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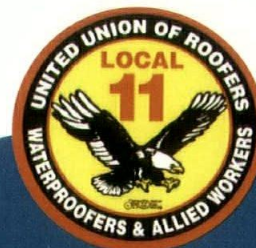
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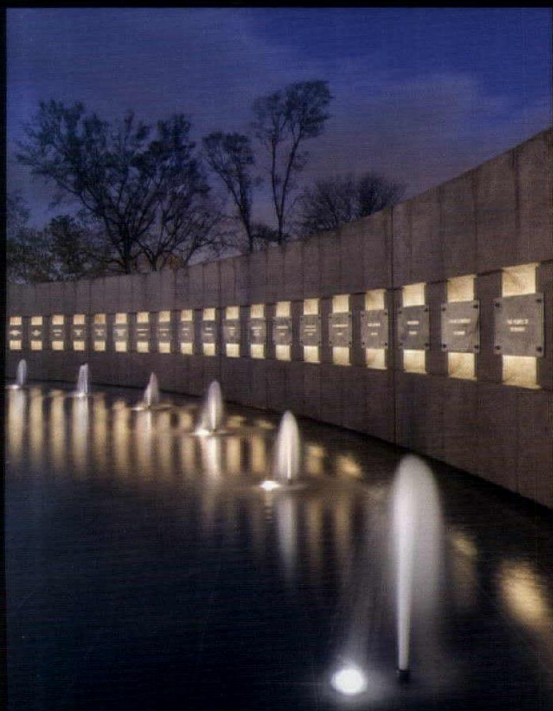
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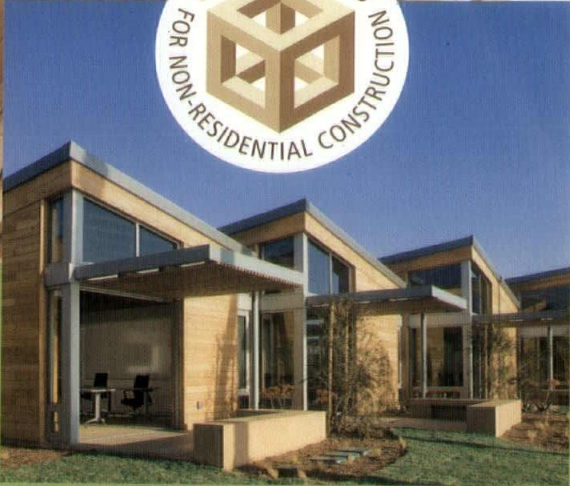
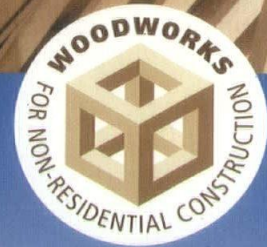
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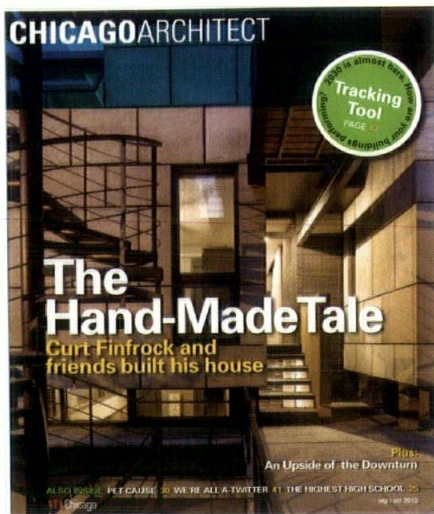
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Photos: (top) Duke Integrative Medicine, Duke University Medical Center, Duda/Paine Architects; (inset) Robert Paine Scripps Forum for Science, Society and the Environment at The Scripps Institution of Oceanography, Safdie Rabines Architects, photo Anne Garrison

Letters to the Editor



Good Cop, Good Cop

Thank you for including the Aurora Police headquarters in the September | October 2010 issue of *Chicago Architect* (People + Projects, p. 20).

I understand that given format and space limitations, these announcements are sometimes reduced. In this case, however, the announcement lost reference to our collaboration with MWL Architects. Jim McLaren is one of the country's preeminent police headquarters and detention facility experts.

Jim and MWL were great to work with and essential to the whole effort. Without them, it would have been a very different project.

John W. Clark, AIA
Cordogan, Clark & Associates

Corrections

In the People + Projects column (November | December 2010), an item on Epstein referred to the completion of the Wilmette Public Works addition. Legat Architects was the architect of record on that project; Epstein was the design architect.

In the article "Top Job" about the green roof at Harold Washington College (September | October 2010), student Anisa Adame's first name was misspelled. It is spelled correctly here.

We regret the errors.

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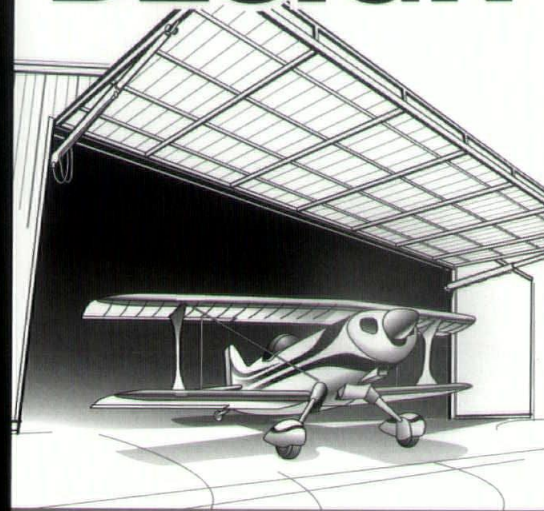
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Dear friends, colleagues and fellow members,

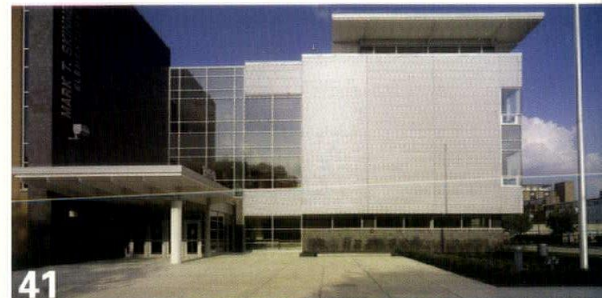
I hope you all had a safe and peaceful holiday with your families and friends. As your new chapter president, I am excited for this coming year and the leadership opportunity you have afforded me. We plan to continue to build upon the efforts and momentum of last year as well as to integrate some ideas that will not only align with the slowly improving economy, but also will help enhance the awareness of our profession and the value of our membership.

As we have become so accustomed to, this month's edition of *Chicago Architect* is filled with great articles and information. One in particular is the article about Stephen Kelley's efforts and commitment to the Haitian relief effort (p. 36). This struck a chord for me and will for others who are interested in what it means for us to be an architect and why we do what we do for a living. Our main professional focus as architects (as "master builders," "renaissance" men and women of our communities) needs to be mentorship and civic engagement. Kelley's efforts are a good example of that civic duty.

We have recently experienced the passing of one of our profession's utmost role models in how an architect both mentors and gives back to the community by bringing people together and by his example of leadership. Bob Piper, FAIA, was a friend, mentor, leader and much more to countless numbers of us in this profession (see p. 12). He was a kind-hearted visionary who believed in the power of working together as well as passing the torch of inspiration. Our deepest condolences go out to his family. We will miss him greatly. I am confident that many of us in the design profession will keep his inspiration alive and honor him accordingly for the years to come.

Happy New Year!

Fred Brandstrader, AIA | President | AIA Chicago



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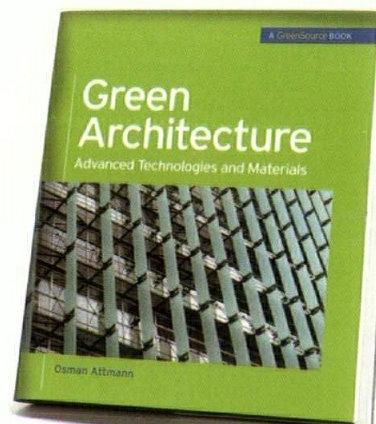
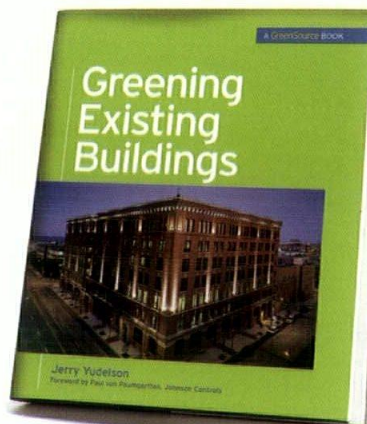
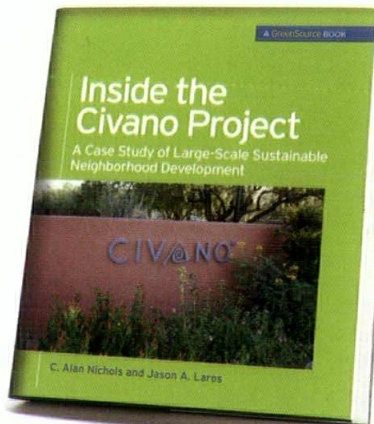
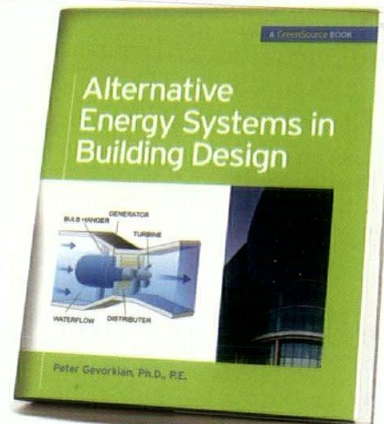
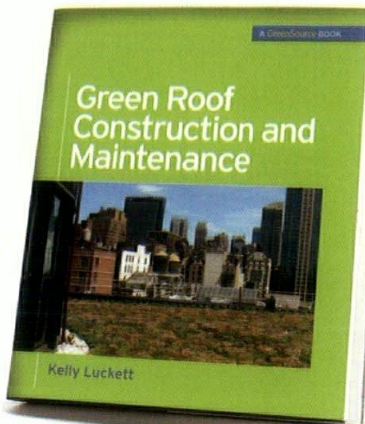
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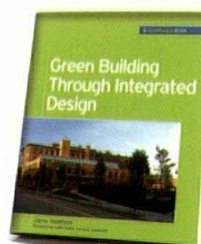
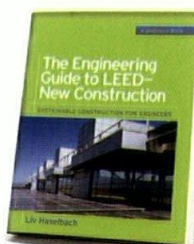
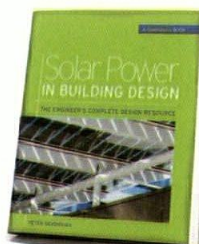
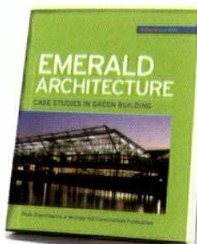
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Façade

Shell Game


Gang's new pavilion is a natural for Lincoln Park

A fable comes alive in the South Pond of Lincoln Park Zoo.

The zoo's new Nature Boardwalk is, by itself, a handsome addition to the esteemed institution, taking an underutilized area around the pond—with some of the most incredible views of the city and park—and turning it into a natural habitat with birds, native plantings and the like.

The centerpiece of the boardwalk project, designed by Studio Gang Architects, is a structurally expressive outdoor pavilion with a shape that is inspired by that of a tortoise shell. "A shell is a structure," architect Jeanne Gang, FAIA, says. "[A] thin structure free of columns." It is not meant to look exactly like a tortoise, or to have the tortoise shape just for kicks and giggles—a real shell is a structural thing.

The result is a pavilion that is visually striking, airy and tactile. One can't help but think: The tortoise wins again.



Completed in June 2010, the structure is formally called the Peoples Gas Education Pavilion—although during my visit, zoo personnel and a few passersby were calling it "The Tortoise."

The pavilion is part of an entire remake of the formerly dank and murky South Pond, which begins near Café Brauer and runs south past the Grant Monument.

The pavilion is made of Douglas Fir, structural grade lumber. Studio Gang sought the help of boat manufacturers and lumber mills in its quest to render the wood's double curves. "In order to curve that dramatically, the wood basically has to be tortured!" Gang says. "Straight lengths of wood were cut into thin pieces in one direction, rotated and glued back together to add strength; then they are cut into even thinner panels in the opposite direction, bent in a press similar to bentwood furniture and glued together. Finally, these bent pieces are cut up one more time and bent in the other direction then glued back together. That's how we achieved the double curvature."

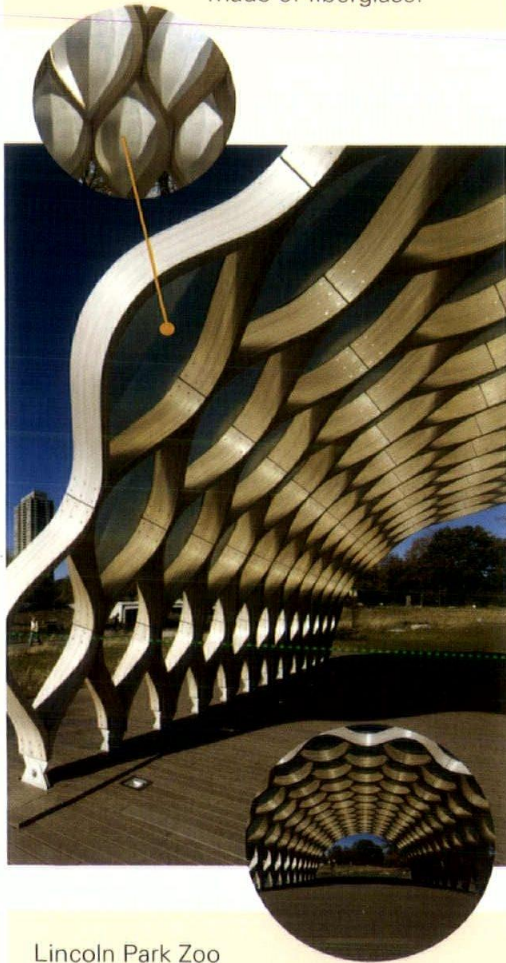


The pavilion overlooks a 14-acre man-made pond originally built in 1876. The pond's remake underscores its more functional purpose. "The pond holds rainwater run-off which takes pressure off the city's sewer system and ultimately helps prevent pollution from entering our water systems and flooding our basements," Gang says.

