CURRENT

The corner view shows that the playful imagery around the main entrance is only part of the building's Postmodern quality. What Tigerman sees as essential to the meaning of the building is that the LaSalle elevation is like a false front, its double-hung upper level residential windows only symbolic. This was even more obvious in the original construction (see 1981 photos) before the corner was filled in. "It's all about the façade," he proclaims.

The view also shows the heterogeneous quality of the block, which despite appearances is entirely occupied by the Anti-Cruelty Society. On the far right is a brick and cast-stone parking structure/learning center designed in 2000 by Architectural Resource Corporation. To its left is the Society's original 1935 building, its Art Moderne limestone façade ornamented at ground level by bas-reliefs of animals and their owners. This building contains administrative offices and the entrance to a clinic, which is now primarily housed in the adjacent 1953 annex. The 1981 building serves as the adoption center and animal holding area.

Also visible on the far right are the landscaped terraces of The Contemporaine condominiums, designed by Ralph Johnson, FAIA, in 2002. This building exemplifies how dramatically the neighborhood has changed, going from scruffy to chic in the past two decades.

Maintenance issues not visible in the photo are the windows' leaks, broken thermal seals, and mold growing between the panes of glass, particularly on the second floor of the Grand Avenue side. The aluminum siding has become wavy and dented. Green canvas shades are fixed in position inside the LaSalle Street windows to protect dogs and cats from the morning sun.



PROPOSED

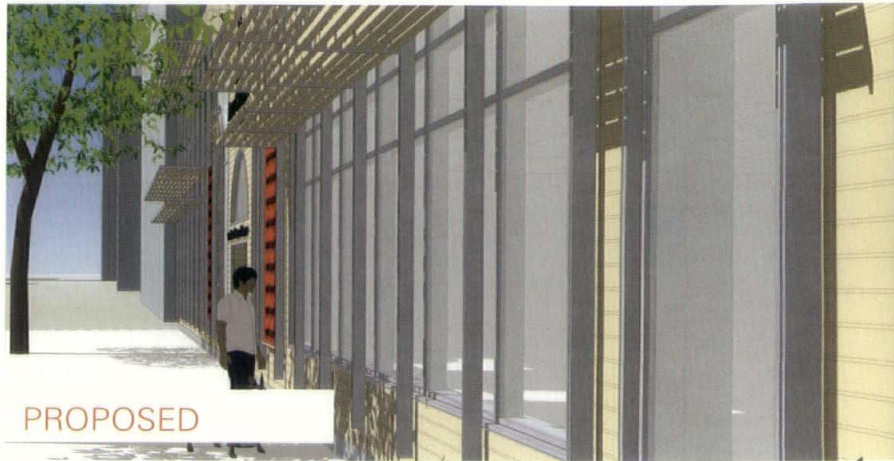
Interactive's design brings a new cohesiveness to the building and the whole complex. "It will strengthen their identity," says Steinbrecher. The two façades are now treated identically, and the new cladding and fenestration extends across the 1950s-era building to replace its black curtainwall. The mullion placement of the first floor windows follows the lines of 1950s windows.

The rainscreen wall system includes terra cotta canopies on both floors of the LaSalle façade to provide sunshading. All windows are replaced with energy-efficient glazing. One aspect of the project that would be funded and constructed separately is a series of rooftop trellises. Responding to the building's current context, they would screen the large mechanical units while adding height and greenery (Grand has no trees since the street was widened long ago).



CURRENT

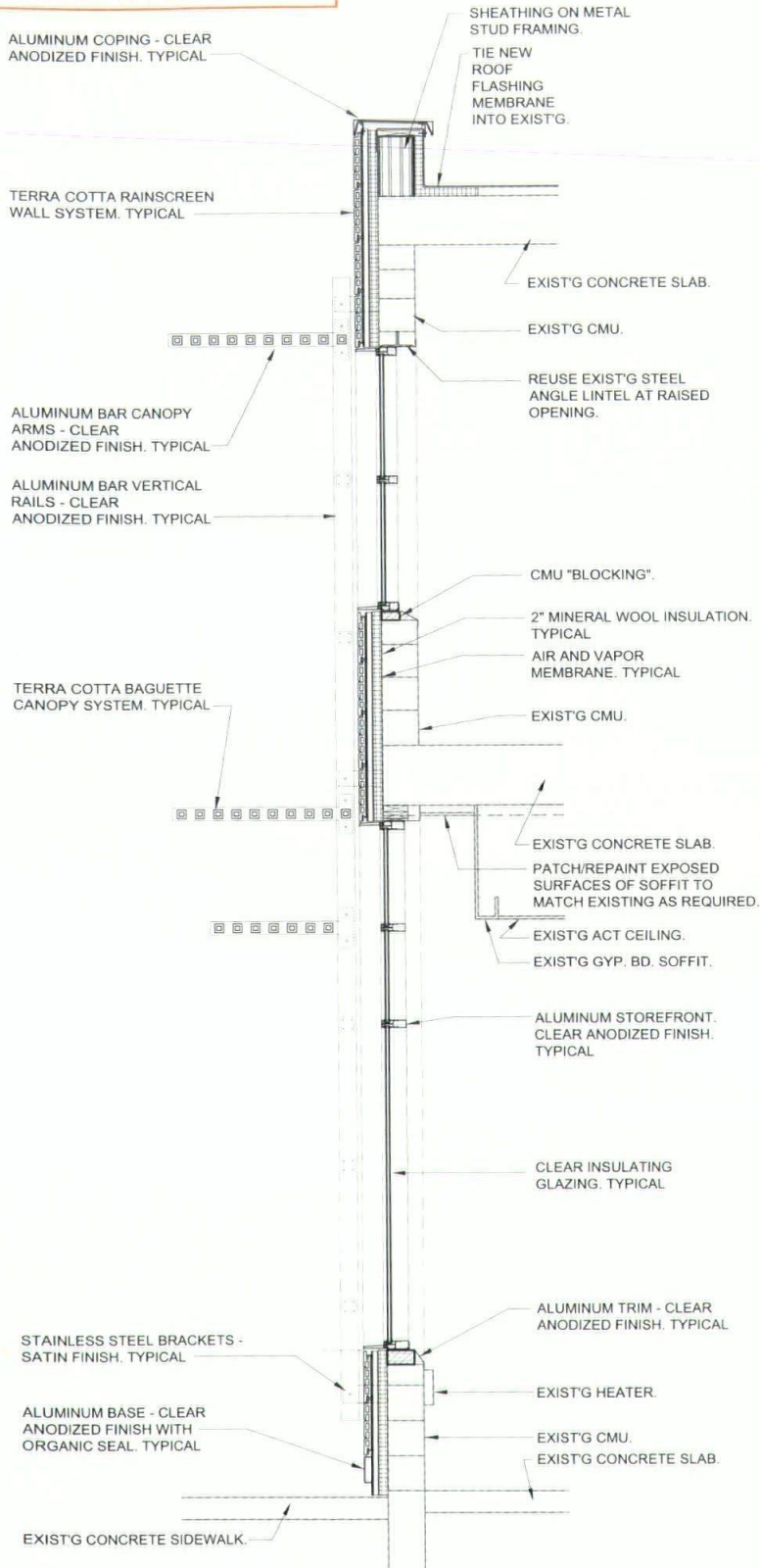
The taut, flat wall plane is another hallmark of Postmodernism. Aluminum siding was specified for its low cost and residential connotation, but it is now in bad condition.



PROPOSED

The rainscreen wall system has a depth and dimensionality that is even stronger on the LaSalle side with its terra cotta canopies.

