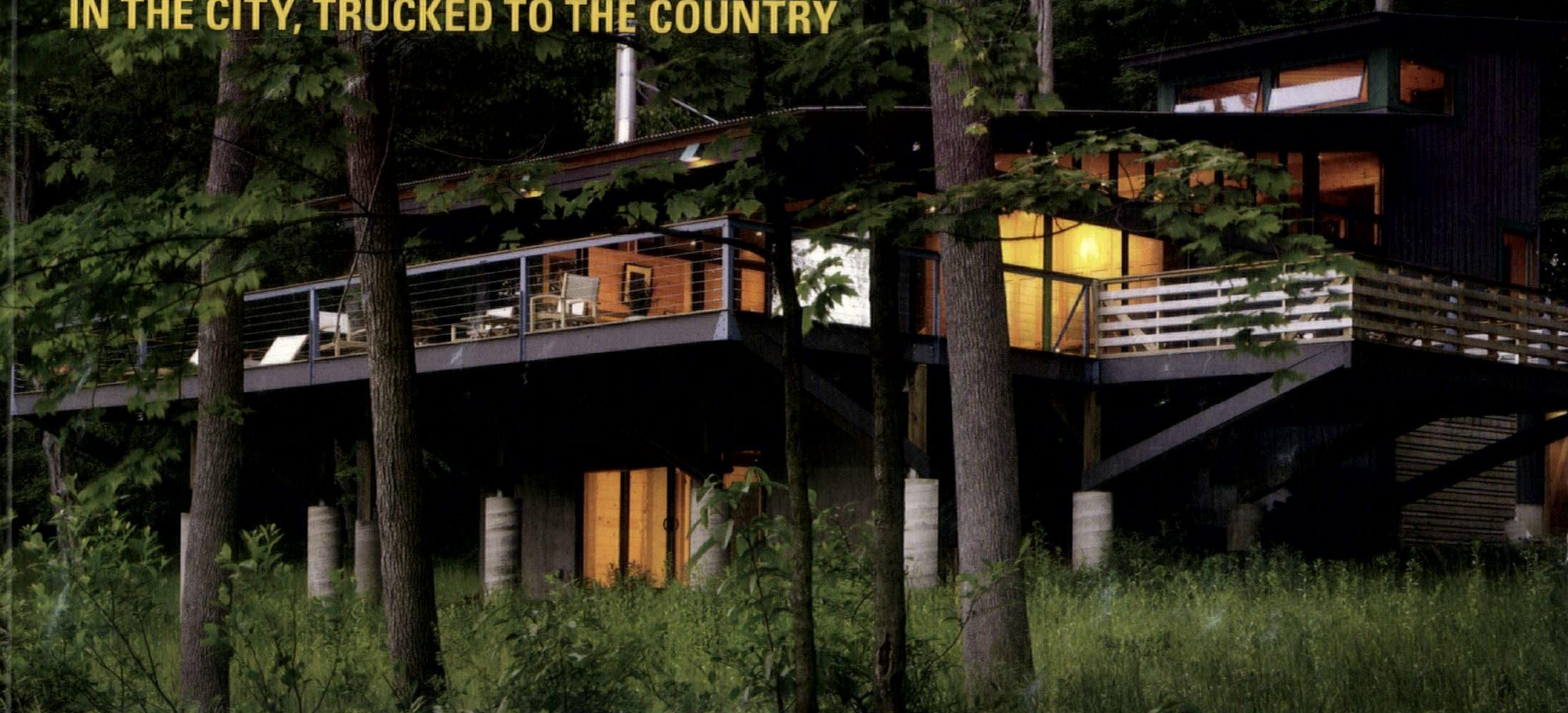


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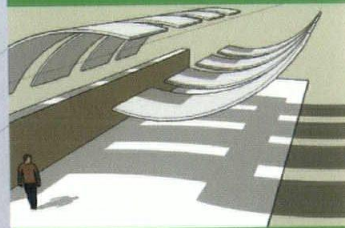
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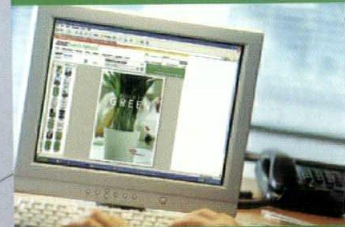
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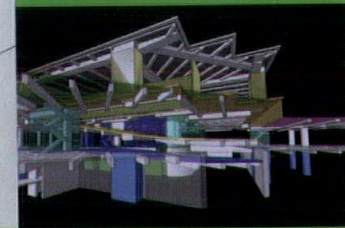
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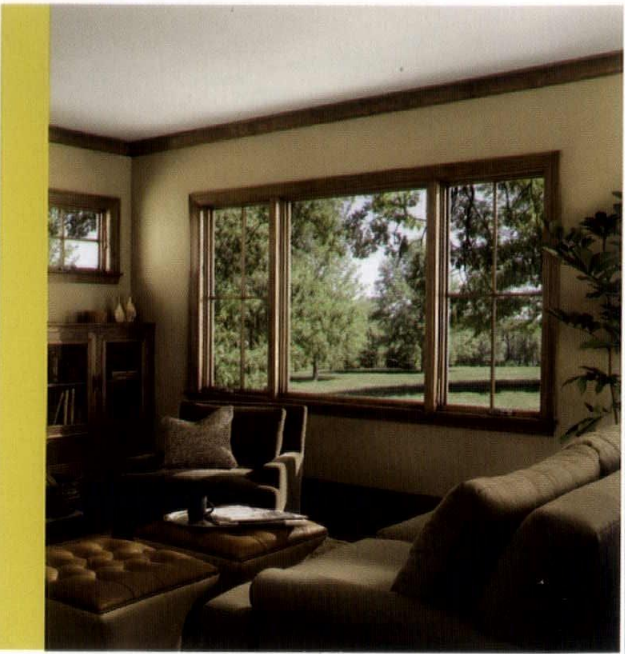
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Table of Contents

President's letter



Dear friends, colleagues and fellow members,

As we near the end of Q1 for this year, AIA Chicago has much anticipation and inspiration for the many planned events and goals for 2011. I am excited about this year's AIA Chicago Board, as it is comprised of very talented professionals who represent the varied breadth of our membership and are also committed to help lead and serve this chapter.

In January, we participated in the AIA Illinois President's Roundtable, which is a forum that encourages communication and collaboration between all of our state components regarding this year's events and initiatives. The AIA Chicago board's Executive Committee also kicked off a collaborative effort to develop a strategic plan for the Chapter. The deliverable will be a living document that will help guide the chapter into 2012 and beyond.

The month of February kicked off one of my favorite activities as an AIA member, participating in the AIA National Grassroots event in Washington, DC. This Grassroots event allowed hundreds of AIA members to spend some face-to-face time with their senators and representatives to discuss current issues and policies that directly impact our profession and our communities as part of the AIA's "Plan for Rebuilding Main Street."

There is also a follow-up opportunity that takes place in March here in Illinois, called the Prairie Grassroots event, which is similar in intent to the national event and enables the Chicago members as well as the rest of our AIA colleagues across the state to meet with their state senators and representatives to discuss the same issues and policies. I strongly encourage you to participate in these types of events. They are available to all members. Participation has real impact. See www.aiachicago.org for more information. Health and happiness.