The light, woven nature of the pavilion translates into it being lightly—and simply—anchored to the boardwalk. "The wood members terminate in a steel plate and mechanical connection [a giant nut and bolt] at the ground," Gang says. "The steel is then connected to a concrete foundation under the floor of the pavilion and into the ground. This prevents the arch from splaying."

Façade

The bubble shapes, which diffuse the light falling into the structure while giving the pavilion its character, are made of fiberglass.



Lincoln Park Zoo spokesperson Sharon Dewar says the pavilion—built for educational outreach purposes—will host an assortment of learning activities that will discuss and unveil details about the surrounding ecosystem. But that hasn't stopped the pavilion from attracting other uses, such as yoga classes—and even a wedding.

"That was a use for it that we might not have intended," Dewar says of the wedding. "Someone came out and said 'This is such a beautiful space overlooking the skyline'" and the wedding was on.

"Making engaging public spaces is one of our strengths, so I am thrilled that people are using it," Gang says.

→ Lee Bey

Exporting Expertise

Chicago architects join forces



Like every big city, Chicago has its issues. But thanks to Mayor Daley's fondness for lavish public works projects, dazzling benchmark buildings and frontline green initiatives, there's also a lot to brag about.

And that's exactly what Gregg Garmisa, vice president and principal at WMA Consulting Engineers, was doing—to Mayor Daley himself—at an intimate partisan luncheon he attended with his wife almost three years ago (Garmisa is married to Lauren Beth Gash, the Democratic Party's Illinois Central Committeewoman).

"We were kicking ideas around, and I brought up Chicago's creative renaissance," Garmisa recalls. "We've forged an enviable built environment over the last 15 years. We have all this technical and creative know-how. Our talent pool is significant and deep. So I said we should figure out how we can export all this exceptional design expertise."

The idea was a logical outgrowth of Garmisa's orientation and occupation; he's a lawyer and former Washington foreign policy wonk rather than an engineer, and heads his firm's marketing efforts. And WMA does a growing amount of work overseas.

Obviously, everybody loved the idea—especially promotion-minded Daley.

"But I didn't think anything of it at the time," Garmisa admits.

A few days later, he got a call from Rita Athas, president of World Business Chicago, who told him: "The Mayor told me to call

you. He said you had an idea worth exploring," he recounts. Two months later, Chicago Design Matters (CDM) was born, though it didn't get its official moniker until a year later.

That first meeting was an intimate group of a dozen, which Garmisa threw together from his contact list. It included people he knew had experience working abroad, such as Jeanne Gang, FAIA, Mark Sexton, FAIA, Joe Gonzalez, FAIA, Dirk Lohan, FAIA, Donna Robertson, FAIA, and Bill Doerge.

Within a year the group had an official founding committee that encompassed institutions such as IIT, CAF and AIA Chicago (whose executive vice president, Zurich Esposito, serves on the committee) along with architectural firms, as well as membership criteria, the catchy name, a host of corporate partners, an agenda with international conferences on it and a sweet objective.

The fast party line on the latter is a sexy sound-bite to any design community: "Our goal is to unite the city's public and private sectors in an effort to spread our gospel to other parts of the world," Garmisa says. "It's a global outreach to tell the world what Chicago's design professionals can offer them," adds Grant Uhler, AIA, Gensler Chicago principal.

But a closer look at CDM's *raison d'être* is far more intriguing. Ostensibly, this is the Chicago design community's version of technology transfer: "We show cities in

India, China and other quickly growing locales how we did it, and do it for them if we can," says Garmisa.

So far, their activities have been promising.

In November 2009, members spoke at a Chicago green building seminar for visiting Chinese officials. A month later, a delegation attended a conference given by the Confederation of Indian Industry in Mumbai, with a title that was music to their ears: "Chicago: What's in it for Indian cities? A dialogue."

The economy slowed the group's progress when they were invited to Expo 2010 Shanghai China this past September. "We all pay our way individually, but the organizer who was going to handle the conference costs in Shanghai had budget issues," Garmisa explains.

But things are looking up again. This past November, CDM members hosted various international delegations that attended Greenbuild 2010, which was held in Chicago this year; plans are in the works for a conference with the U.S. Department of Commerce for the Chicago consular corps trade commissioners; and CDM has been invited back to Mumbai for a conference on sustainable design sometime in 2011.

Yet CDM's existence harbors a few harsh realities.

The first is obvious. CDM is a group marketing effort. As such, it can be very remunerative for its members, so who gets in on the act?

Its current members were chosen from firms of every ilk, but had to meet specific criteria. "Size doesn't matter, but provenance and experience do," says Garmisa. Joe Gonzalez, DeStefano + Partners principal, explains that a firm has to be "uniquely identified with Chicago by the nature of their work, not just a large firm with an office here. And they must also have international experience. When you work abroad, those credentials are an important part of your resume." Gonzalez speaks from experience; he has done extensive work in China, South Korea, Jordan and Vietnam.

"If we're going to try to make an impact internationally, then our members have to be firms that a foreign government or developer is going to want to hire, and we recognize that this limits membership," Garmisa says.

Yet nothing is written in stone. "We're a loose group for now and there are always exceptions. We're talking about it," says Krueck + Sexton principal Mark Sexton. Garmisa adds that "once we're better established internationally, we can be more inclusive."

A second harsh reality is the state of the economy and the fact that it takes resources to build a nonprofit organization. "We're small. We have no staff. We're all volunteer," says Garmisa, who handles CDM's administrative needs.

And finally, the obvious: can a Chicago organization exist without Chicago-style politics? Most likely, CDM members are also going to be competing against each other for the same foreign projects.

But no worries. As Garmisa points out, "People pursue foreign work individually, and through our collaborative efforts, we're raising the entire Chicago design community's reputation in the international marketplace. Hopefully that means more opportunities for all of us."

For more information visit www.chicagodesignmatters.com

→ Lisa Skolnik

Raw Material

Young architects gather to show their concepts

In her off-hours, Morgan Martinson, a 28-year-old architect working for the Chicago landscape architecture firm Site Design Group, is pursuing an art form that intrigues her. She begins with a scripted image, then transforms it into a physical object via laser cutting and stenciling. "It's about producing paintings, but it's very related to architecture," Martinson says.

Last summer, Martinson brought her work, her ideas and her eagerness to talk with other architects about what she's doing to a RAW event—that's Reimagined Architecture

Worlds. There, she talked a bit, showed examples and then "opened the discussion out beyond just me."

That's just the sort of sympathetic forum that RAW was set up to be. As Darya Minyosants, AIA, chair of AIA Chicago's Young Architects Forum, which hosts RAW, describes it, "this is a place for young professionals to present their own work outside the university atmosphere or their own blogs or websites."

And given its site, at the Wicker Park bar Rodan (1530 N. Milwaukee), RAW turns out to be a pretty good setting for socializing with like-minded young architects.

RAW is a little like PechaKucha in that participants present their work before the crowd and beer flows all around, but the emphasis is more strictly on architecture, and there's more focused discussion after each presentation.

Each evening, there are four 15-minute presentations, followed by discussion time that feathers off into social time. There is no charge to attend; your entire cost is the price of your drinks.

The name derives from the hope that Minyosants and other organizers had that they could showcase "work that pushes the limits of architecture," she says. "We want to know what they think the future of architecture might be, so we try to select projects that address that in one way or another."

In the first three RAW events—one in 2009 and two in 2010—presenters have covered such topics as how a city's green roofs might be woven together into a whole separate layer of the urban world, a look at an Adrian Smith + Gordon Gill proposal for Abu Dhabi from a trio of young architects who had contributed to it, and a group of people who fabricate shoes using architectural methods. Minyosants and her co-chairs, Adina Balasu, Assoc. AIA, and Maryna Silchenko, Assoc. AIA, select the presentations from the submissions they get. "We're interested in going beyond the traditional possibilities of architecture, broadening your perspective of what architecture can be," says Minyosants.

The next RAW event is scheduled for 6 pm on Tuesday, Jan. 25, at Rodan, 1530 N. Milwaukee Ave. → Dennis Rodkin

Façade



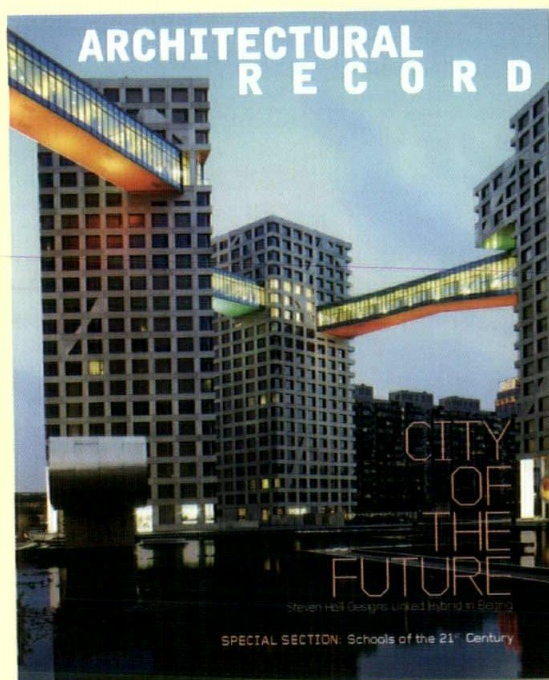
Robert Piper, FAIA

Robert Piper, 84, Dies

Robert Piper, FAIA, died in November after a long and varied career as an architect and planner. AIA Chicago extends its condolences to Piper's family, friends and colleagues.

Foremost among Piper's many post-retirement activities was instigating the Burnham Plan Centennial. A consummate networker, he took great pleasure in bringing people together for a common purpose. He was active in AIA Chicago and Lambda Alpha, and in 2004 he received distinguished service awards from both organizations. He was also involved with the American Planning Association, and served as president of the Landmarks Preservation Council of Illinois. His civic engagement in Winnetka included chairing the design review board and the plan commission, and serving as village trustee.

In the 1960s, Piper was the director of professional services for the American Institute of Architects, and he authored the book "Opportunities in Architecture Careers." He was director of community development for Highland Park throughout the 1980s, when its downtown saw significant growth. Piper was a tireless mentor to many young professionals. One of his summer interns, architect Will Tippens, saw Piper often in subsequent years and says, "Bob would always ask me what I was doing, but he didn't mean 'what project are you working on now?' he really meant 'what are you doing to further the bigger agenda?'" → **Laurie Petersen**



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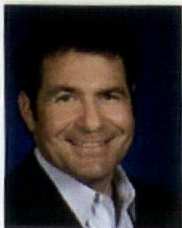
Chapter Reports

Boards Named for AIA Chicago and AIA Chicago Foundation

AIA Chicago is proud to announce this year's Board of Directors and Foundation Board of Directors. Chapter members elected both boards on December 7, 2010, during the annual holiday party and meeting at AIA Chicago. Visit www.aiachicago.org for board members' bios.

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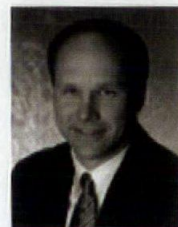
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AIA Chicago Congratulates the 2010 Firm of the Year Award Winner: Tigerman McCurry Architects

They first partnered as husband and wife in 1979 and later as design partners in 1982 when the two Chicago firms Stanley Tigerman & Associates and Margaret I. McCurry, Ltd. became Tigerman McCurry Architects. Since then the twosome of Stanley Tigerman, FAIA, and Margaret I. McCurry, FAIA, has built award-winning

designs and fostered the growth of numerous architects and designers. In addition to Tigerman and McCurry, the firm employs seven staff members.

The firm was selected for the Firm of the Year Award from a field of four applicants. The award was established in 1991 to recognize a single firm's outstanding →

Images courtesy of the firm



The Illinois Holocaust Museum in Skokie, a project of Tigerman McCurry Architects



A large country home in Santa Rosa, Calif., that draws inspiration from rural homes and farm buildings, by Tigerman McCurry Architects

achievements, consistent excellence and ongoing contributions to the advancement of the architectural profession.

According to the firm's entry submission, the firm and its members are committed to "the creation of a contemporary and authentically American architecture that is characteristic of its own time and place." The firm also prides itself on providing an educational environment, giving young talent access to firm principals Tigerman and McCurry and other senior-level employees.

The firm's projects include the Momochi Residential Complex in Fukuoka, Japan (1988-91), the Neisser Residence in Chicago (1996), the Harris Residence in Sawyer, Mich. (1998), and the Holocaust Memorial Foundation of Illinois building (2010) in Skokie, Ill. Other distinguished projects include the International Masonry Institute National Training Center in Bowie, Md. (2007) and a proposal for the 2016 Chicago Olympic Village.

The jury commented on the firm's dedication to civic, academic and professional initiatives, as well as the partners' commitment to growing and sustaining the firm. They were especially moved by Tigerman McCurry Architects' "commitment to mentoring of both former students and employees, from their early

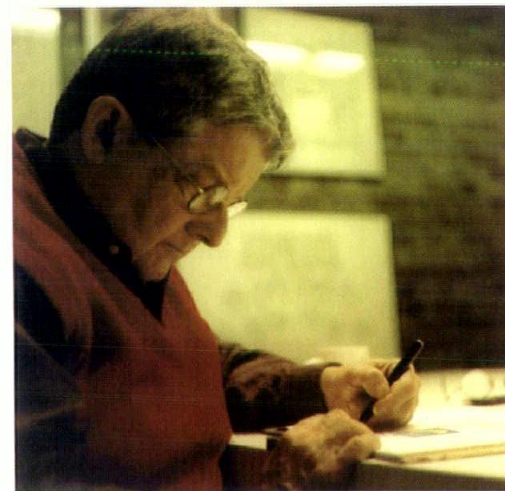
time with the firm, to their evolution into full-fledged practitioners, many of whom now lead their own firms across the country."