PROPOSED

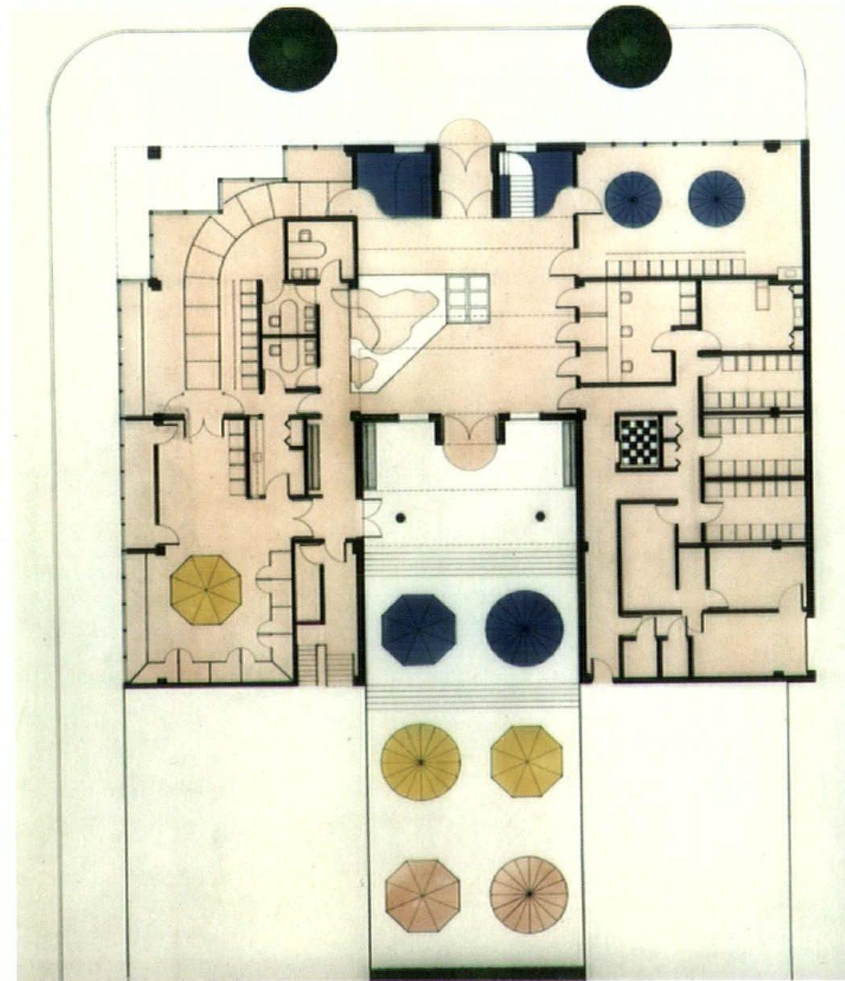


The rainscreen attaches to the building's existing concrete masonry unit structure.

HISTORICAL

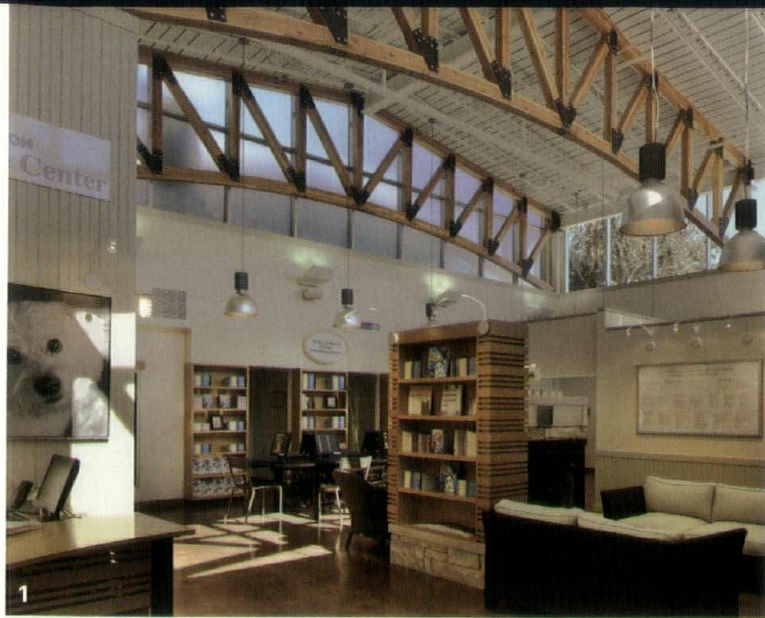


Courtesy of Howard Kaplan



The building's appearance has been altered before. This photograph and plan, which appeared in the April 1982 *Architectural Record* article about the project, clearly show the "eroded" corner where the first floor steps back. The corner was filled in for functional reasons in 1995 by Architectural Resource Corporation.

Tigerman remains characteristically caustic about the project, saying that "wrapping the façade around both sides is misreading the meaning of the building." But Barbiers counters: "We need to make the building fresh again." **CA**



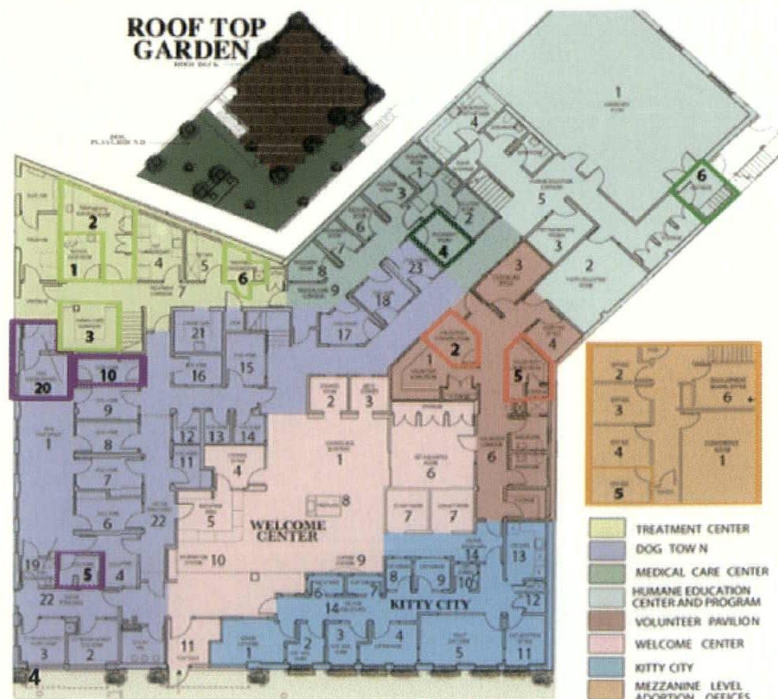
PAWS Tells Another Tale

On the western edge of Lincoln Park is another kind of animal shelter. Founded in 1997, PAWS Chicago (Pets Are Worth Saving) opened the Midwest's first No Kill, cageless pet adoption center at Clybourn and Armitage in 2007. Architect Jeff Case, AIA, of Holabird & Root calls the organization's founder, Paula Fasseas, "a brave and focused client" who was undeterred when the building they hoped to remodel proved to be a teardown instead.

The Pippen Fasseas Adoption Center occupies the footprint of a former welding company and its stable. It had been turned into a nightclub when PAWS bought the building with the intent of adaptive reuse. But existing conditions included a lack of footings, so all but one wall had to come down. Nonetheless, Fasseas wanted to recreate the character of the old building, with its high ceilings and abundant natural light. In keeping with the Clybourn Corridor's transformation from industrial to retail, large storefront windows provide views of the adoption-ready cats and dogs.