Fred Brandstrader, AIA | President | AIA Chicago



Features

24 Greener Gables Chicago architect Walt Eckenhoff uses prefab to custom build his Michigan weekend retreat

30 A Ribbon Runs Through It Cannon Design opens the flow of ideas and light at Adler school

36 Unbuilt Beauty The recession and other factors killed some gorgeous projects

12 Wet Harvest Muller + Muller's lakefront restrooms flush with rainwater

14 Chapter Reports

17 People + Projects

23 Interior Solutions Surreal Estate: Mozer designs a fanciful lobby for Manhattan hotel

41 The Practice Knock It Off: Imitation is the sincerest form of copyright infringement

Departments

Façade

9 Big Plan on Campus Solomon Cordwell Buenz is helping Loyola University "re-vision" its Rogers Park home

11 Pages for the Ages Architects name books that influenced them

43 The Spec Sheet Open for Business: A retractable roof creates a space for all seasons

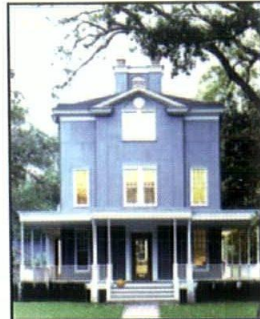
46 Sources + Resources

48 A→Z Helmut Jahn, FAIA, talks to Zurich Esposito

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The program touches on every structure at the heart of the main Loyola campus.

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LAKE SHORE CAMPUS OVERALL PLAN

Big Plan on Campus

Solomon Cordwell Buenz is helping Loyola University "re-vision" its Rogers Park home

Loyola University is in the midst of a building boom that is dramatically transforming its Lake Shore campus. Since the Rev. Michael Garanzini became president a decade ago, six buildings have been added to the campus, with four more on the way, along with several major renovations.

The architecture firm receiving the lion's share of the work is Solomon Cordwell Buenz, led by principals John Lahey, AIA, and Devon Patterson, AIA. The relationship began in the late 1980s when the firm won the commission for the Simpson Living-Learning Center. SCB has created a Sustainable Action Plan, and is preparing a

new master plan that will take the Lake Shore campus through 2020.