Among former Tigerman McCurry Architects employees who now lead their own practices are Larry Booth, FAIA, of Booth Hansen Architects; James Nagle, FAIA, of Nagle Hartray Danker Kagan McKay Penney; John Ronan, AIA, of Ronan Architects & Associates; and David Woodhouse, FAIA, of David Woodhouse Architects.

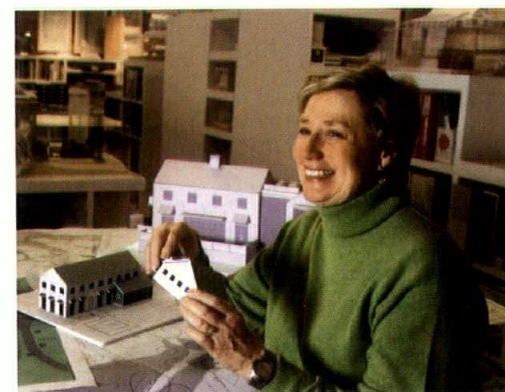
"I think the award actually honors Chicago because if the city hadn't supported us all these years it wouldn't have happened. And the clients of Chicago are different – or else we wouldn't have such good buildings in this city," Tigerman says about receiving the honor.

In 1994, Tigerman and designer Eva Maddox co-founded Archeworks, an alternative design school, where Tigerman served as director for 15 years. Both Tigerman and McCurry have held teaching posts at Harvard and Yale. McCurry served as vice president of AIA Chicago from 1987-1989. Tigerman led the chapter's Committee on Design in 1976.

McCurry and Tigerman accepted the award on behalf of their firm on Dec. 7, 2010, at AIA Chicago's annual holiday party and meeting.



Stanley Tigerman, FAIA



Margaret I. McCurry, FAIA

Photo by Margaret McCurry

Image courtesy of Architectural Digest.
Harry Benson photographer



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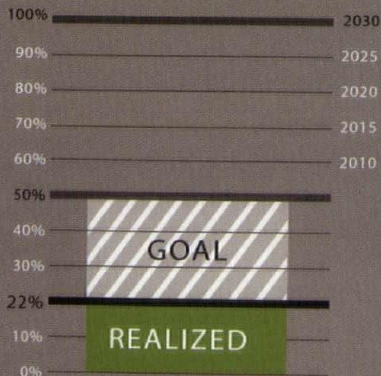
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The following charts and graphics are an aggregation of selected AIA Chicago firms that are participating in the challenge.

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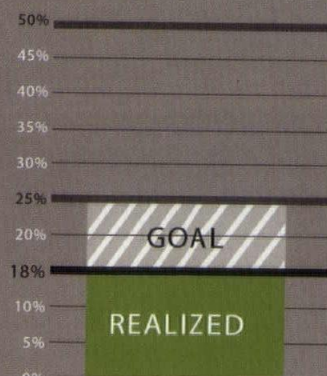
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PEUI = PREDICTED ENERGY USE INTENSITY

ENERGY USE REDUCTION

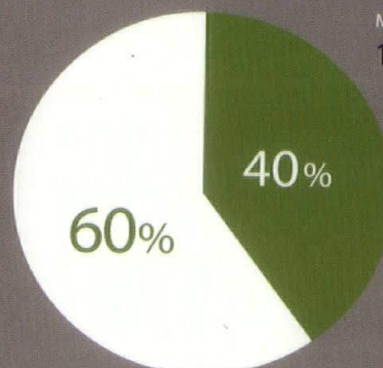
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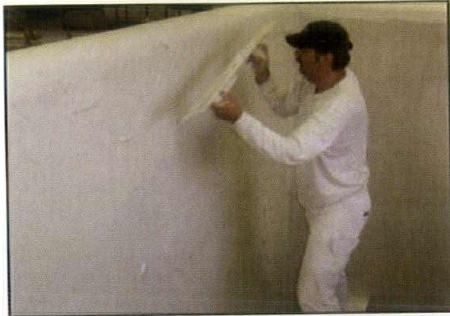
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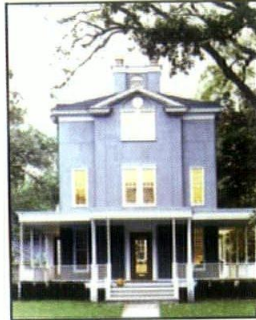
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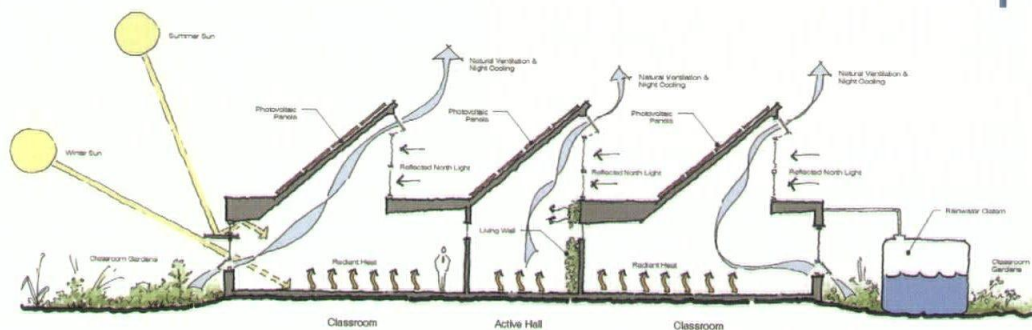
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Children's Learning Center, the Chicago Botanic Garden

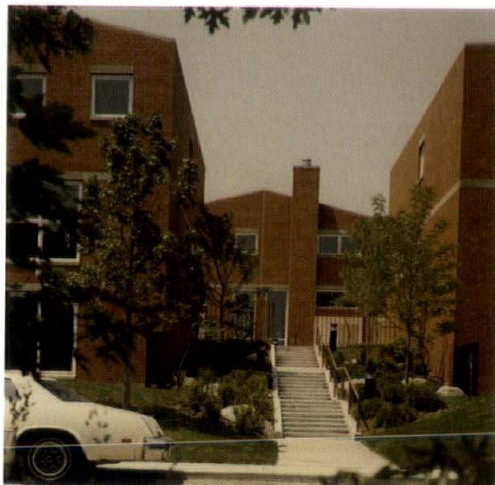
Booth Hansen is designing the 20,000-square-foot Children's Learning Center

for the Chicago Botanic Garden, with LEED Platinum/Net Zero status as the goal.

The facility will include classrooms, a greenhouse, a library and administrative areas, as well as outdoor learning areas. The firm, working with the Rocky Mountain Institute, is investigating issues of massing and siting as well as abundant daylighting, passive solar control and rainwater collection to minimize the building's environmental impact.

Like the firm's last project for the Botanic Garden, the Plant Conservation Science building, the Children's Learning Center will be designed to integrate into the surrounding landscape.

→ In other news of the firm: a project that Booth Hansen completed in 1985 in Evanston has received the Evanston 25-Year Design Award, which recognizes projects that continue to enhance the quality of that



Evanston Terrace

city's built environment. The Evanston Terrace multifamily project includes 43 townhomes on a long, narrow site. With energy-saving "party wall" construction, the project aimed at the time to make high-density urban housing feel as spacious and convenient as suburban single-family houses.

Space Architects + Planners completed a renovation of and addition

to a neglected landmark house in Lincoln Park that had been foreclosed.

The renovation entailed maintaining the Victorian room sizes and layout while adding a contemporary section to the rear that includes an enlargement of the kitchen and a family room and opens into the extra-wide lot. The addition creates terrace spaces for both the first and second floors. The interior work included discovering forgotten pocket doors, refurbishing inlaid floors, and designing several pieces of custom furniture.

Photo by Eric Hausman



Joseph Gonzales, FAIA, has resigned from DeStefano Partners

and is now global director of design for Ghafari Associates. He is responsible for overseeing all aspects of the firm's design work.

Vertu Architecture + Design has moved into one of its own projects,

at 1010 W. Lake Street. The firm's Joel Huffman explains that Vertu has been working for several years on creating a block-long project in Fulton Market and ultimately included in that effort its own three-story building containing its office, living space, two roof decks and a ground-floor commercial space.

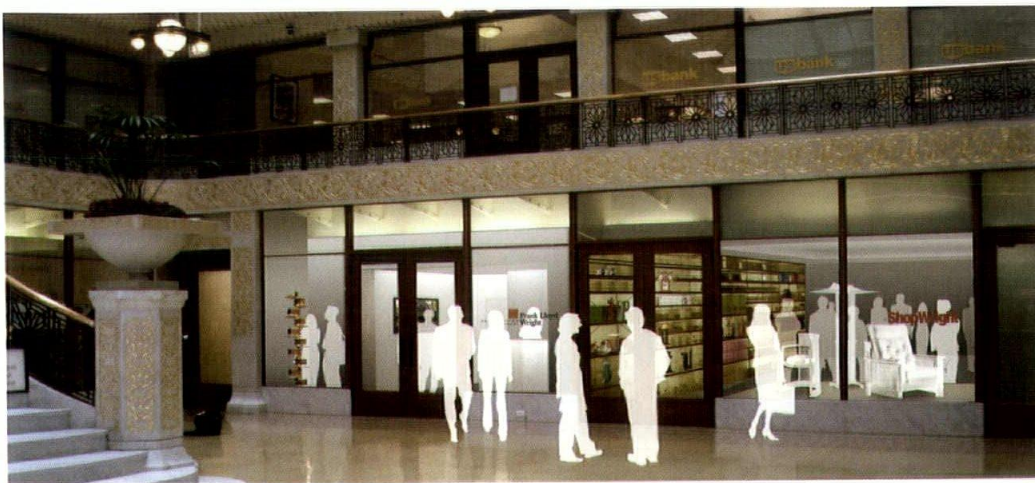




Muller + Muller has designed a new park and outdoor performance venue for a site on both banks of the Fox River in Aurora.

The project is designed to include an arcing cable-supported pedestrian bridge over the river, connecting the two halves of the park and an outdoor performance venue for up to 8,000 spectators.

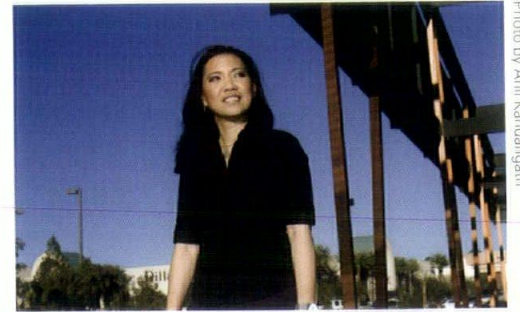
The architectural forms and materials are designed to become part of the landscape," says the firm's David Steele, AIA, "but also to create a sense of enclosure and intimacy while integrating [the park] into its urban surroundings." Work on the infrastructure is planned to start this year, with future phases awaiting funding but expected to be completed within five or six years, Steele says.



The Frank Lloyd Wright Preservation Trust has a new presence in downtown Chicago, in an appropriate spot: the historic Rookery Building, whose ornate lobby is a Wright design from 1905. The building itself was the site of Wright's downtown office in 1898-99.

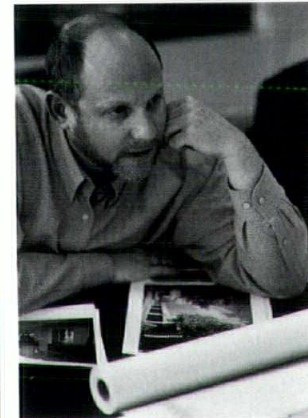
A public information center and several administrative departments of the Oak Park-based organization were scheduled to move into the ground-floor space at 209 S. LaSalle St. in late 2010 (after Chicago Architect's press time), and plans call for a gift store and free tours of the Rookery to come later.

While no architect was attached to the project—which entailed moving into already-finished office space—the Trust received support for outfitting the space from Steelcase.



Lira Luis, AIA

Lira Luis, AIA, principal at Atelier Lira Luis, received the Young Professional Leadership Award in the 2010 Women in Architecture and Design Athena Awards. Originally from the Philippines, she was the first Filipina accepted into the Taliesin school, and has taught at Scottsdale Community College in Arizona. She is now based in Chicago.



Leigh Breslau, AIA

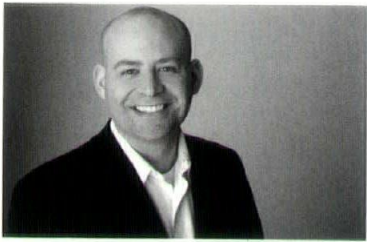
Leigh Breslau, AIA, formerly of SOM, now heads the Chicago studio of Trahan Architects of Baton Rouge.

Two Chicago-area firms were among the winners

of 2010 Wood Design Awards from WoodWorks, an initiative of the Wood Products Council, in the fall. They are:

→ Halvorson Partners Structural Engineers, whose effort on the Bolingbrook Historic Farm received the engineering award.

→ Studio Gang Architects, whose pavilion for the South Pond at Lincoln Park Zoo got the nod for innovative wood design. (See p. 9 for more on the pavilion.)



Don Ricker

Don Ricker has joined

tvdesign's Chicago office as associate principal, working on the firm's interior and workplace design projects and assisting in pre-lease service and strategic planning.

In other news: The firm completed the Pritzker Military Library, scheduled to open January 2010 in the Monroe Building at 104 S. Michigan. The library will house special collections and artifacts, and will include a two-story auditorium in its facility overlooking Millennium Park.

Also completed in 2010 was the third building designed by the firm on the Deerfield campus of Takeda Pharmaceutical North America; part of a master-planned project that will include five buildings, parking structures, a hotel and a day care center.

Due to finish in late 2011 is the new headquarters and lodge of the Scottish Rite Cathedral Association, a 60,000-square-foot facility in Bloomingdale.