The ambience of the Welcome Center is appropriate for a shelter in which, as the website puts it, "homeless animal guests" reside in suites instead of cages. Residential features like bookcases and a fireplace are executed in commercial-grade materials such as pressed wheatboard, stone, and plastic that looks like wooden beadboard; floors are of stained concrete. Above are new iterations of the original bow-string trusses and large clerestories. "Natural light is key for the animals," says Fasseas, so they can maintain a normal diurnal rhythm. Opaque glass conceals views of the huge mechanical units that provide 100% fresh airflow. Visible through the clear glass is a tree in the rooftop garden where dogs get daily outdoor exercise.

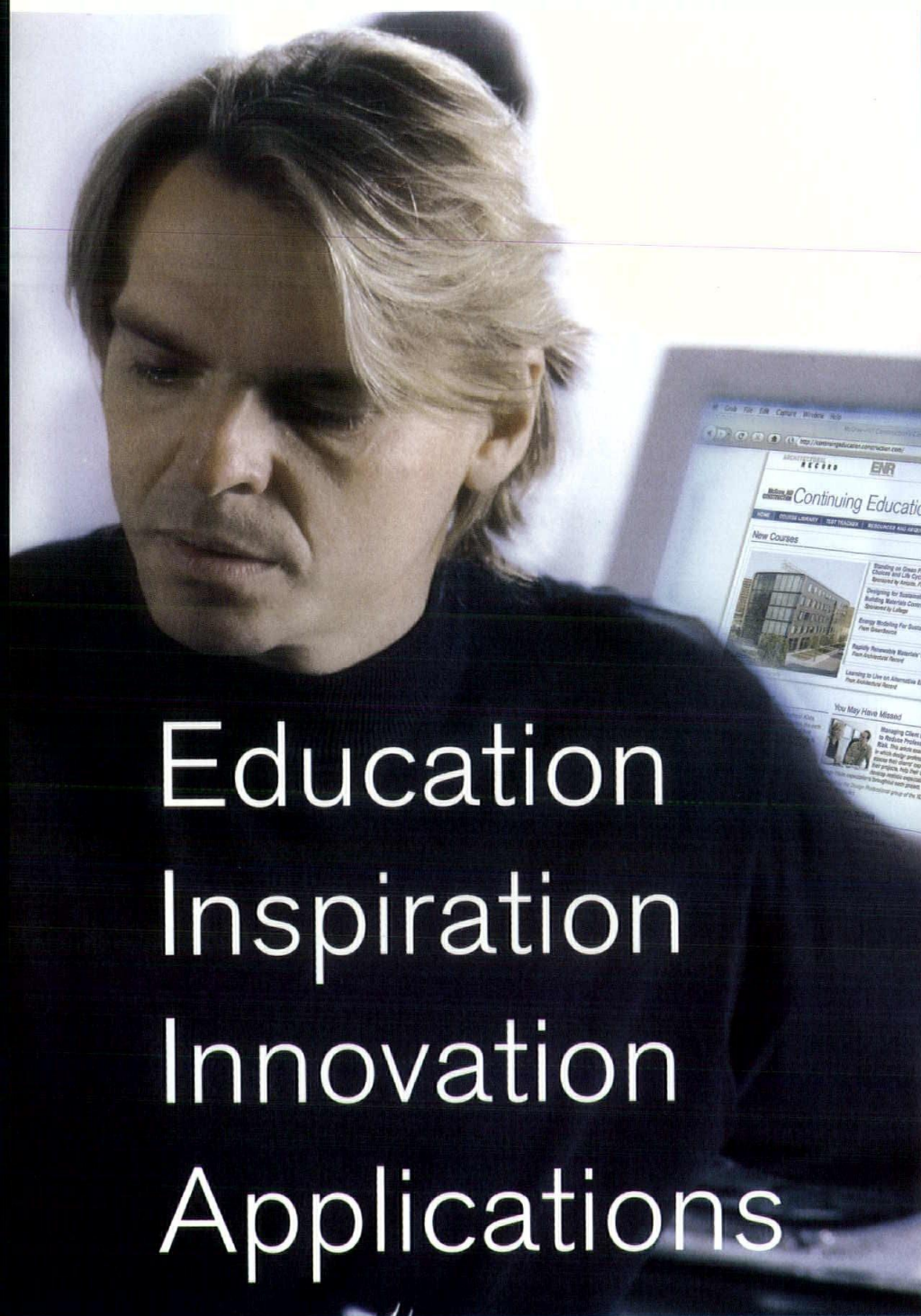
A large welcome center is at the core of the building, and staff offices are tucked into a mezzanine. PAWS has a separate building in the Pilsen neighborhood for its spay/neuter clinic and animal rescue/recovery, making it easier to keep the adoption center population healthy. → **Laurie Petersen**



(1) Bow-string trusses and clerestory windows lend the interior of the PAWS facility an old-time industrial look that suits the Clybourn Corridor location—but both are new takes on the originals. Opaque glass in one bank of windows conceals air circulation units that provide the animal residents with constant fresh air.

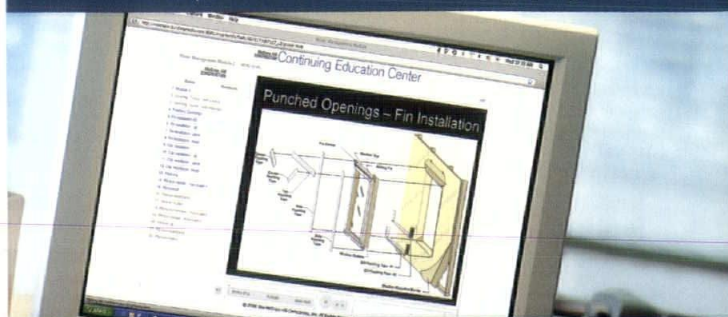
(2 and 3) The facade at PAWS picks up on Clybourn's retail milieu, with an exaggerated parapet and storefront-scaled windows.

(4) Interior spaces are zoned: cats on one side, dogs on the other, and visitors in the middle of all that four-legged cuteness.



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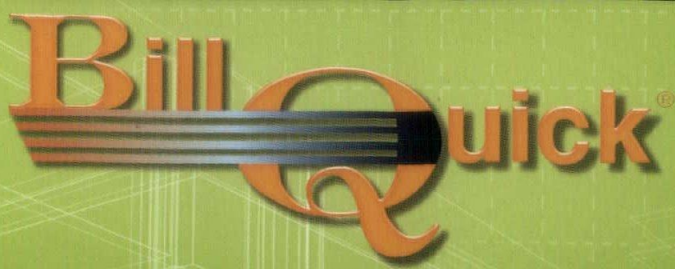
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08-LBH.01SD	Schematic Design	\$8,000.00	50%	\$0.00	\$4,000.00
08-LBH.02DD	Design Development	\$4,000.00	30%	\$0.00	\$1,200.00
08-LBH.03CD	Construction Documents	\$16,000.00	10%	\$0.00	\$1,600.00
08-LBH.04CA	Construction Administration	\$12,000.00	5%	\$0.00	\$600.00
TOTALS:		<u>\$40,000.00</u>		<u>\$0.00</u>	<u>\$7,400.00</u>

Consultant Fees:

Description	Date	Units	Cost	Amount
Structural Engineer Progress #1	6/25/2008	1.00	\$8,000.00	\$8,000.00
TOTAL:				<u>\$8,000.00</u>

Reimbursable Expenses

Fedex	6/24/2008	1.00	\$29.00	\$29.00
Plans/Drawings/Sketches	6/25/2008	80.00	\$3.5	\$308.00
TOTAL:				<u>\$337.00</u>

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For small residential firms, the recessionary climate sparks creative choices

By Dennis Rodkin

For a residential client in Lincoln Park, the architects at Lichten Craig happily painted themselves right out of the picture.