Pritzker Military Library



Rendering of a proposed elementary school for UNO

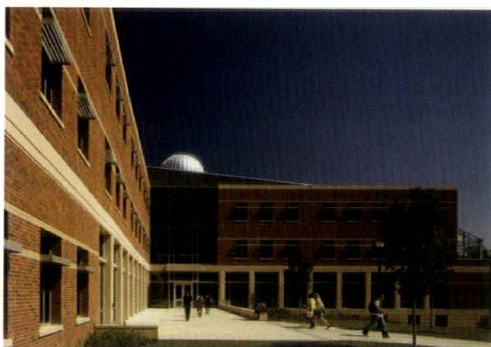
With the launch of his new firm, Moreno Associates, Juan Moreno, AIA, formerly of Ghafari Associates,

has landed two commissions to design school facilities in Chicago, an elementary school for the United Neighborhood Organization's UNO charter schools, a \$15 million project; and the Instituto Science and Health Career Academy for Instituto Progreso Latino.

Moody • Nolan, the nation's largest African-American

owned and operated architecture firm, has opened a Chicago office in the Rookery, with Renauld Mitchell, AIA LEED AP, as director.

The firm, headquartered in Columbus, Ohio, was responsible for the West Campus Sports and Fitness Facility at the University of Illinois at Chicago, which won a Design Excellence Award from the National Organization of Minority Architects in 2007. The Chicago office is its seventh regional location.



The Wheaton College Science Center,

a five-story, 134,730-square-foot facility with FGM Architects as Architect of Record and Payette Associates as Design Architect, has received LEED Gold certification. Along with sustainable features that optimize energy usage, reduce water usage and incorporate regional or recycled materials, the center contains a reconstructed mastodon—although that element did not count for any LEED points.



For a 45th-floor penthouse at a Gold Coast building, Allen Villanueva, AIA, of

Studio Villanueva Architecture provided both architectural and interior design services. "It strikes a balance between the consistent use of core elements and the inclusion of stunning focal points throughout the [5,500-square-foot] apartment," Villanueva says. "The selection of unique, quality finish materials is a consistent element that I strive to bring to each of my projects."



Construction of the National Hellenic Museum began in November. The building was designed to meet LEED Silver certification by RTKL's Demetrios Stavrianos, principal designer, and is the first U.S. institution centered on Greek culture, art and history.

Scheduled for completion in fall 2011, the building at 333 S. Halsted St. will include architectural references such as a stoa, or covered walkway like those found in classical pagan structures, and natural wood accents and elements that were common in Byzantine monastic buildings. At the heart of the building will be a dramatic, skylit east-to-west staircase that is meant to represent the Greek-American immigrant experience. The staircase and the larger museum "connect our historic past to our future here in America," Stavrianos says.

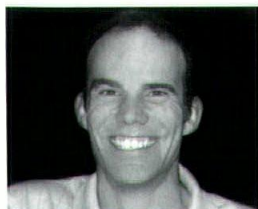
The 40,000-square-foot facility will include exhibit spaces, a research library, and an oral history center, among other things, and will be topped with a 3,600-square-foot rooftop terrace with gardens and expansive views of the city's skyline.

Eckenhoff Saunders Architects has announced a round of promotions and one new hire.

→ Four staffers were elevated to senior associate: Jeff Conner, AIA LEED AP; Eduardo J. Martinez, Robert G. Plebanski, and Mark Pomnitz. All but Conner had been associates; he had been a project manager.

→ Three former project managers are now associates: Trish Adelman, the firm's director of interiors; Alan G. James, AIA LEED AP, and Rod Winn, LEED AP.

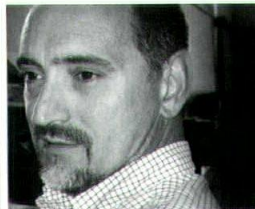
→ Tracey Pieczonka, LEED AP, has joined the firm's team of interior designers.



Jeff Conner



Eduardo J. Martinez



Robert G. Plebanski



Mark Pomnitz



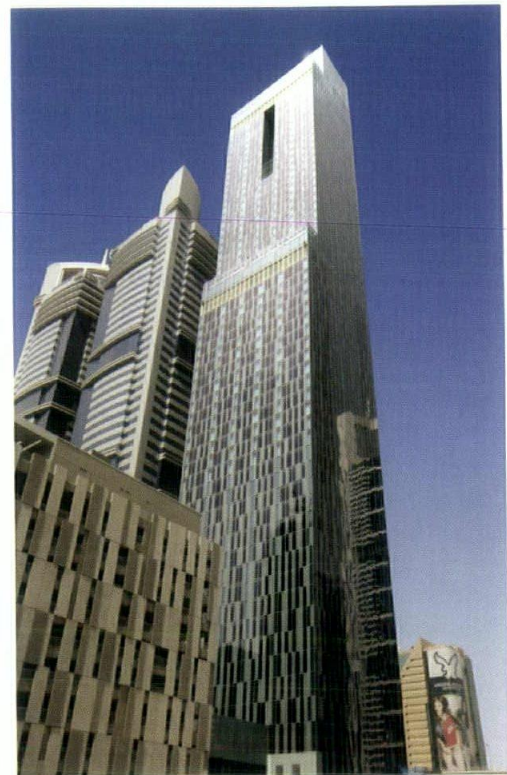
Trish Adelman



Rod Winn



Tracey Pieczonka



The Rolex Tower, a 59-story mixed use tower

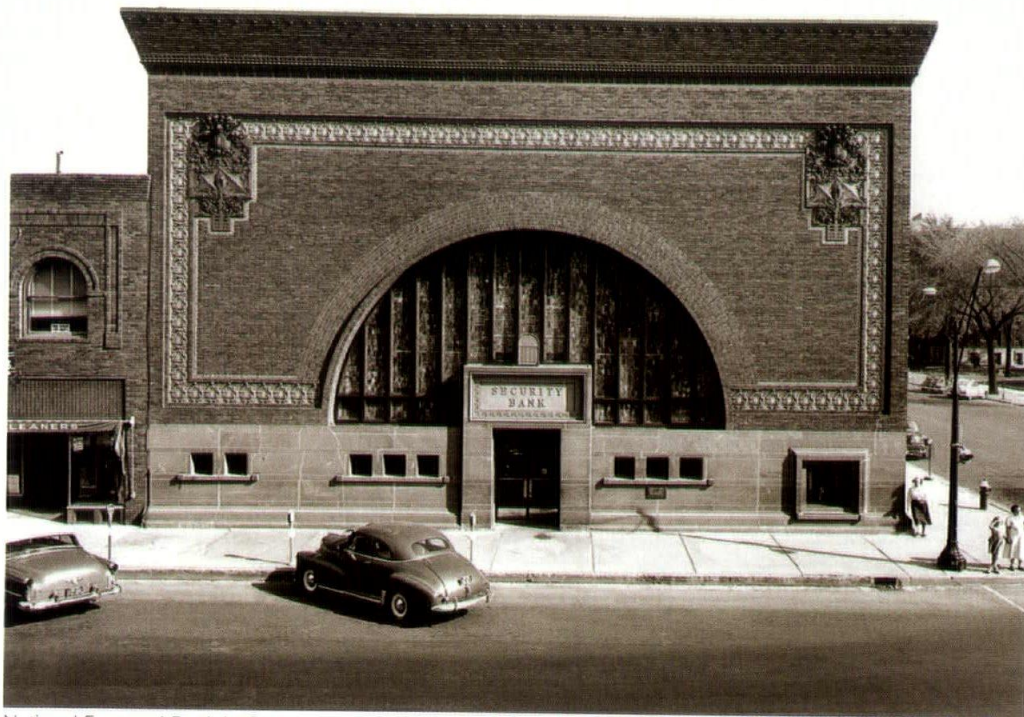
on Dubai's Sheik Zayed Road, opened in November.

"The building epitomizes the classic design elegance of the iconic timepiece that shares the tower's name," says George Efstathiou, SOM's managing partner for both the Rolex Tower and the previously completed Burj Khalifa. In contrast to some of the more extravagant buildings in its high-visibility neighborhood, Rolex is designed to be more understated. Efstathiou says, "we are very proud to be associated with a client who shares our philosophy of simplicity and purity of design."

The curtain wall is made of high-performance, patterned green glass that fades as the building rises. The architects chose the glass to reflect the desert location; it should shimmer like a desert mirage, the firm explains in profiles of the project.

There are 30 floors of office space and 25 of residential, with two penthouses—one of which has a private pool on the 57th floor.

Also at SOM, the city design practice has taken on urban strategist Paul O'Connor, who left Chicago Metropolis 2020 to join the practice headed by Phillip Enquist, FAIA, partner in charge of urban design and planning.



National Farmers' Bank in Owatonna, Minn.

The Richard Nickel Committee, the non-profit keeper of the images and research of the late architectural photographer Richard Nickel, has donated its archive of some 15,000 items documenting the architectural work of Dankmar Adler and Louis H. Sullivan to the Ryerson and Burnham Libraries at the Art Institute of Chicago.

"As they have since the 1920s, scholars will now more than ever come to the Burnham Library of Architecture to take fresh inspiration from the resources available here and nowhere else," says Jack Perry Brown, director of the libraries. The archive includes photos, negatives, correspondence, architectural drawings, Richard Nickel's personal library, and many items created or acquired by the Richard Nickel Committee in the years since his death in 1972.

4240 Architecture is contributing to government transparency: for the US General Services Administration,

the firm has designed a new façade for the former Bond Department Store at State and Jackson streets that "seizes every opportunity to open the development to natural daylight," as the firm's profile of the project explains.

Along State, the glass façade will have a white detailed frit that is a reminder of the building's former stone façade but is lighter both in weight and in illumination. "This project is about bringing light to dark spaces, both experientially and conceptually," according to Robert Benson, the firm's design director. Off State, the north and west façades will have their top three floors faced with new glazing.

The project is scheduled to be completed in 2012.

Other 4240 projects include a sustainable office building for a Chicago law firm in the West Loop, with construction expected to finish in the summer; and a 102,000-square-foot residential facility at the University of Illinois. The firm is teamed with KSQ Architects on Ikenberry Hall, which is aiming for LEED Silver.



Goettsch Partners has been commissioned

by developer Guangzhou R&F Properties to design a new 294,570-square-meter mixed-use tower in the city of Tianjin, China.

Occupying a central parcel in the city's newly planned business district, Tianjin R&F Guangdong Tower will be one of China's tallest buildings at 439 meters. The complex will contain 134,900 square meters of office space, 400 hotel rooms, 55 condominiums, and 8,550 square meters of retail.

Goettsch is also serving as design architect for a new business hotel and serviced apartment complex in Riyadh, Saudi Arabia. Comprising two towers connected by a large podium, the project will include a 20-story, 650-room hotel and a 14-story, 250-unit apartment building.

Each tower will be configured as three pin-wheeled legs around a central elevator core, according to a Goettsch profile of the project. The towers are sited to optimize views and solar shading, as well as to accommodate a large multipurpose hall between them.

On the domestic front, Goettsch designed the two-building, 425,000-square-foot North American headquarters of the pharmaceutical firm Astellas. The project is now under construction on a highly visible site in Glenview, on Willow Road west of Interstate 294. Aiming for LEED Gold certification, the project is scheduled for completion in 2012.

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Interior Solutions

Photo by Steve Hall/Hedrich Blessing Photographers



A mix of hard and soft materials in the arrival space signals both security and congeniality to users of Jenner & Block's visitors floor.

Be Our Guest

Law firm's public floor aims to make it the host with the most

"It's about enhancing the visitor experience," says Jim Prendergast, AIA, the partner responsible for architectural interiors at Goettsch & Partners. For the law firm Jenner & Block's new 417,000-square-foot headquarters at 353 North Clark Street, Prendergast zones all public and client functions on one floor—the primary address floor. The strategy, he notes, supports Jenner & Block's mission to

be a leader in public service and pro-bono advocacy and to be a good host to their clients and pro-bono partners.

Guests have free access around the 28,750-square-foot heavily resourced reception floor without compromising the confidentiality of work being executed on the other 13 attorney office floors. Amenities like wireless access, video conferencing, ample lounge seating and a full-size catering

kitchen make it easy for Jenner & Block to routinely host, on average, 200 "after-five" events each year, in addition to managing day-to-day client contact.

Flexibility being key, Prendergast designed a variety of gathering room sizes and styles, plus a multipurpose room that, with the help of moveable partitions, easily expands to accommodate a variety of large-scale functions and firm-wide meetings.

"A seamless technology strategy—specified for its simplicity and clear user interface—is in place to reinforce the notion of hospitality," Prendergast explains. Each meeting room is equipped with a large flat-screen monitor and a wireless keyboard to avoid the inconvenience and confusion that often occurs when a visitor attempts connecting a laptop to a projector. A cell phone boost system for multiple carriers and a robust wireless network (with a special login for guests to avoid Jenner & Block's firewall) provides extra convenience for visitors, enabling them to access resources from their home-base locations.

Trust and confidentiality are reinforced by the acoustic isolation strategy in all party walls. Here, ¾-inch double glass translucent walls with a 6-inch air space provide the equivalent acoustic rating of a solid wall. The semi-opaque nature of the glass assures visual privacy while allowing daylight to filter into the interior spaces. Other details, like 6-inch-thick wood veneer doors with rabbetted-edge doorjamb, fortify the acoustic isolation.

While Prendergast estimates the premium for a conference floor is two times a typical office build-out, the benefit of zoning these facilities on one floor is the cost efficiencies that come from locating the technological infrastructure, the higher-end finishes and the specialty amenities on a single floor rather than distributing them throughout the firm's 14 floors.

"As a first impression," says Prendergast. "Jenner & Block provides a unique visitor experience that communicates a look and feel commensurate with their identity and culture of being both a good host and a world-class professional service firm."

→ **Cindy Coleman**

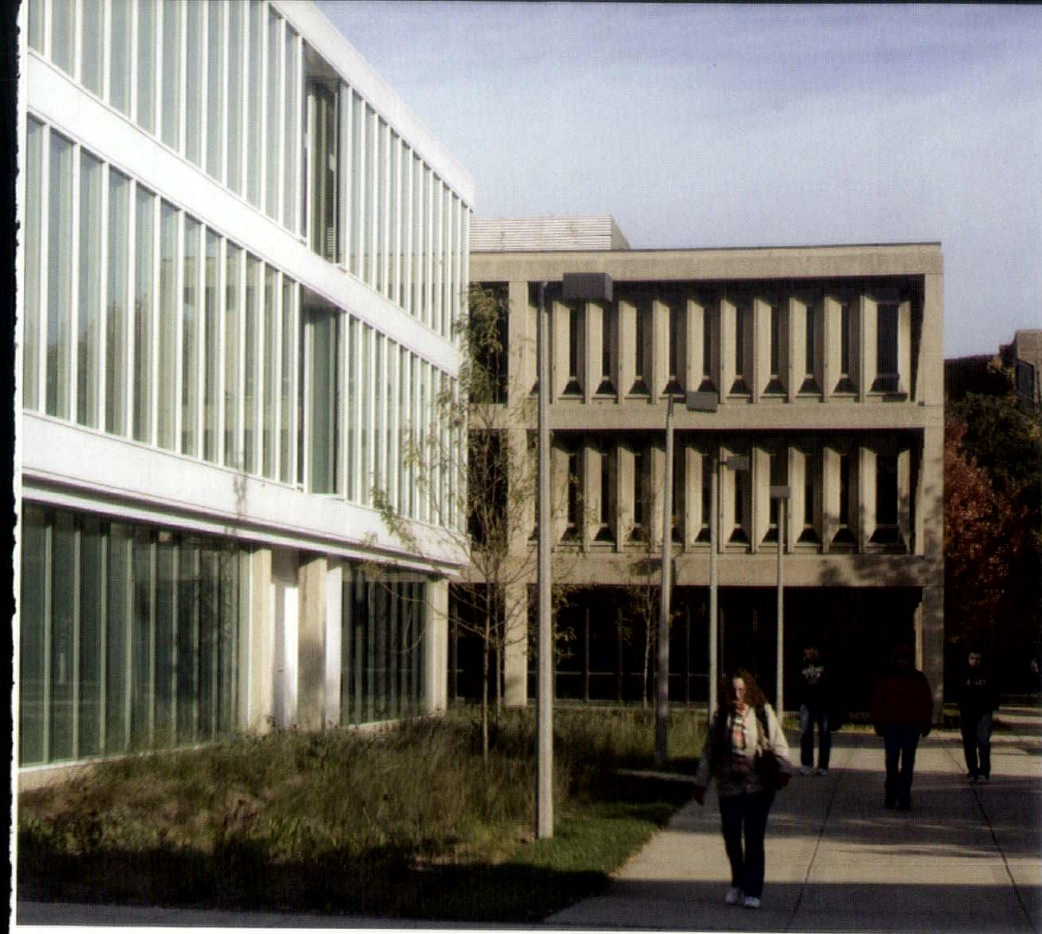


All photos by Design Organization, Inc., except where indicated

How to Alter Walter

Completely renovating a gloomy Netsch building,
Tom Longhi and his team also paid subtle homage to the icon

By Dennis Rodkin



As renovated (facing page), Lincoln Hall is a bright, glassy successor to Walter Netsch's intentionally dark concrete composition. It maintains the original window rhythm, and preserves the external support columns on the ground level.

The campus is being renovated a building at a time, which for now leaves visible (left photo) the stark differences between the Netsch aesthetic and the modern look. Even the meeting with the ground is softer, thanks to native landscaping. Pre-renovation, Lincoln Hall (above) had the I-shaped concrete window barriers and dark glazing that characterized the mid-century urban attitude of the university's Near West Side campus.

Tom Longhi, AIA, freely admits that when he—a kid who grew up in conventional surroundings in the south suburbs—enrolled at the University of Illinois at Chicago in the early 1980s, the monumental concrete campus was a little much for him. With second-story walkways linking hard-edged buildings whose dark-tinted windows made the interiors inscrutable, “it felt like my [idea of] NASA,” Longhi recalls.

Post-modernism was coming in at the time, he recounts, “so our professors all rejected and criticized the campus,” which was the design of the great Chicago modernist Walter Netsch and was then known as Circle Campus. And as places for learning, the classrooms were “the most miserable interiors I ever experienced.” That was largely the result of Netsch’s use of slim columnar windows and dark glass to limit daylight’s entry into classrooms. Netsch wanted to make it possible for lecturers to use overhead projectors without needing window shades that would gunk up the exteriors’ orderly aspect. It cast many classrooms into a perpetual state of gloom.

While Longhi would later develop more of an appreciation for Netsch’s Brutalist-inspired buildings, he was part of the consensus that the campus, visionary as it was when first built in the early 1960s with its rooftop amphitheaters and its rhythmic organization of spaces, simply didn’t work. Aside from its oppressive interiors, the concrete exteriors were falling apart because of the harsh local climate.

And yet, Longhi wasn’t without trepidation when his firm, Design Organization, won the task of renovating Lincoln Hall, one of three small lecture-hall buildings near the center of the main campus. (They’re known as the Civil War Cluster because they’re named for Lincoln, Douglas and Grant.) “I’ve been doing renovation for a long time, but nothing this architecturally significant. Here I was taking on

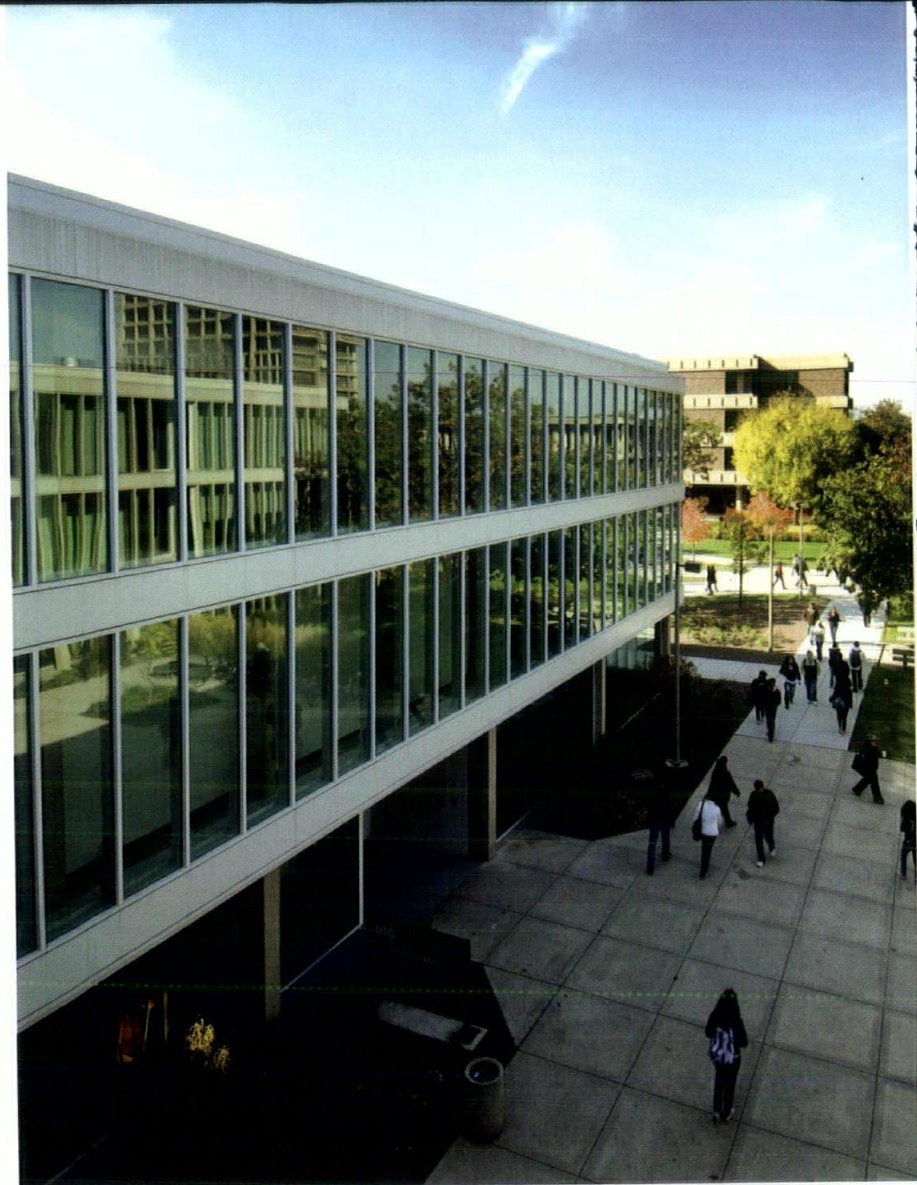
this icon’s work,” Longhi says, noting that at the time, in late 2007, Netsch was still alive and active in Chicago; he died in June 2008. “So, yeah, I felt a little uneasy about modifying it.”

In the course of the work, Longhi’s team managed to completely update and re-skin Lincoln Hall—using an exterior enclosure system developed by SmithGroup for the Grant renovation—while at the same time paying subtle homage to Netsch here and there. The second of (so far) three buildings at the center of the campus to have been re-done in a sustainable 21st-century idiom, Lincoln Hall is now a crisp, glassy edifice, as visually light in weight and welcoming as its predecessor was heavy and intimidating.

The building’s users have spoken, and they’re pleased. Since the renovation was completed, UIC surveys have found that 78 percent of users say they are very or extremely satisfied with Lincoln Hall, compared to 16 percent prior to renovation, says David Taeyaerts, AIA, LEED AP, director of the school’s Office of Campus Learning Environments. And fully 94 percent rated the amount of natural light in the building as good or very good, up from a mere 21 percent who said that about the building in its old form.

Taeyaerts rattles off these figures in a setting that underscores all he’s saying: the light-bathed top-floor northeast corner classroom in Lincoln Hall, whose floor-to-ceiling glass frames a breathtaking view of the city’s skyline, with Willis Tower positioned nearly central, on the room’s glass-wrapped corner. “Netsch’s I-panels blocked most of this view,” Taeyaerts notes. “Now, it’s our most-requested classroom.”

The upgrade goes beyond having a nicer view—although the view fits well with UIC’s image of itself as an institution that is deeply enmeshed in the life of the city. The use of natural light can contribute



Netsch's vision for the campus used concrete as a unifying theme, with buildings, benches and walkways seeming fitted together from the same single kit. It came to feel oppressive. The

renovations emphasize lightness and airiness, attributes that, according to Taeyaerts, students say make them feel welcome and invigorated while on campus.

to improved academic performance, Taeyaerts says: "People who are exposed [to daylight] have test scores that are 20 percent higher." On top of that, "having all those hard [concrete] surfaces inside was a challenge acoustically," and with big advances in projectors since Netsch's day and widespread use of computers in classrooms, "we had to be able to control the light in a room better."

In other words, "we've learned so much since Walter Netsch designed these buildings," Taeyaerts says.

The key lesson is on the outside: the concrete exteriors, which have not weathered well in harsh Chicago winters. Spalling is visible on the concrete of many of Netsch's UIC buildings. Longhi says that sandblasting of the concrete to expose the aggregate—done both originally and in 1970s upgrades—is a major culprit. "We think that's what let moisture get in; the concrete became porous, water set in, and the freeze-thaw cycle of this climate broke it apart."

Although concrete is a unifying visual element in most of the Netsch buildings, including the iconic University Hall, which gets wider as it rises 28 stories, it had to go. And on the first building in the

Civil War Cluster to be redone, Grant Hall (northeast of Lincoln) that's what happened. The Grant renovation, completed by SmithGroup in 2008, set the tone for Lincoln and the now-underway Douglas (which is being handled by The Architects Enterprise, Ltd.), by essentially wrapping a new curtain wall outside Netsch's concrete structure and mimicking the original window rhythm. But on Grant, there's little left visible of Netsch's preferred concrete.

For Lincoln, Longhi's team refined the plan in a way that both kept a memento of Netsch on display and cut costs. As originally built, the structures didn't have a perimeter foundation wall at what in renovation became the new outer edge of the building—about 2 feet out from the old exterior wall. So bringing the new curtain wall to the ground on Grant required excavation for a frost wall, to prevent heaving. On Lincoln, the designers opted for tucking the first-floor curtain wall behind Netsch's concrete pillars while hanging it outside the pillars on floors two and three. This eliminated the need to excavate—the original concrete base suffices—while at the same time it retained an articulated visual link to the building's past.



Netsch emphasized limiting the natural light that entered classrooms, so instructors could use projectors without being tempted to hang blinds in the windows he designed. The result: dim rooms. Since the renovation, interior spaces fill up with daylight and views of the campus (above two photos). Interiors maintain as much of Netsch's concrete finishes as possible, including pillars in the corridors (photo at right). The renovation conceived them as regularly spaced brackets between which informal, small-group academic experiences would happen. The custom wood benches, by the Design Organization, serve as a warm counterpart to cold concrete.



"We had told them they didn't have to take anything on the Grant project for granted, no pun intended," Taeyaerts says. They did, however, need to continue Grant's march on sustainability. Grant was LEED Silver; Lincoln is LEED Gold. For two buildings that were so dark in their original state, the turn to daylight harvesting was essential. Automated window screens monitor daylight conditions and adjust to meet them (but can, of course, be overridden by the users of individual rooms). Most new interior materials are low-emitting or have high recycled content. And the numerous wood finishes—such as on study benches and whiteboard frames—that have been brought in to soften the concrete interiors are made of FSC-certified wood.

Larger and less visible than those details is the climate-control system. For Grant, a nearby campus lawn had been underlaid with a geothermal well field whose capacity could cover the needs of the Civil War trio. The buildings weren't designed for the ductwork that was required, so getting the treated air to rooms demanded making some changes. At Grant, that included dropping the ceilings a bit,

but at Lincoln, "we wanted to keep the ceiling heights in the classrooms," Longhi says. That was in part for dimensionality: The pushed-out exterior window walls were giving every classroom more horizontal space, so taking away some vertical space would serve to flatten the rooms. Another motivator was that Design Organization's team wanted to keep Netsch details where possible, and ceilings were one of the possible places.

The plan that resulted put much of the ductwork immediately outside each classroom, where Netsch's concrete pillars and beams create a sort of vestibule between the circulation hallway and the classroom door. Dropping the ceilings only there compresses that entry space slightly, adding to its role as merely a transitional place. KJWW Engineering Consultants put individual heat pumps for the classrooms above these dropped ceilings, and ductwork then steps up to clear Netsch's beams on the way into the room.