Where just a few years ago, the firm might have recommended that the update of this client's formal rooms include extensive new millwork, flooring and light fixtures, "we used art to be transformative for the space," says Joan Craig, AIA, a principal in the Chicago- and New York-based firm. The design team recommended that the couple commission a friend who's a contemporary artist to create a large, patterned mural on a key wall, around which Lichten Craig strategically placed lighting and touches of color for a simple but strong update of the space.

The key to the project, and to many others in these days of tight budgets, was "moderation," Craig says. "Finding beauty in a few elements that are thoughtful allows those elements to breathe." While that's not a new idea, it is, Craig and other Chicago architects say, one that has gained currency as architects and clients both respond to the present spending climate.

Chicago architects in small residential practices tell of clients embracing materials and suppliers they would previously have looked down their noses at; of lavishing attention on smallish, gem-like projects that become focal points largely because the clients can't afford the bigger, splashier stuff; and of an understanding that not every square inch in a home needs to be done to the max right away. But rather than moan about these realities as drains on both creativity and the bottom line, some Chicago practitioners see them as spurs to doing more inventive work.

Because of the whittled-down scope of the Lincoln Park project, Craig says: "Obviously in terms of fee generation for us, it was greatly reduced. But it's going to be a fabulous room and a happy client."

Scott Rappe, AIA, of Kuklinski + Rappe tells a similar story of budget constraints forcing what turns out to be a smarter choice. For six or seven years, Rappe has specified ipe wood for decks and other outdoor uses. Ipe is, of course, a far stronger and more durable wood than red cedar, which used to get the jobs that ipe started getting. But ipe is expensive, and its suppliers aren't all meticulous about bringing it in from sources that use certified sustainable growing and harvesting practices.

Recently, Rappe has been using a stand-in that he says beats ipe on price and on certifiable sustainable practices: Cambia, which is poplar wood thermally modified so that it performs like green

pressure-treated lumber, but, he notes, without the concerns about toxicity. Cambia's price is about half of ipe's, he says.

Rappe believes that products like Cambia would have eclipsed ipe eventually, but that the economic downturn sped up that process. (And he's not ready to ditch ipe entirely; he still specs it for extra-wide stair treads—because it can go without a heavy steel sub-structure—and some other uses.)

For a home in southwest Michigan, the exterior is to have a rainscreen about 80 feet long and 8 feet high. "It doesn't need the durability that a deck needs; you won't walk on it," Rappe points out. "It needs to get wet and dry and not rot." Using ipe over such an expanse would be prohibitively costly, pushing Rappe to re-design and possibly lose the sense of the home growing organically from its naturalistic setting, but at half the price, Cambia makes that aspect of the project feasible.

One way that Lisa Jaffe, AIA, is responding to clients' diminished budgets is by starting with stock materials but putting a custom spin on them. She has had clients recently ask for cabinetry from Ikea, where they pay as little as one-tenth or one-fifth the cost of custom, and with the addition of her design expertise, they get kitchens that are one-fifth the cost of custom. Her expertise comes in on fitting the cabinets and other fixtures to the space in artful ways so her clients get kitchens that are both stylish and moderately priced, says Jaffe, of Jaffe Architectural Group.

She has done the same with doors. In the past, she explains, I've designed fancy doors with intricate details that take tens or hundreds of hours to document and then a lot more time to build. What I'm doing now to keep prices down is using simpler details so execution is less expensive." Jaffe says she has also tempered her habit of "using full-height doors regardless of the height of the ceiling." Now she'll spec an off-the-shelf 7- or 8-foot door "and use it in a way that looks intentional—create a datum or a relationship, whether it's a soffit or aligning it with a window mullion."

These are techniques that Jaffe has long had in her kit for mid-priced jobs, but she reports offering them more now to upper-end clients who are also talking budgetary moderation.

"Good architecture comes from good design," Jaffe says. "You can use whatever materials."

And while there are those clients who put price far higher on their priority list—every architect I spoke to for this story has a tale of



Illustration by Claudia Serea

clients who looked for a well-designed project but went outside the profession for a cheaply designed one instead—those clients who value design remain engaged with architects, even if their budgets are smaller than before.

Rappe has a project for a rooftop deck that has been getting the level of attention from both him and his client that a large-scale interior overhaul might have a few years back.

"If there had been a whole-house remodel that included a rooftop remodel, the roof deck would have been relegated to the end of the project" he says. "But because this is all they can afford to do now,

it becomes a focal point. We're looking at how it will look from inside the house." That has resulted in, among other things, a plan to remove the parapet wall that faces the house, replacing it with a more attractive open railing.

Craig is working on a home where the scope of the job was cut down so far that both client and designer could have been disappointed—but both found new inspiration in it. The clients initially approached her several years ago about designing a new replacement home for the site of an early 20th-century home they had purchased in an affluent suburban area. But when the client's budget →

shrank, renovation became a more likely outcome. The house has "great bones," Craig says, so now the project is a renovation that doesn't even include an addition. "Let's analyze the space we have here and see how we can use it better," Craig says. "This isn't our only client who has figured out that's the way to go."

Or as Paul Florian, FAIA, puts it, "People aren't going to build the extra space they aren't going to use anyway," while they might have done so just a few years ago. Florian, principal at Florian Architects, says that "if you're not going to use the Jacuzzi tub more than three times a year, ultimately people decide to build a nice shower and forget all that stuff—and it may not be a cost consideration. There's this feeling that there has been such excess and a lot of [clients] decide that it's wasteful and they don't want to do it."

He speaks of two clients in particular—one where a young family has moved into a large but dated lakefront condo, and another where a couple built a new house on the North Shore—where the clients studiously avoided the temptation to go whole-hog.

The condo owners could have undertaken a grand-scaled kitchen job simultaneous with re-programming family spaces toward the rear of the home, but opted to leave the kitchen for another time. Their priority is "making the apartment more functional, giving everyone closets and making a playroom, and have three happy children all with good views rather than somebody stuck in a dark space off the light well." The kitchen job can wait. "They're re-doing three rooms for the price of one kitchen," Florian says. "They plan to be there for 20 years; it's not a stepping stone to someplace else, so they can wait."