Longhi is pleased that his team scored one other departure from the Grant template: From the university committee that is overseeing the renovations, they got approval to butt-glaze corner



Floor plans show how the columns in corridors (seen as heavy black dots) create study nooks or foyers in front of each classroom. Around the outer edge of each floor, the same black dots indicate what were exterior columns. The new exterior wraps outside them, adding about two feet of depth to each room. Solar panels atop the building (photo below) are part of a sustainability effort by the university; nearby is a campus green that conceals a geothermal field.

Photo by SoCore Energy



windows, rather than have mullions at the corners. "It's something Netsch did that we thought we should carry through," Longhi says. In the end, a newcomer to Lincoln who knew nothing of its history might assume the building (as well as its two neighbors) is new construction. But for the initiated, the fans of Netsch, the architects who prize his legacy in Chicago and others, the building is a quilt that combines Netsch's materials with their successors. In a stairwell, Taeyaerts pauses to point out the black terrazzo flooring. It's not particularly stylish today, but it was Netsch's choice and it was working, so it was kept in place.

"We had to upgrade the handrails to get to code, but the floor only needed some repairs," Taeyaerts says. "This is where Netsch's 'indestructible' materials worked well." CA

CIVIL UNION

The three buildings in UIC's Civil War Cluster—named for Illinoisans Abraham Lincoln, Ulysses S. Grant and Stephen Douglas—are being updated successively. Grant went first, the Lincoln, and now Douglas is being completed.

Other than individual refinements such as those described in the larger article, the three buildings when finished will be largely identical on the exterior. "SmithGroup, working in conjunction with UIC's Design Review Committee, developed the exterior expression for Grant Hall, and due to their interconnectivity, the exterior design concept for all three," says Dave Taeyaerts, director of the institution's Office of Campus Learning Environments.

While the buildings look similar, their renovations were the work of different teams. Here's the list of players:

Grant Hall

Architect: SmithGroup
MEP: AEI (Affiliated Engineers, Inc.)

Lincoln Hall

Architect: Design Organization, Inc.
MP: KJWW Engineering Consultants
E: DuSABLE, Inc.

Douglas Hall

Architect of Record: The Architects Enterprise, Ltd.
Associate Architect: Harley Ellis Devereaux
MEP: KJWW Engineering Consultants



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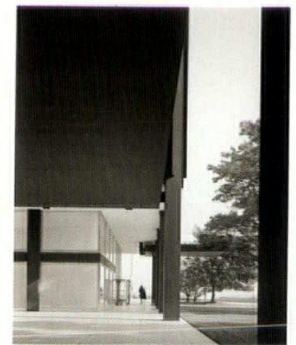
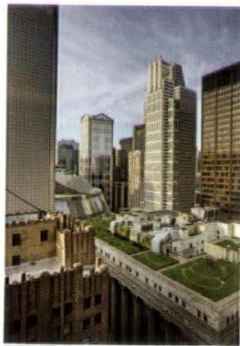
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A high-speed rail station that is currently under construction in Zhengzhou, China, can be seen in the background of this image of the twin-tower design by Brininstool, Kerwin and Lynch. The design was created for a recent competition in China in which four Chicago firms were invited to participate. (Editor's note: Of the four, three declined to provide images to *Chicago Architect*.)

Winning City

A major Chinese competition invited six firms from around the world to compete; four were from Chicago

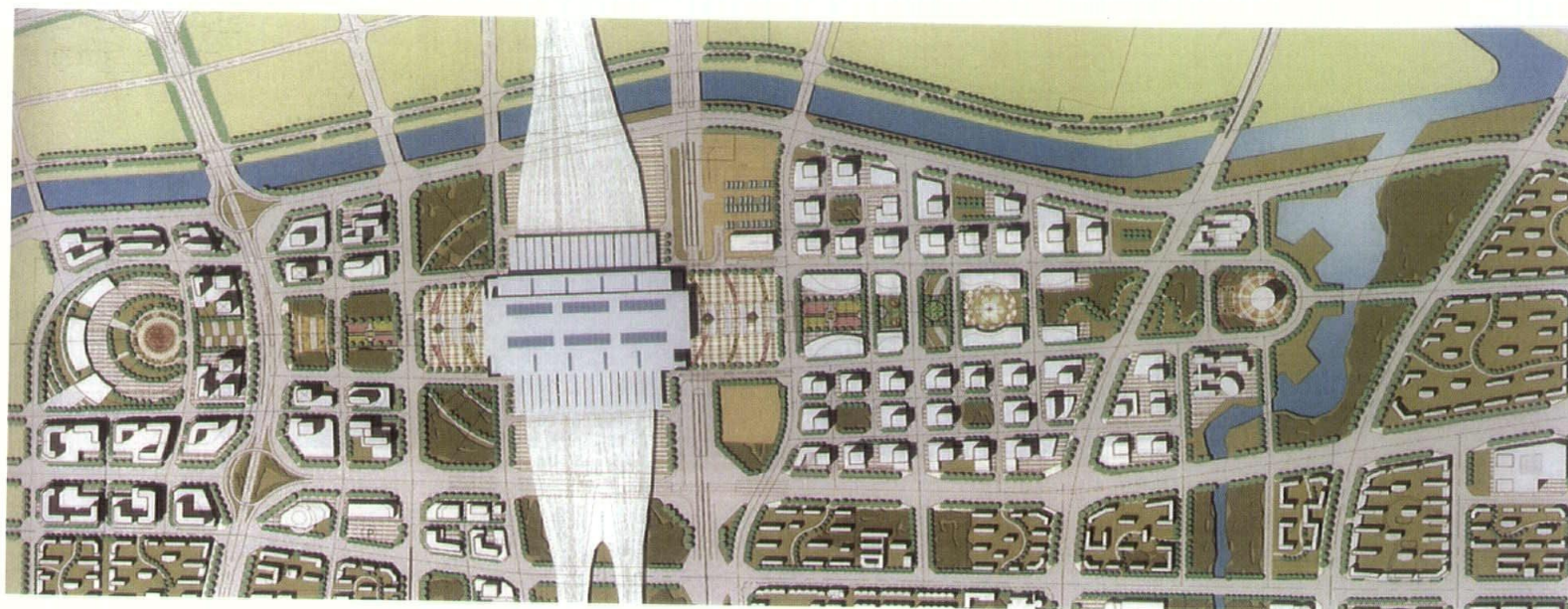
By Edward Keegan

In 1792, a competition was held to choose a design for the President's house in Washington, D.C.—what's now known as the White House. The winner was a foreigner, Irish architect James Hoban. His lineage is not all that surprising since the new nation was yet to have much in the way of an architectural profession. There's a Chicagoan who occupies that notable home today, and at the same time, Chicago architects are very much involved with competitions around the world.

One recent competition in Zhengzhou, China, for a \$700-million mixed-use complex offers a window on how local firms are using

architectural competitions to advance their own interests and stretch their design talents while getting the opportunity to build halfway around the world. Four large Chicago firms were among the six competitors from outside China—and the only ones from the U.S.

In much the same way that Hoban brought foreign talent to the new capital of the United States, rapidly growing China is now looking abroad for ideas that it can't get at home. "They want our skill set," Brininstool, Kerwin and Lynch partner David Brininstool, AIA, says. "They see American architectural firms as having a talent and experience base—and Chicago has a pre-eminence." Goettsch



A red circle on a city map of Zhengzhou [right] marks the site of the competition.

Above, the new high-speed rail station is shown in plan on axis with the building site for the Zhengzhou competition. The high-speed rail service will connect Zhengzhou with Beijing and Shanghai by train.

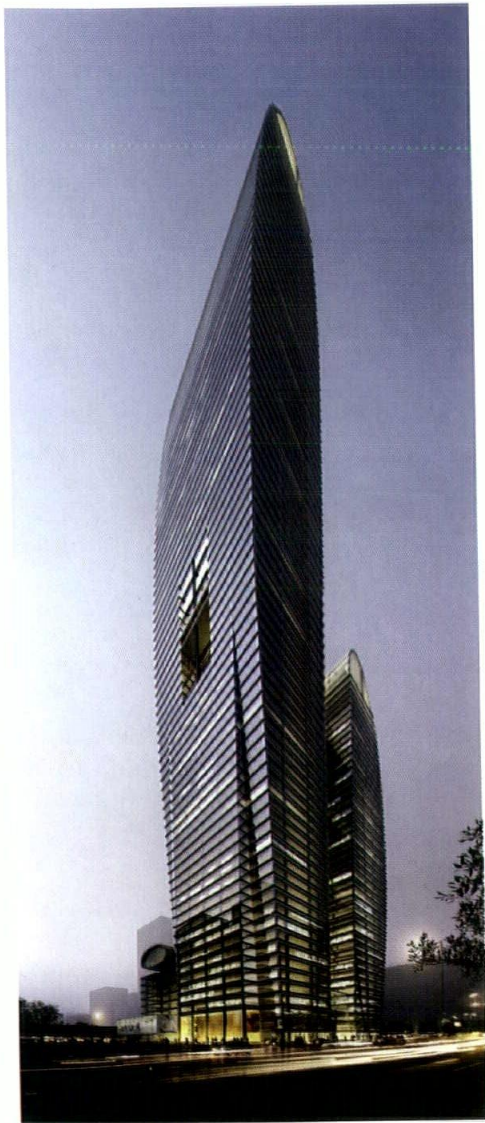


Partners' Jim Goetsch's 16 years of Chinese experience verifies our status. "Being from Chicago gave us great credibility," Goetsch, FAIA, says. The architect selection process in China is heavily weighted towards competitions—particularly for larger, more prominent projects. "Competitions are part of the drill in China," Brininstool, Kerwin and Lynch principal Tom Kerwin, FAIA, says. They provide options for the government—who owns all the land in the country. "They're an active partner," Brininstool says.

Zhengzhou is the second largest city in central China, with approximately 7 million people, located about 400 miles southwest of Beijing and 500 miles northwest of Shanghai. The project is rather ponderously named the Zhengzhou Integrated Transport Hub West Plaza Block H—evidence that the Chinese are, indeed, precise and technical. It was the site of an eight-way invited competition last summer that included two participants from China and six from other countries—Tongji University; ECADI (East China Architectural

Design and Research Institute Ltd., Co.); Hamburg, Germany-based GMP; Japan-based Nikken Sekkei; Brininstool, Kerwin and Lynch; Adrian Smith + Gordon Gill; Goettsch Partners; and SOM. The project was very appealing to Goettsch. "This is a very prominent site that could provide an interesting setting—on axis with the railroad station and a large park."

That four of the six "international" invitees were from Chicago demonstrates the high regard the Chinese have for Chicago's architects, and certainly reflects the influence of relationship building on an international scale. Tom Kerwin—for many years a partner at Skidmore, Owings & Merrill's Chicago office and now a principal with BKL—worked with developer Greenland Group on several projects while he was at SOM. Adrian Smith, FAIA, was the design partner on the first of the SOM/Greenland projects and clearly made a strong enough impression to garner an invitation. Goettsch Partners has extensive experience in the Chinese market, including a previous project with Greenland Group.



A dusk image of one of the towers designed by Brininstool, Kerwin and Lynch. The firm was one of two finalists in the Zhengzhou competition.

For starters, Greenland Group required an expression of interest from each competitor—basically, a standard RFQ submittal. At this stage, SOM declined to participate and the other seven were asked to prepare full designs—with compensation—for the project. The deliverables were quite extensive—including a book, presentation boards, a physical model, a PowerPoint presentation, and a 10-minute film. These had to be prepared within a short, seven-week timeframe last summer. Coordinating these requirements wasn't easy, either. For BKL, the site model was made in China, while the building model was made in Chicago, where changes could be made right up to the moment when the team left for the final presentation. In order to avoid potential tie-ups with shipping and customs, the Chicago-made pieces were hand-carried to China, where they were placed into the site model by Kerwin and Brininstool.

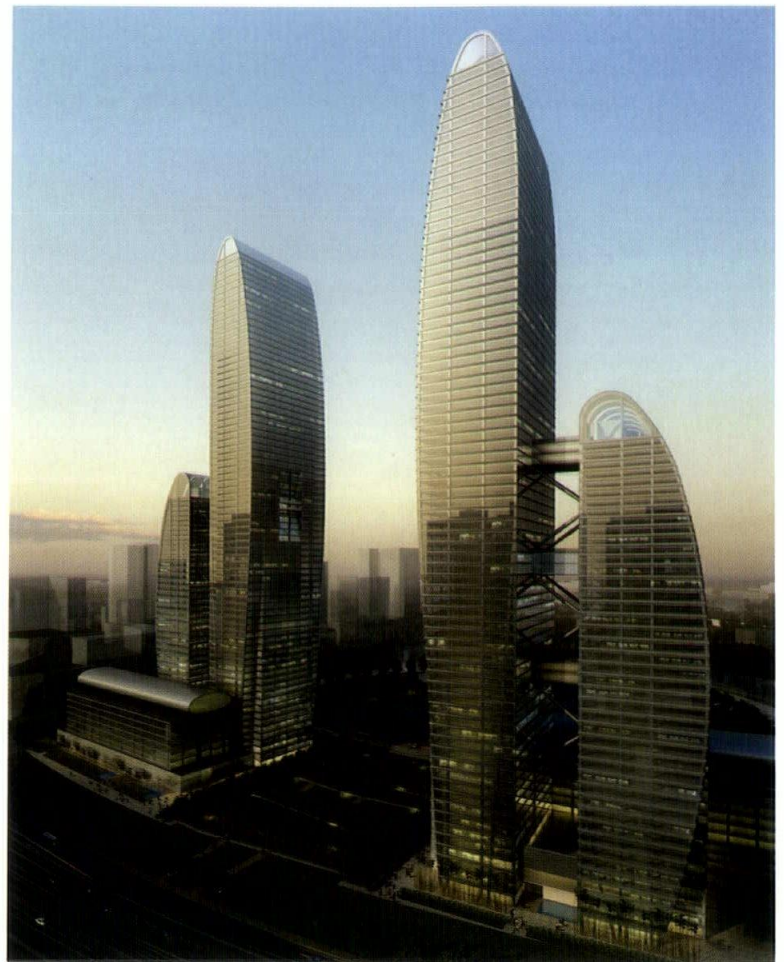
The seven firms made their initial presentations in Shanghai in July 2010. The presentation was to a large group of people, including "experts" whose identities weren't exactly known to the participants. An hour-long presentation was followed by a half hour of questions from the group. Brininstool—who did an earlier, interim presentation, but deferred to the more locally savvy Kerwin for BKL's final presentations—notes how it's hard to establish a good rhythm with the simultaneous translation that takes place throughout the proceedings. Goettsch agrees. "The process would be better if you could really interact with them," he says. "It's not personal and they're a bit reticent about asking questions."

Only four of the seven firms were asked to continue to further reviews near the site in Zhengzhou. At the end of these deliberations, the competition was cut to two finalists—BKL and GMP. A group of about 50 experts—professors, practitioners and others—gave both firms comments to incorporate into their final, revised submissions. There was a total of two weeks to do this work, which included making changes to each portion of the original set of deliverables.

"You have to be careful what you pursue," Kerwin says of competitions. "They're needles in haystacks—and they're expensive." Over the years, Lynch and long-time partner Brininstool have competed for a number of domestic commissions—mostly for cultural institutions. While they chose to only participate in those that offered compensation for their work and time, Lynch finds the Chinese competitions to be better, from a financial point of view. "The remuneration is more balanced," Lynch says of the Chinese versions. "They're more fair," Brininstool says, but that doesn't mean BKL profited financially from the effort. "You need to organize these things to cover your costs," Kerwin says, "and we did." Goettsch concurs. "We've ruled out doing a competition without compensation," he says. "We want to at least break even—although we might not include overhead in the calculations."

Several factors need to be present for Goettsch to take on a competition: design opportunity and schedule. Goettsch worked on the Murphy/Jahn scheme for the 1988 Harold Washington Library Center, eventually won by Hammond, Beeby and Babka. While many in the architecture community still prefer the Jahn scheme's gridded design to Beeby's more traditional structure, Goettsch laments the urban planning of the winning scheme. Jahn included the quarter block north of Van Buren that was left vacant by the winning design. "I really drove Helmut to build over the El and use the block that's now a park," Goettsch says. "It's still not utilized."

Brininstool, Kerwin and Lynch's submission for the mixed-use Zhengzhou towers was designed to promote harmony with its environment, and focus on wind, water and daylighting as part of its sustainable strategies.



But despite the loss of that competition, with 20 years hindsight and the confirmation of his site strategy—Goettsch would still enter the fray for a central library in Chicago. “There’s a tradition of competitions for special projects,” he says. “They’re hard to turn down.”

Competitions can even be risky for the winners. Earlier in his career, Goettsch worked on the winning scheme with Helmut Jahn for a government structure in Minnesota’s state capital, St. Paul. Soon after, “the guys were voted out and we didn’t have a project,” Goettsch says. While today’s government in China doesn’t seem likely to face the same fate, there’s still a great deal of uncertainty—especially in dealing with a foreign country where the relationships between the government and developers aren’t necessarily understood or fixed. “Continuity [abroad] is better, although there have been problems from time to time,” says Stanley Collyer, the editor of *Competitions* magazine.

Both BKL and Goettsch Partners see real upsides to the actual process of designing through a competition’s methodology. “You have to focus quickly on a concept and then develop it,” Brininstool says, likening it to the Architect Registration Examination. “There are two things that drive competitions,” Goettsch says, “visual impact and what’s going on behind the scenes—which you don’t know!” Kerwin likes the way that competitions breed innovation, causing architects to push their designs. “It’s the Big Idea,” he says. “You have to have an idea that you execute with conviction.” Goettsch—who’s no stranger to large-scale projects wherever

they’re located—notes that the size of the Zhengzhou Integrated Transport Hub West Plaza Block H project works well in a competition setting. “Bigger is actually better,” he says. “The problems are easier, since there are fewer viable alternatives.” That allows designers to “turn the creative juices on full blast,” he says, noting that “it’s good to compete and come up with a better way than others.”

Appetites for architectural competitions vary widely. “Renzo Piano probably never entered another competition after the Pompidou Center,” Collyer says—noting that, conversely, the Pritzker Architecture Prize winner’s partner in that project, fellow Pritzker laureate Richard Rogers, still does competitions from time to time. While SOM didn’t participate in the Zhengzhou competition, fellow Chicago architects Adrian Smith, FAIA, and Gordon Gill did—although they were unwilling to talk to *Chicago Architect* about the process. They did, however, send BKL a collegial word of congratulations when the firm made it to the final stage.

Kerwin acknowledges the risks that a competition brings, but figures it’s important for BKL to selectively participate as it enters a new market. “We always try and drive our clients to a direct commission,” Kerwin says. And while China’s appetite for architectural competitions isn’t over, things are changing. “China is moving away from competitions,” Goettsch says. “Developers now have portfolios of work. They understand there’s more than a model and a drawing to the architect.” **CA**



Gingerbread Man

Stephen Kelley helps Haiti's Gingerbread district by assessing damage to area's houses

By Lara Brown

When Stephen Kelley, AIA, a principal in Wiss, Janney, Elstner's Chicago office, went to Port-au-Prince to examine some of the 230,000 structures that were damaged or destroyed in the January 2010 earthquake, among those that he found still standing were 200 houses in Haiti's Gingerbread district, 92-year-old ballet teacher Vivian Gauthier, and the Haitians' will to repair their communities.

The Jan. 12, 2010 earthquake left more than 230,000 people dead and 1 million Haitians homeless. It destroyed an estimated 30,000 commercial buildings and more than 200,000 residential structures. Among the buildings slated for demolition is the neoclassical- and French Revival-styled presidential palace—a reinforced concrete structure, whose highly publicized lopsided dome came to represent the devastation.

A team of architects and engineers assesses damage to a house in Haiti's historic Gingerbread district three months after the earthquake that struck on Jan. 12, 2010.

This wasn't Kelley's first visit to a disaster area. "I was along the Mississippi Coast right after Hurricane Katrina. I was in New Orleans when the Ninth Ward was still flooded and the town was still in lock down. I was on the Mississippi Coast more than 15 times up until 2007," Kelley says. And while he wasn't exactly itching to traverse disaster areas again anytime soon, sometimes duty calls.

Kelley received a call from a contact at World Monuments Fund. He had previously developed a rapid assessment methodology for the International Council on Monuments and Sites. He wanted to make sure the methodology was tested and used. And what better way to test the process than to be there on the ground in Haiti.

Kelley, an architect and engineer, describes himself as a building doctor: "My patients are all historic properties. I diagnosis building problems and work with design architectural firms trying to restore buildings."

"Stephen's support of the mission was absolutely invaluable," says Norma Barbacci, director of programs for Latin America, Spain and Portugal at World Monuments Fund. "He's worked on WMF projects all over the world. The methodology for the assessment involved a significant pro bono effort on his part. He totally customized the report and spent the time and paid the attention necessary." Barbacci declares the field mission "a total success," and says a final report on

the Gingerbread district will be posted on www.WMF.org. The mission was funded by WMF, the Prince Claus Fund and FOKAL (see Sources + Resources, p. 46, for more information).

In Port-au-Prince, Kelley's April 2010 assignment encompassed a one-week rapid assessment of late 19th and early 20th century Gingerbread houses sited a few blocks from the city's downtown in an area aptly named the Gingerbread district. "The houses are analogous to Victorian houses but not quite," Kelley explains.

Kelley researched the Gingerbread houses in order to create custom assessment reports for the mission. He reported that there are three types of building construction for these houses: braced frame, masonry bearing wall and colombage. Colombage, or *pan de bois*, differs from braced frame construction in that the space within the wall and between the supporting timber is infilled with masonry. In the Gingerbread homes, the masonry infill used for colombage construction consisted of either rough stones set in clay mortar or clay brick in lime mortar. The colombage panels may be left exposed or covered by stucco. The researchers also found instances of concrete slabs used in original construction on some of the homes. Later additions often consisted of concrete and Portland cement mortar.

Often more than one construction type was found in each house. While French-trained architects designed the houses, builders used



Kelley and his team observed residents who—afraid to live in their homes for fear the house might collapse—pitched and resided in tents on their property. After assessing this property, the assessment team declared the house safe for habitation.



Haiti's Gingerbread houses use both braced-frame construction (timbers secured with wooden pegs, also called treenails) and colombage, or *pan de bois*, construction (masonry infill wall panels made of bricks or stones laid in mortar). The Roman numerals are carpenter's marks. A third construction type—masonry bearing walls—is also used.

All photos by Stephen Kelley, AIA, unless otherwise noted



One of the 200 houses in Haiti's Gingerbread district. The metal roof and its spire are typical of Haiti's Gingerbread houses. Panels of stone and mortar were knocked loose by the earthquake.

locally available materials, like wood, clay and lime, to construct the homes, with the exception of European-imported steel and iron. The term "Gingerbread house" refers to the residences' intricate ornamentation found in the stylized eaves, porches, balconies and window and doorway trim. Another distinct element of Haitian Gingerbread houses is a metal roof with spires or turrets.

For the assessment mission, American and Haitian architects and engineers formed four teams with two or three inspectors per team. Armed with water bottles, sunscreen, food, digital cameras and their assessment reports, they inspected an average of eight houses a day. They used the two-page rapid assessment forms, available in English and French, to identify the structure, assess and document the damage, and recommend emergency mitigation procedures, such as shoring, barricades, lateral bracing and banding. While it was not the team's responsibility to implement any mitigation measures, in some instances they were able to inform residents, who had lived in tents next to their homes, that they could safely inhabit their homes again.

Kelley says that at least one Haitian was on each team. The mission had no official leader: "It was kind of like a college. It was a training exercise for us," Kelley explains.

The assessment teams found that when it comes to withstanding an earthquake, wood beats concrete, Kelley explains, due to wood's flexibility. And poured in place concrete tends to collapse. Several properties had pre-existing damage—either from termites or shoddy rehabs. The residences typically have 6-foot walls surrounding the property with spaces for a car to enter and metal gateways leading to the house.

In the evening, the teams returned to their hotel compound, often talking with doctors, nurses, and geologists. A common activity was discussing stomach maladies and getting medication from doctors so the teams could keep functioning.

Kelley and the other architects and engineers held three public meetings about the Gingerbread district during their week there. "At first 50 people, then 150 people [attended]—artists started to show up saying, 'I know where clay deposits for a brick factory are.'" Locals began to discuss revitalizing traditional building trades like making clay bricks. Some suggested introducing sustainable materials like bamboo as a solution to rebuilding Haiti.

Kelley laments the lack of information about the Gingerbread district's buildings, noting the "disconnect—people don't know how old the building is, who was the architect or builder. Only one

building listed the architect, builder and date of construction. There's no landmark ordinance." He recommends more archival work be done for the historic district.

Overall, the forms worked out well. There were a few sections that ended up not being used—for example, there were boxes to indicate each structure's adjacency to other structures. This section of the form wasn't used because all Gingerbread houses are freestanding.

For architects who want to help out, "you can't just go there by yourself," Kelley advises. "It's too dicey." Kelley recommends checking with the multiple not-for-profit organizations focused on providing assistance. If you are looking to volunteer in rebuilding Haiti—or other afflicted areas—among the many organizations who need volunteers are Architecture for Humanity, the American Red Cross and Habitat for Humanity.

During a tragedy like the Haitian earthquake, it is likely human nature to look for a silver lining. Kelley says his experience in Port-au-Prince differed from his other assessment work. "Haiti changed me. It was an inspiring thing to see how people were rising to meet the

challenges," he recounts. He recalls that although residents were dealing with a lack of potable water, the children still dressed in their neat school uniforms and the girls wore ribbons in their hair. And if the presidential palace's collapsed dome represents Haiti's destruction, perhaps 92-year-old Gauthier represents Haiti's will.

"She was still giving ballet lessons," Kelley recalls. **CA**

Photo by Randolph Langenbach



Stephen Kelley assesses a house. Each rapid assessment team inspected an average of eight structures each day.



Top: The bright interior of a Gingerbread house.

Lower right: Children on their way to school in Port-au-Prince three months after the earthquake.

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SMNG-A, the architects of the Mark Skinner School in the West Loop, earned \$171,000 in deductions based on the project's energy-efficient features.

The additional line item identifies accelerated ROI, assists in funding activities, and generates attention to the proposal.

As benefits from EAct 2005 become more conventional, professionals will expect these results to be included in standard RFPs. Understanding how incentives are generated and captured is crucial to remaining competitive by introducing fresh ideas to drive new business.

The Energy Policy Act of 2005 provides the opportunity to capture tax deductions up to \$1.80 a square foot for designing or owning buildings with energy-efficient systems. Lighting, HVAC and building envelope may each generate deductions of \$.60/sf for buildings or renovations placed into service after December 31, 2005. Owners of private, commercial properties with qualifying systems may take advantage of this opportunity to reduce tax liabilities, increasing cash flow for their business entity. On publicly funded projects, architects, designers, engineers or consultants on the projects qualify to receive the deductions. Because they aren't taxable entities, schools, libraries, museums and police stations, for example, cannot take advantage of these incentives. Instead, the IRS allows deductions to flow to those firms influential to the design of the aforementioned systems.

Owners or architects must capture incentives using a third-party certification from a qualified engineering firm. The IRS does not allow self-certification due to a possible conflict of interest from the designer, owner or architect.

Qualified firms collect relevant design work and conduct energy modeling reviews of the whole building or potential qualifying systems. Results are then compared to a similar reference building designed to ASHRAE 90.1-2001 standards to determine if systems meet required thresholds. Individual systems must exceed 16.66 percent energy reduction or, in the case

It's Payback Time

Are you leaving energy-efficiency reward money on the table?

By Brian Gilboy

The New Year offers us the opportunity to reflect on and evaluate the past year and prepare for 2011. Leaders discuss budgets, forecasts and goals, but many do not consider including tax strategies into their plan. However, tax incentives available through the Energy Policy Act of 2005 have motivated architects, designers, engineers and owners to embrace tax benefits and incorporate them into the firms' financial and business development strategies. In today's environment it is not enough for firms to just "do good work." Increased competition, reduction in projects and aggressive pricing strategies have caused leaders to take a more holistic look at how they approach business. Marketing, new business development and offering creative financial solutions have become as

important as meeting budgets, deadlines and design specifications. Therefore, it is important to expand one's knowledge of opportunities outside the traditional scope of business to be viewed as an industry expert and trusted advisor.