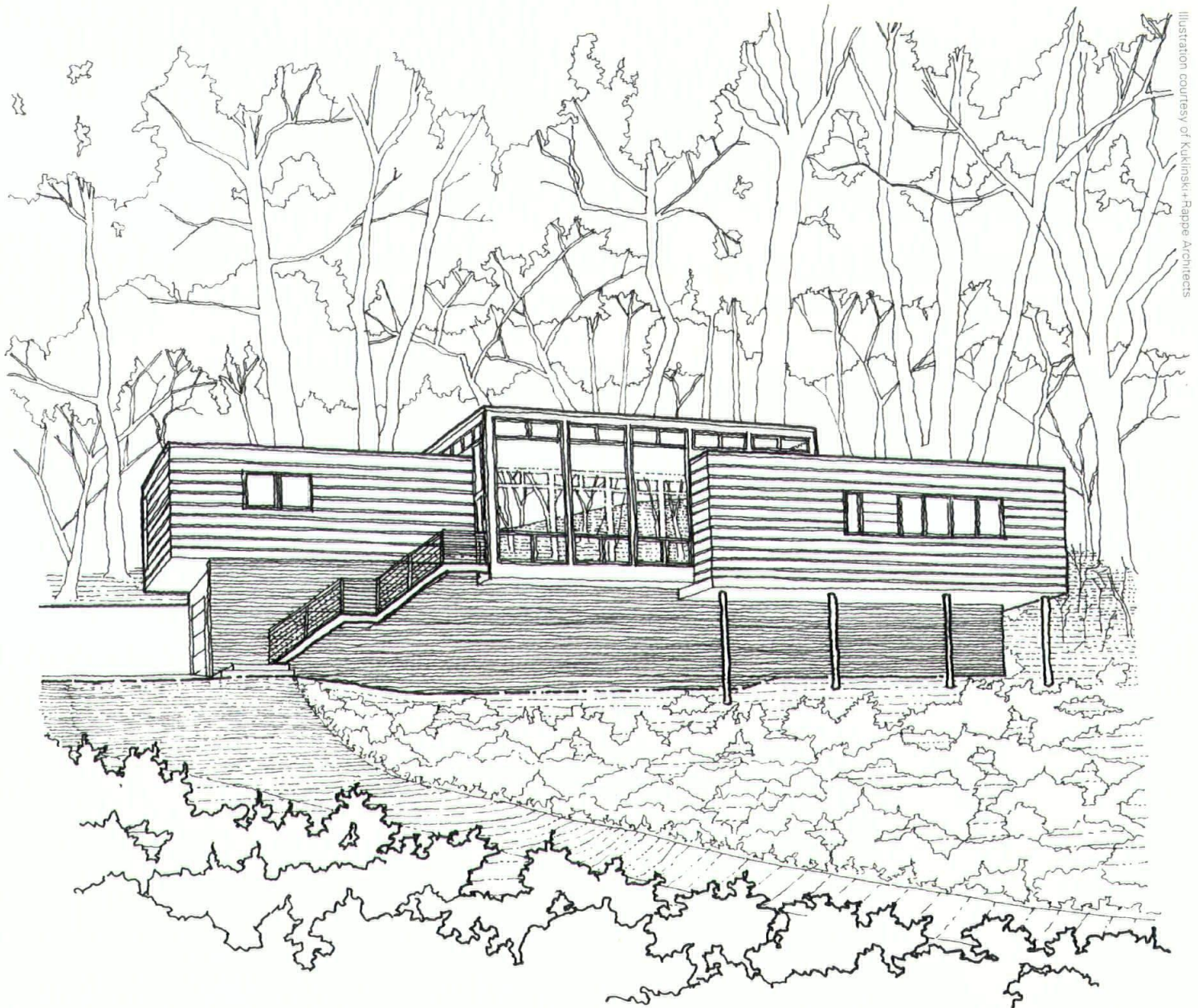


Illustration courtesy of Kuklinski+Rappe Architects

For a house in southwest Michigan, Scott Rappe plans to wrap the lengthy base in Cambia, a thermally modified poplar, at about half the price of doing it with ipe.



(1) Deep eaves were an aesthetic choice for a home by Paul Florian, but they also provide some weather protection for less-expensive exterior materials.

(2 and 3) The clients wanted a high level of applied detail in key formal rooms of the house, Florian says. To preserve money for that purpose, in other rooms (not shown) they opted for minimal detail.

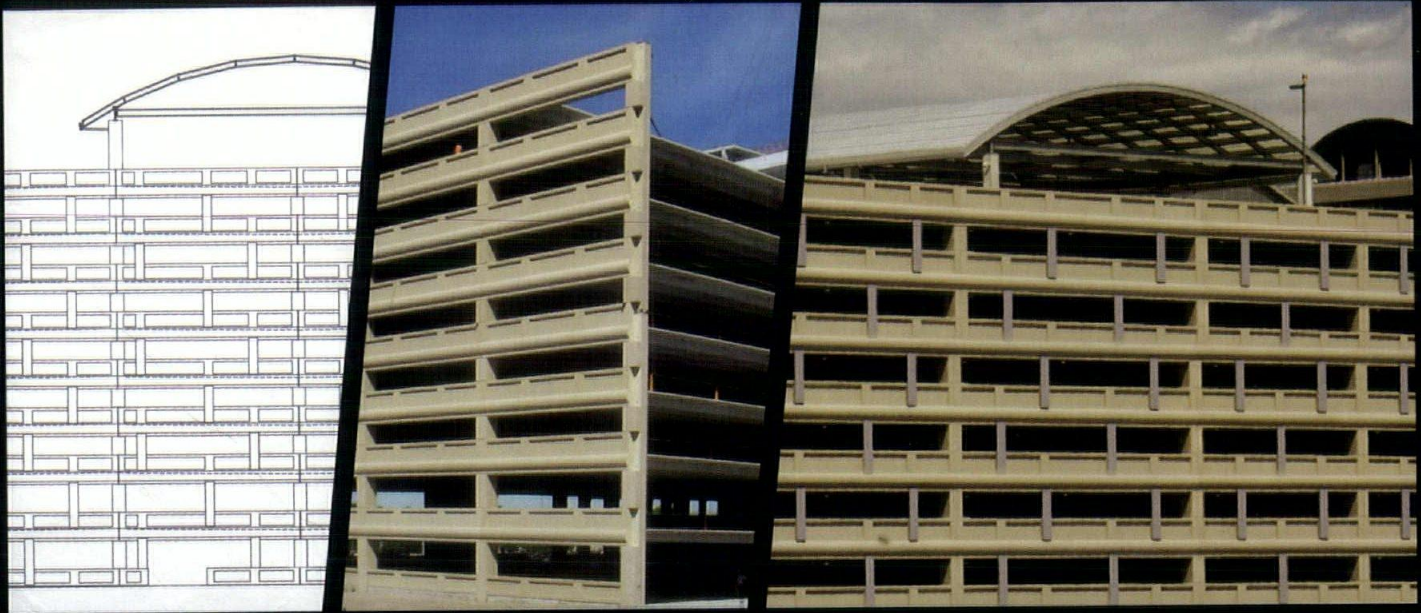
Strategic thinking paid off equally well for Florian's new-house clients. On the exterior, they opted for Prairie-style deep overhanging eaves, in part because the weather protection they provide meant that stucco and relatively inexpensive stained wood could be used above a masonry base. Inside, "they chose a few very well-detailed spaces, and then simple spaces for the rest of the house." The main living space has a barrel vault and extensive trim, including high baseboards, wall battens and some wood screens.

"It has a little magic to it, but there is nothing lavish," Florian says. "It's just better detailing than other parts of the house. This was possible because they said they didn't need to spend their money on a big master bathroom or things like that." The payoff for him was that the clients' strategic budgeting left room for flourishes where they count most: the main living area.

"Good architecture comes from good design. You can use whatever materials."

A job like this one, says Florian, is proof that clients don't need a lot of sizzle to go with their steak. "There was just so much available to everyone in the last 15 years that a high sensibility developed, but there's this return to basics." Or, as Jaffe says, "People are looking seriously at their needs and their lifestyle, and asking us to respond to that." If that's not a cue for the architect to make some savvy, innovative choices on the client's behalf, what is? **CA**





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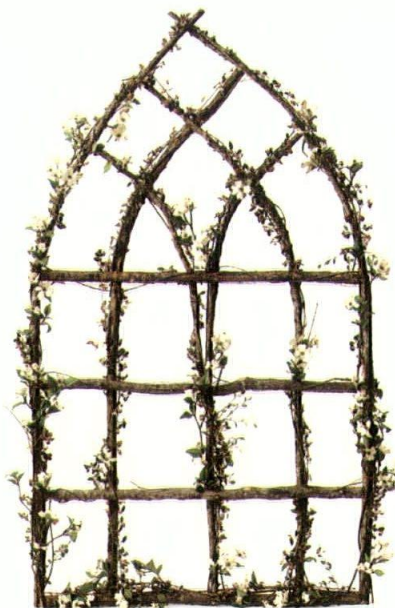
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Power Tools

Know their potential and how to use them

By Lisa Skolnik

Chicago architects **Julie Fisher and Rachel Crowl, co-principals of fcStudio**, have had several of their residential projects appear in prestigious local and national magazines. To capitalize on their most recent high-profile spread, Fisher sent out an email blast to some contacts and clients with the story attached. She meant to do a second one, but "I haven't gotten around to it. It's hard to find the time for marketing," she admits.

Yet Fisher and Crowl are ahead of the curve since they have managed to get published several times. "Many small to mid-sized architecture firms aren't good at promoting themselves," says Danielle Stotts, an Oak Park marketing consultant who co-heads Ollo PR. Mary Jo Fasan, a communications consultant whose firm, Jo Chicago, specializes in marketing architects, notes that "large firms typically have entire marketing departments, while smaller firms rarely use marketing professionals and don't understand what they can do themselves."

While most architects do not have the resources or wherewithal to hire PR firms or have a designated marketing employee, there are some simple and cost-effective things they can do. But keep in mind one caveat: "It can take months or even a year to implement a program and see results," Fasan says.

→ **Use the Internet:** Today the web is the first place consumers go for research. "In terms of exposure, reach and returns, that makes it the most valuable marketing tool you have," Stotts says. It is also the most multifaceted because "it embraces a wide range of media options that can all be used to

your advantage," Fasan says. At the very least, you should have a website. But besides this, you can also comment on issues in the media, respond to blogs, create your own blog and use tools such as Facebook, Twitter and LinkedIn (more on this below).

→ **Work your website:** Most firms have them, but few keep them up-to-date. At the very least, it should be timely and include your firm's philosophy, information about your work, project photographs and links to the social media sites you use. It also pays to have the projects you post professionally photographed. This way you can refer the media to them, via email or through social media connections (see our next point) for consideration in feature stories. With the right approach, it can be used to your advantage "to really highlight your capabilities and accomplishments. And it can also make you look bigger than a one- or two-man shop," Stotts adds.

→ **Establish Facebook, LinkedIn and Twitter accounts:** Each tool works differently, but all allow you to get out information about your work and build relationships.

On Facebook, you can post firm profiles, photos of your work and link to other websites, such as a publication that has an article referencing you or your work.

On LinkedIn, you can change your status update and share the connections you have related to the projects you are working on. Both sites also have groups you can join and participate in, which can heighten your visibility.

Twitter's limit of 140 characters per message makes it a great medium for sending short bursts of reportage out about

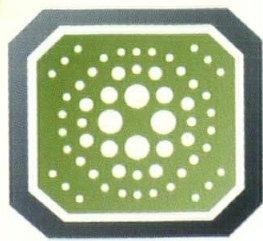
a productive site visit, a client's bright insight or any development during the day that burnishes your image as a dynamic firm out there on the front lines.

→ **Be creative about content:** "Know what to highlight about your work and how to do it," Fasan says. For instance, does your project have a green angle, an interesting design solution to a common problem, employ an innovative material or is it in the vanguard of a trend? Or was it technically complicated to execute? "You can do everything from capturing the progress of a project to showcasing its finer points or celebrate completions by using social media," Fasan says.

When a publication or blog mentions your work—or better yet, showcases it in a splashy article—use Facebook and Twitter to disseminate the article to all your contacts, and on to their contacts and beyond. You can even "spin" lukewarm reviews with a smile. Preface the link with a snappy comment along the lines of, "The writer didn't notice our use of green materials. Too busy kvetching about the neighborhood!"

For more information about using all social media more effectively and with greater subtlety, take out a free membership at MarketingProfs.com, a website that offers resources in every area of marketing.

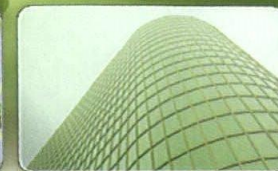
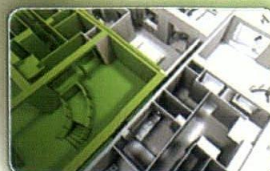
→ **Track your efforts:** This is officially called analytics. The charts and numbers that can be gleaned via Google and other providers help you figure out what works for your needs. They usually require technical support, which costs money, but there are a few things you can do on your own—especially as you get more comfortable using social media. On Facebook, the built-in option Facebook Insights is free and can provide users a variety of metrics about their content. If you share links in all media, you can use a URL shortener that counts clicks, such as the dashboard on bit.ly for a quick read on which links are doing best. As you become more skilled, you can also use a social media management tool such as SocialTALK, Vitruve, Radian6 and Postling to explore your metrics in more depth. **CA**



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8:30 – 9:00 AM Registration	9:00 – 12:00 NOON BIM Presentation & Panel Discussion
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Stephen Jones | Senior Director, McGraw-Hill Construction
To present highlights of Green BIM research and the upcoming McGraw-Hill Construction SmartMarket Report

Bill Napier | State of Wisconsin

David Webster | Mastergraphics
To present on how everyone can become involved with BIM

AGENDA: SEPTEMBER 29 - CHICAGO, IL

8:00 – 8:30 AM Registration	8:30 – 11:30 AM BIM Presentation & Panel Discussion
--------------------------------	--

Stephen Jones | Senior Director, McGraw-Hill Construction
To present highlights of Green BIM research and the upcoming McGraw-Hill Construction SmartMarket Report

Grant Uhlir | Principal, Gensler
To present on his work at the Shanghai Tower - Case Study

Peter Rumpf | Mortenson
To present on Green BIM from contractor perspective - Regional Projects

Jeff Sanner | HOK
To present on Green BIM from architect perspective - Regional Projects

David Webster | Mastergraphics
To present on how everyone can become involved with BIM

McGraw-Hill Research & SmartMarket Report
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.

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On Track for 2030

Chicagoans helped create the standardized tracking tool

By Lara Brown

They say that a good idea has many parents, and while it holds true with AIA's new 2030 Commitment Annual Progress Reporting Tool, one AIA Chicago member, Rand Ekman, AIA LEED AP, deserves at least a Father's Day card for his role in bringing this project to life. The finished project delivers a much-needed, standardized reporting tool—a free Excel spreadsheet that has been downloaded more than 500 times in its first month available—that allows architects, engineers and others to track their progress in reducing their projects' energy use to meet the 2030 Commitment.

"Three years ago, we started a conversation that was pretty wide open," says Ekman, the director of sustainability and associate vice president at Cannon Design in Chicago. "How can the Chicago 'A and E' community do something that pushes sustainability?" The "we" Ekman refers to is a small group of architecture and engineering professionals in Chicago who wanted to measure sustainable design progress, with the hopes that this knowledge would drive change in the profession.

The City of Big Shoulders' Toolmakers

According to Ekman, participants from Goettsch, Gensler, HOK, Harley Ellis Devereaux, Legat, and Cannon Design contributed in the initial development of the tracking and reporting tool. Ekman notes additional contributions from architects at

Perkins+Will, Serena Sturm, Kuklinski Rappe, Nate Kipnis Architects, and the Washington DC office of Smith Group. This group has loosely referred to itself as the Chicago Working Group. Participants were aware of the 2030 Challenge target goals to reduce greenhouse gas emissions and AIA's 2030 Commitment that prescribed actions to take to meet those target goals.

"We at Cannon had been reluctant to sign on to the 2030 Challenge because we wanted to be able to measure our progress,"

Ekman says. Without a universal, green measuring stick, how did firms know if they were, in fact, meeting energy reduction goals? And while the United States Green Building Council's LEED certification measures the 'greenness' of a project, what do we know about a firm's non-LEED projects? And what if their LEED projects account for only a small percentage of that firm's portfolio? Suddenly a firm might not look so green.

"USGBC has done a lot of really good stuff," Ekman says, "but a LEED certification doesn't reflect [the] range of projects that a firm has." He talks about the work of Cannon Design as an example: "We knew the energy use on all our LEED projects. Thirty percent of our projects were LEED. For the other 70 percent we did not have a good way of benchmarking progress."