Progressive firms are using EAct 2005 incentives to increase cash flow and earn new business by creating a competitive advantage. For example, funding construction remains the industry's most significant challenge, as thousands of projects are stalled, leaving architects with little options. By introducing these incentives to owners and lenders, architects can now be proactive and have a direct impact in green-lighting new projects.

Furthermore, designers or contractors competing for energy-efficient projects now include these incentives in the initial bid.

The Practice

of a whole building review, 50 percent energy reduction compared to ASHRAE 2001 standards. A site review by a licensed professional engineer confirms asset installation. This information is added to the final report and is accompanied by appropriate tax deductions.

All commercial buildings/renovations and apartment buildings of four or more floors can qualify for incentives, but an initial review of the ROI is recommended and usually provided by most firms in this industry.

Mark T. Skinner West Elementary School is a project whose architects benefited from the EAct 2005 tax incentives. Designed by SMNG-A Architects, Skinner is a 30-classroom replacement school in Chicago's West Loop neighborhood. The original Chicago Public Schools prototype was re-designed following the principles of LEED Silver rating and opened in 2009. The project design earned SMNG-A Architects over \$171,000 in deductions as well as the Association of Licensed Architects Gold Design Award. SMNG-A has taken advantage of the tax incentives program for several school projects in Chicago.

In many cases these incentives have been largely unrealized since the legislation was first introduced. The AIA estimates that just 3 percent of qualifying parties of properties and renovations have taken advantage of the incentives, leaving billions of dollars on the table over the past four years.

It's not too late to take advantage of this opportunity. Legislation has been extended through 2013 and is under review for further extension and an increase in benefits. Understanding these benefits is crucial in positioning your firm as an expert in the industry. Introducing the benefits of EAct 2005 may generate new business opportunities and increase profitability by creating a strategic advantage for you and your firm. **CA**

Brian Gilboy is a director of Engineered Tax Services, a national engineering firm specializing in capturing tax incentives through EAct 2005.

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Divide and Conquer

Mezzanine inserted into disused school gym is a slam dunk

By Edward Keegan

When the old gymnasium at Lemont High School reached the end of its useful life, it turned out to be good news for the school's gleeks and grazers. Darien-based Wight & Company artfully transformed the 66-foot by 92-foot double-height space by inserting a second level—doubling the amount of usable square space while preserving the exterior construction that's been part of the school's campus for four decades. Where athletes once competed, an expanded cafeteria and kitchen on the first floor and new music practice and rehearsal spaces on the second serve an entirely different clique of teens.

Wight & Company was adding physical education and athletic facilities in a new field house at the school when they identified the old gym as an opportunity for adaptive re-use. It's a strategy they've employed at a number of area schools—including Mill Street Elementary School (Naperville) and Palos East Elementary School (Palos Heights), Romeoville High School (Romeoville), York High School (Elmhurst) and Burr Ridge Middle School (Burr Ridge).

"Not tearing a building down is the best form of environmental stewardship," Wight Senior Vice President and Director of Design Kevin Havens, AIA, says. "Old gymnasiums offer latent opportunities for schools to take advantage of newfound space," Director of Wight's K-12 Education Practice Brad Paulsen adds.

The old gymnasium had most recently been used as an intramural facility—it was not needed any more and was too small for competition use. But demolition would have posed problems. "It was surrounded on three sides by a two-story structure," Havens explains. "If we had torn it



Photo courtesy of George Lambros



Photo courtesy of Wight & Company

As most gyms are, the one at Lemont High School was cavernous (left). Rather than tear it down when a replacement was built, Wight & Co. added a floor at mid-height, creating ample new space for a cafeteria (pictured) and music rooms.

down, we would have been faced with a cavity to be filled." The question was—what to do with a large, mostly internal space that had a clear height of more than 24 feet to the underside of the existing steel trusses?

The solution was to add a mezzanine. "You double the usable square footage," Havens says—although it took some brainstorming to develop the correct program to use the large space efficiently. The music program provided the answer on the second floor. The building was located on a hill and had entrances to both levels from grade. An adjacent auditorium is accessed from the upper level—making it ideal to locate new music practice and rehearsal spaces for the band and chorus on that floor. Wight located prefabricated practice rooms manufactured by Wenger around the space's perimeter—helping to acoustically separate the larger new practice area from the rest of the school. The ground floor was well located for an addition to the cafeteria—again the open space of the old gym was an asset—and a full kitchen facility.

Construction was complicated. The gym had a steel frame structure with surrounding walls of non-bearing concrete block. Framing for the new mezzanine was kept lightweight and separate from the existing structure. In order to drill foundations for the new columns, it was necessary to remove part of the exterior wall to get the equipment inside. While drilling the foundation proved cumbersome—once it was complete, the rest of construction was relatively easy. Since the space was already enclosed, construction could continue while school was in session without interfering with classes or posing any safety risks to the children or teachers.

Wight's solution had several ancillary benefits. The lack of windows was good from the perspective of the new uses. And the separate structure of the mezzanine aided in vibration and acoustic isolation for the new music rooms.

"Many area schools have recreational facilities that are antiquated," Havens says. "While the size of a basketball court hasn't changed, almost everything else has." Finding the best way to repurpose these spaces poses programmatic and construction challenges. At Lemont High School, Wight & Company has risen to the occasion. **CA**

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PROJECT ARCHITECT/MANAGER TEAM: THOMAS C. LONGHI, AIA; DARIN COUTURIAUX, AIA, LEED AP
LEAD INTERIOR DESIGN: MICHAEL DAVIS
PROJECT TEAM: JEFF WOLF, MARK MATUSKA, BRAD MALCOLM, STEPHANIE SYBRANDT
LEED COORDINATOR: JEFF LEWIS AIA
STRUCTURAL ENGINEERS: MATRIX ENGINEERING, CHICAGO
M/P ENGINEERS: KJWW ENGINEERING CONSULTANTS, NAPERVILLE
ELECTRICAL ENGINEER: DUSABLE, CHICAGO
CIVIL ENGINEERS: TERRA, CHICAGO
LANDSCAPE ARCHITECTS: HITCHCOCK DESIGN GROUP, NAPERVILLE
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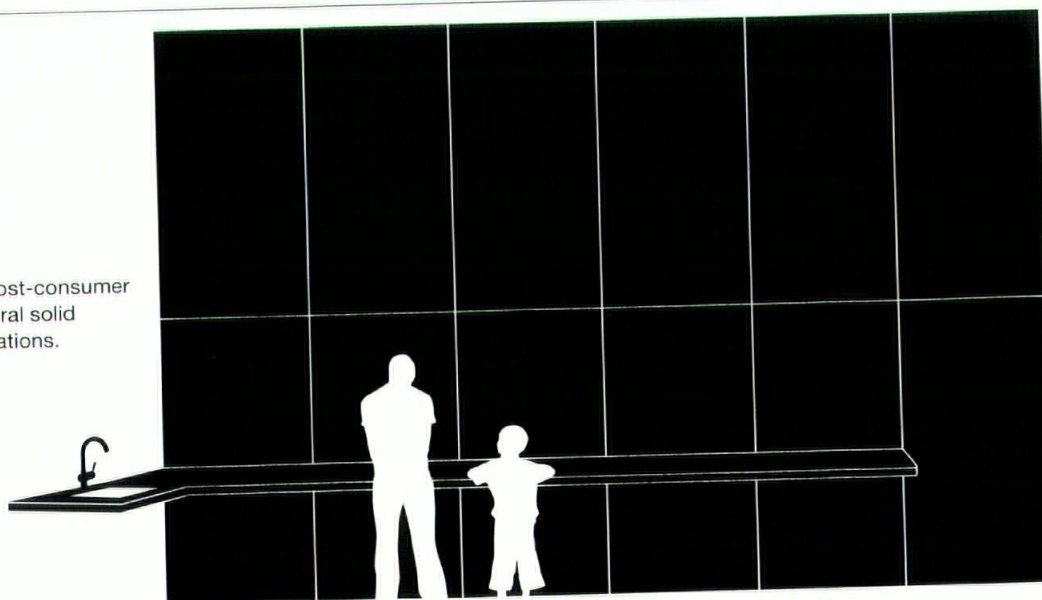
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ZE: Did you focus your academic and early career on any particular aspects of architecture?

SB: I did just about everything when I was in school. I interned at a lot of different places to get different experiences. I tried to get a broad range. I did some internship work in preservation working on HABS/HAER projects [National Park Service's Historic American Building Survey and Engineering Record], and some studio work focusing on renovating historic buildings. Then with Gilmore Franzen Architects [formerly of Oak Park], I worked on the documentation of Maxwell Street and other projects.

My preservation experience and exposure helped me later at SOM on projects like the Dirksen Federal Building, a historically significant Mies high-rise.

And my background in preservation, as well as in tall buildings, helped me as I worked on developing the greening and modernization project at Willis Tower with AS+GG. I think a lot of my past experiences have led me to, or at least contribute toward, the work I do now on tall buildings.

ZE: The way you've developed your career seems very focused.

SB: Well, it hasn't been a completely direct route. I've done a lot of things along the way to make it work, like bartending on the side and doing architecture temp work. As a young married person with a new mortgage, I had to keep things moving along.

ZE: Nothing wrong with that. At 31 years old you've already been licensed for five years. What motivated you to complete the Architect Registration Examination process so quickly?

SB: I'm not the kind of person who likes to wait. And still fairly new out of school, the information seemed pretty fresh to me then. Now, five years later, with a family, and a one-year-old, I'd find it more difficult, but I would still find the time to do it. The bottom line is that it was important to me to be licensed. It makes me a more credible professional.

ZE: You've worked for small firms, like Gilmore Franzen, and large ones, like SOM and now AS+GG. Do you prefer one model over the other?

SB: In a small firm, you get a lot of access to the architect leading the firm. In large firms, there's a tendency for people to work in their own groups or teams, and there can be less interaction between teams as well as between senior and junior members of a firm. I developed a mentoring program here at AS+GG to bridge those gaps and give people the opportunity to spend time with architects they don't otherwise get to work with or have access to. If a young architect is thinking about specializing in a particular area, having a mentor with that specialty can be really helpful.

ZE: Back to the work you're doing today. What are some of the unique challenges related to the renovation and energy upgrade of modern buildings?

SB: Mid-century modern high-rises face big energy issues. There are ways of upgrading those buildings with sensitivity to their original architecture, but using today's technology and satisfying the needs of today's tenants and

Photo by Jill Paider



building owners. Combining high-rise work with sustainability and preservation is something I really like. This segment of work is important and it's growing.

ZE: Some might say that creating giant high-rise buildings simply isn't sustainable. How does the idea of creating supertall buildings jibe with your convictions about sustainability?

SB: Building tall, high-density buildings is inherently more sustainable than building sprawl. Taking advantage of mixed-use strategies and concentrating people together so that energy is used more efficiently leads to a lower carbon footprint.

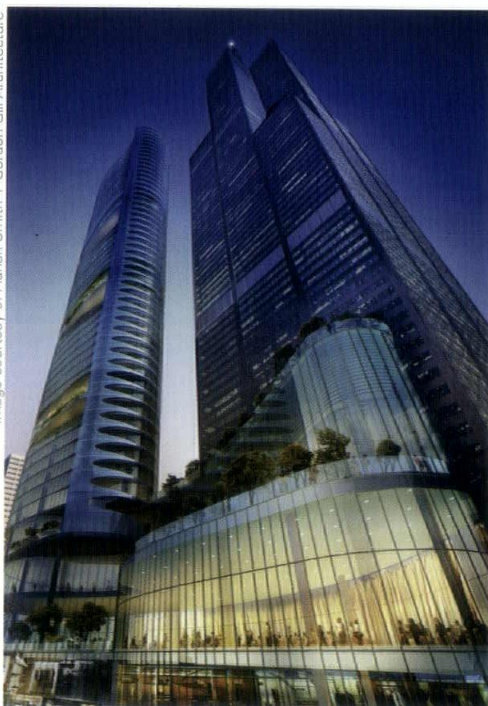
ZE: Can we talk about a "confidential supertall project in the Middle East" yet?

SB: That's about all I can say: I'm involved in a supertall project in the Middle East.

ZE: So hopefully we'll be hearing more about that, and about you.

SB: Hopefully. CA

Image courtesy of Adrian Smith + Gordon Gill Architecture



(Above) "Building tall, high-density buildings is inherently more sustainable than building sprawl," says Beardsley, seen here in her firm's offices.

(Left) Among the innovative projects that Beardsley is involved with is the proposed hotel tower to be fitted onto an open section of the Willis Tower's site.

Early Riser

At 31, AS + GG's Sara Beardsley is already handling tall orders

Zurich Esposito and Sara Beardsley talked on the occasion of her receiving the AIA Chicago's 2010 Dubin Family Young Architect Award.

Sara Beardsley, AIA, is the recipient of the 2010 Dubin Family Young Architect Award. Beardsley, 31, is a senior architect at Adrian Smith + Gordon Gill Architecture, where she served as project architect for the proposed greening and modernization project for Willis Tower and the design of a proposed highly sustainable 50-story hotel on the same site.

Administered by the AIA Chicago Foundation, the annual honor includes a \$2,000 award and is given to an emerging talent selected by a jury of professionals

convened by the foundation. The award is made possible by a gift from the family of M. David Dubin, FAIA.

Beardsley spoke to Zurich Esposito about her career path so far—an instructive one for her fellow young architects.

Zurich Esposito: When did you decide to go to architecture school?

Sara Beardsley: Early in high school [at Lyons Township], I thought I'd become a structural engineer. I decided on architecture a little bit later. I've always been artistic and enjoyed

art, but I was also good academically at math. I wanted to put those two sides of myself together when I decided on a career.

ZE: What made you decide IIT was the place for you to study architecture?

SB: I felt strongly about studying in a big city with significant architecture. I fell in love with Crown Hall—and the scholarship I was offered didn't hurt either. →

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