Chicagoans were not the only ones with measuring progress on their minds. Similar discussions took place on a national level by AIA's Committee on the Environment and Large Firm Roundtable. In 2009, members of the Chicago Working Group, talked with members of AIA national, including Kelly Pickard, AIA's Manager of Strategic Initiatives.

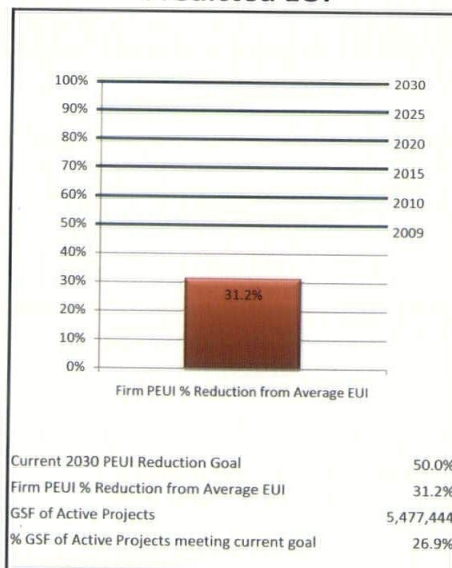
"Rand shared what was used in his firm," Pickard says about the first iteration of the spreadsheet. "We took some metrics out, added some others in. We wanted to try to keep this as simple and straightforward as possible but still have it be a meaningful tool."

Ekman describes his team's willingness to develop the initial tool: "We in Chicago raised our hands as a group and said, 'We think we can do this.'" He credits Marya Graff, AIA Assoc., LEED-AP, sustainability consultant in the Cannon Design office, for doing most of the programming work in Excel.

Take Eight

The AIA 2030 Commitment Annual Progress Reporting Tool, launched publicly in March 2010 at the AIA National Convention in Miami and available at www.aia.org/2030commitment, was designed to be "simple, accessible, and useful," Ekman says. The tool accommodates any size firm; it takes into consideration the gross →

Predicted EUI



The Predicted Energy Use Intensity graph, part of the annual report, shows how much less energy your projects are predicted to use compared to the national averages for the building types in your report.

square footage of all active design projects, so in that way it is weighted.

The tool tracks all projects within a firm's portfolio in active design phase, by calendar year. Considering the significance of the reports it creates, the reporting tool requires a relatively small amount of data from the users.

For energy-modeled projects, you only need to enter eight pieces of data. One data field is a drop-down box where you select the project use type, and two other fields are yes/no questions: 'is the project interior only' and 'will actual energy use data be collected.' That leaves five pieces of information for you to fill in: the project's name, a firm-assigned project number, the gross square footage, predicted energy use intensity and lighting power density.

For non-energy modeled projects, instead of inserting the predicted energy use intensity, you are asked to select from a drop-down list the design energy code—such as ASHRAE 90.1-2007 or Oregon Energy Code—that the project was designed to meet.

The reporting tool requires a relatively **small amount of data** from the users. For **energy-modeled projects**, you only need to enter **eight pieces** of data.

The tool then calculates how your project's energy use compares to the national average Energy Use Intensity for that project type. This information is reported as a percentage; for example, if your project were a 40,000-square-foot financial institute with a PEUI of 52, and the national average EUI is 77, your project would have a 32.5% reduction from the average EUI.

The spreadsheet also combines all projects for an aggregate annual report that shows in easy-to-read bar graphs and pie charts: a firm's progress in meeting the 2030 Challenge target reductions; what percentage of the firm's projects were modeled; what percentage will have data collected; and the how much the firm has

reduced its Lighting Power Density from the ASHRAE 90.1-2007 standard.

Ekman hopes that the using the tool will encourage designers to use energy modeling on all projects and to collect data on actual energy use once the project is complete. The first version of the tracking tool does not track water use, operations or maintenance. This is data that might be added down the road.

Annual Reporting

AIA national will ask firms completing the 2030 Commitment Annual Progress Reporting Tool to submit their year-end reports to AIA national by March 2011. AIA will reveal only the aggregate results—not individual firm results—at the national convention. Firms are not asked to share individual project data or to reveal how they performed. Ekman hopes that changes: "We need a little courage. I think we should share the information."

News of the tracking tool has reached the GHG-emission reduction guru, Edward

Mazria, FAIA, founder of Architecture 2030, who praises the initiative. "It's exciting to look at everything you are doing and where you are not meeting the targets—the critical issue is to learn why you're not meeting them so that with each project your learning curve goes up," Mazria says.

"I think that is good if a firm wants to make the information public. That's great but that should be up to them," Mazria says. "And if they do that, that's when best practices begin to shake out."

Training sessions on using the 2030 Commitment Annual Progress Reporting Tool will be offered throughout the nation. AIA Chicago's Committee on the Environment has been instrumental in introducing the tool to the Chicago chapter through a series

What's the difference? 2030 Challenge vs. 2030 Commitment

The 2030 Challenge was developed to address the energy and climate change crises. It offers a set of target goals to reduce the built environment's greenhouse gas emissions to 0% by 2030. The Challenge, created in 2006 by Edward Mazria, FAIA, founder of Architecture 2030, lists the target reductions by year—for example, in 2009 designers should aim to reduce GHG emissions on new and retrofitted buildings to 50% of a typical building; in 2010, reduce to 60%, 2015 reduce to 70% and so on—that steadily move practitioners to creating net-zero buildings and structures by the year 2030. www.architecture2030.org

The 2030 Commitment, an AIA initiative, introduced in 2009, asks architects to commit to taking a leadership role in reducing greenhouse gas emissions. Participation is voluntary. The 2030 Commitment refers to targets established by the 2030 Challenge. AIA asks participants to commit to the following actions in adherence with the Commitment: identify sustainability leadership, immediately implement operational changes to reduce office energy use, create a sustainability action plan, and report your progress to the commitment. Previously firms were left to develop their own report. The 2030 Tracking Tool provides a simple yet comprehensive standardized reporting tool for firms of all sizes. www.aia.org/2030commitment

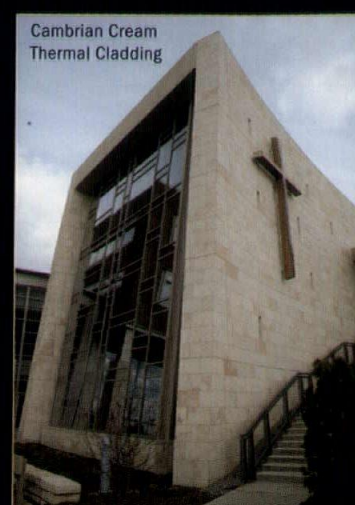
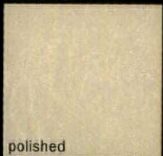
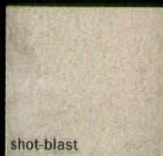
of 2030 Commitment-focused meetings and succinct training material.

Ekman confirms that Cannon Design has signed on to both the 2030 Challenge and the 2030 Commitment. And now, with the help of the tracking tool, the firm is measuring its results so it can drive change.

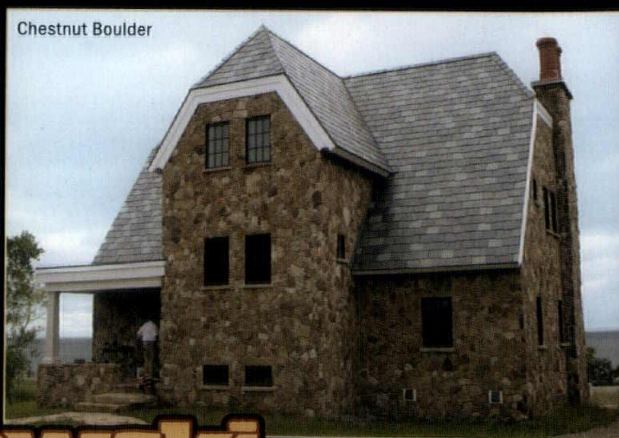
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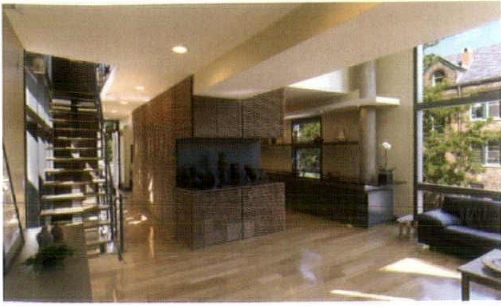


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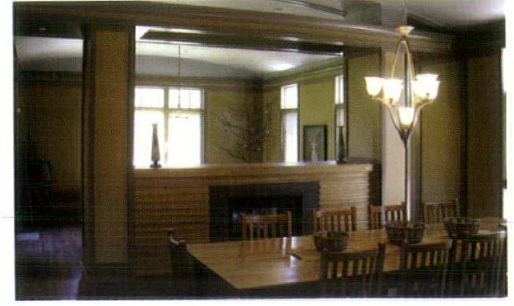
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 DESIGN TEAM: PENG CHIEN CHANG, CHUN-HUNG KUO,
 BILL SONNA, LI XING
 CONSTRUCTION TEAM: MIKE NOVOTNY, MARK RASCHE,
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DOG-EARED BUILDING GETS A NEW LEASH ON LIFE
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ARCHITECT: INTERACTIVE DESIGN, INC.
 STRUCTURAL ENGINEER: HALVORSON AND PARTNERS
 LANDSCAPE ARCHITECT: JACOBS/Ryan ASSOCIATES
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on energy efficiency, in 1991. A lot of that work was in existing buildings.

One of the first new buildings I worked on was the University of Chicago's Gleacher Center, designed by Lohan Associates. We helped do an evaluation of the schematic design and had a lot of influence on the project. Later, I was one of the first local architects to work with LEED, as the consultant on the first two Chicago prototype public libraries to apply for LEED certification: one in Budlong Woods, designed by Joan Jackson; the other in West Englewood, designed by Campbell Tiu Campell. Finally, in 2003 I started my own firm.

ZE: Was it a challenge establishing your own consultancy?

HK: Things were pretty slow at the start. The big taking-off point came with the release of Al Gore's *An Inconvenient Truth* [in 2006], when the message reached the public.

ZE: Who hires you? Building owners or Architects?

HK: 80 percent of the time I get hired by the architect, but occasionally the owner will hire me. I work on just about any kind of commercial or institutional project. Schools, religious buildings, office buildings. I'm currently consulting on a runway project at O'Hare.

ZE: What's your perspective on LEED and its relation to building performance?

HK: LEED is a great tool to determine if you're meeting certain standards. I don't feel LEED is a starting point. What's really more important at first is to look at what you can do from an integrated approach, really explore how all the building systems work together as a total system to make the project as efficient as possible.

The purpose of LEED was to transform the marketplace. It was never meant to determine or dictate project design. It has certainly moved us toward a higher level of sustainability in that it has helped to change the way architects, owners and manufacturers look at buildings, but it is not an end-all. There's more to creating a green or sustainable project than LEED certification.

ZE: Do all of your clients pursue LEED certification for their projects, or are some looking for performance without the credential?

HK: All of my clients typically pursue LEED certification, with the exception of the runway project at O'Hare. For that project we are using the Department of Aviation's Sustainable Airport Manual, a system based on LEED but designed for airports.

ZE: So what do you think about cities that require LEED certification for new buildings?

HK: Some municipalities mandate LEED certification, but LEED itself was never meant to be used as a building code. Codes need to be more specific. We can look at the smart things in the LEED system and integrate them into the building codes. The development of the International Green Construction Code (IGCC) is a very positive development. We need to have a baseline that becomes the law, and people can and will be encouraged to do better than that baseline. The biggest challenge to all of this is enforcement. Municipalities don't have the resources to enforce these codes or the energy code in the field.

ZE: What would you consider to be the most important sustainability strategy in achieving higher-performing buildings?

HK: More important than the use of any particular material, method of building or rating system would be the implementation of an integrated design approach with all the members of the design team involved from the beginning, considering all the systems and the project in its entirety. This usually achieves a more successful, high-performance project and often produces a lower cost building.

ZE: What developments in building technology should we have our eye on?

HK: Integrated photovoltaic systems are of great interest to me at the moment. Once you get to a place where the glazing is also your solar system, when the photovoltaic

Photo by Darris Lee Harris, Padgett and Company




Helen Kessler sits amidst blazing stars and other native plantings on the Skinner campus.

system is embedded between glass you can see through, the implications on design are very exciting.

ZE: I suppose in the early days, your career path may have seemed like a fad to some. How do people react when you tell them you are a sustainability consultant?

HK: First of all, I prefer to call myself a green building consultant. I don't believe anything we are doing is really sustainable, not completely, but we are on a continuum in that direction. We have our work cut out for us. I think people are starting to get that. **CA**



Green Goddess

Helen Kessler talks about her sustained efforts toward sustainability

Helen Kessler and Zurich Esposito explore the year-old Mark D. Skinner West Elementary School, designed by SMNG-A and its grounds, designed by Site Design Group.

For Helen Kessler, FAIA, LEED AP, coming early to a big idea proved to be a wise career move. Embracing sustainability at a time when “green” was still synonymous with “alternative” or “offbeat,” she merely needed to wait a decade or two for the world to catch up with her. Today she is president of HJKessler Associates, a leading Chicago-based sustainability design and energy efficiency consulting firm.

Helen’s contributions to the field of sustainable design are impressive, and she has provided consulting services on some very acclaimed recent projects. Ross Barney Architects’ Jewish Reconstructionist Synagogue in Evanston (the first house of worship to achieve a LEED Platinum rating from the USGBC) and the Exelon Headquarters interior buildout, designed by Interior Space International (the largest commercial

interior project to go Platinum), are just two that have been shaped by Helen’s expertise.

She also shares that expertise with the profession, most recently through her work as a member of the board of directors for the US Green Building Council, Illinois Chapter.

Zurich Esposito caught up with Helen at the Mark T. Skinner West Elementary School, designed by SMNG-A Architects Ltd, at 1260 W. Adams. As the sustainability design team leader, Helen was responsible for obtaining the project’s LEED Silver rating.

Zurich Esposito: At what point in your education or career did you become interested in sustainability?

Helen Kessler: During my third year of architecture school in 1973 at the University of Arizona I had a tour of the environmental research laboratory, and that’s really when I became very interested in the interdisciplin-

ary integrated approach to design and sustainability. Seeing how power, water and food were integrated in the design of this facility that made and used its own energy impressed me. It was a pivotal moment in my education and my career.

ZE: How did you become a sustainability consultant?

HK: A lot of things in my career happened because of things that happened in my career. I feel like I’ve had several careers. I had phases of my career in solar, in historic preservation, and—after getting my MBA at Wharton specializing in real estate—I had a career in hotel development with Hyatt for several years.

When the hotel industry died, in the late 80s, I had to figure out what was next for me. I began working with a start-up company, doing consulting work →

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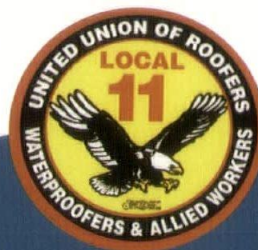
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