The sustainability plan targets virtually every structure on campus—both existing and proposed. Through a combination of renovation, retrofit, demolition and new construction, the campus will have reduced its carbon footprint by 30 percent in the decade leading up to 2013. All new buildings are being designed so that they can be net zero in energy consumption when technology such as photovoltaics improves and comes down in price.

The scope of work on the campus is so far-reaching that President Garanzini →

Façade

refers to it as a “re-imagining program.” Using as a starting point a 2001 master plan by Doberlitski Craig, new green spaces have been created through a combination of demolition and new construction. “It is such a compact campus [that] creating connections and views across the quadrangles is very important,” Lahey notes. Removing an intrusive north-south street is permitting creation of two quadrangles in the center of the campus.

Providing interior spaces for people to gather is also a priority. “They want an invigorated campus of places for students to learn and collaborate,” Patterson says. Most of Loyola’s buildings had very pragmatic entry and circulation spaces, but new construction includes multistory atria and large corridors. The Alumni Student Center has a food court and large glassy walls that open it up to the quad. When the university realized that its athletic facilities suffered in comparison with those of its peers, SCB created a master plan for improvement. The old gym will be demolished, and the Gentile Center and Halas Hall will be renovated; an addition to Halas will feature skylights illuminating an internal walkway. Improving the spectator experience will also help make the campus more welcoming to alumni.

Although not the only architects working at Loyola, SCB has received numerous commissions for all types of buildings. What are the keys to inspiring such loyalty? “You



Image copyright Mark Beamer/Loyola University

In the three years since its dedication, the Information Commons has exceeded Loyola’s greatest expectations. In contrast to the old library, which students avoided as much as possible, this electronic resource center constantly hums with activity. Its broad expanses of glass on the east and west make it

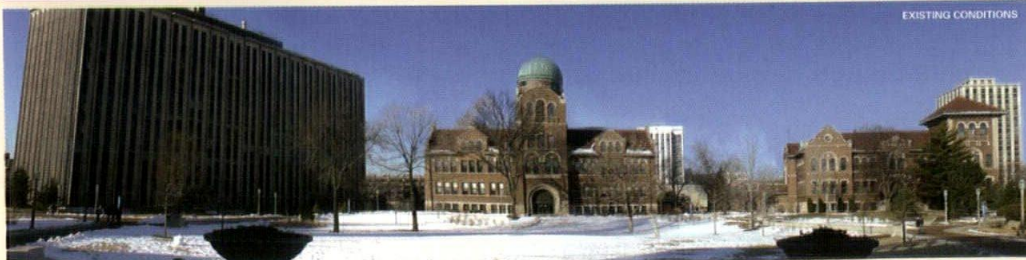
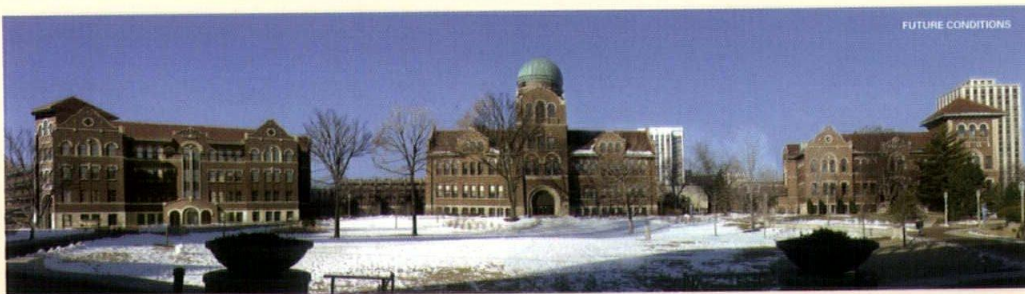
a very transparent building that allows lake views from the east quad. It also means the building is always changing in response to weather and lake conditions. Certified LEED Silver, the HVAC and lighting systems have performed as planned, no small feat for such new technology.

have to believe in their mission, and design buildings that reinforce that mission,” Lahey says. He also cites the firm’s collaborative approach and its ability to produce high-quality projects on budget and at a fast pace. He says that SCB’s strength in high-rise residential design means its “inside-out philosophy” fits Loyola’s approach of

considering the buildings from the students’ perspectives. Patterson adds that the administration gained confidence in SCB’s ability to design buildings with cutting-edge sustainable features seen in the success of the three-year-old Information Commons. “We continue to bring them new ideas.”

→ **Laurie Petersen**

Copyright Solomon Cordwell Buenz



Cuneo Hall will have a very traditional exterior that follows the style of two c.1910 buildings to its north. It replaces an 11-story 1960s building that was so visually destructive to the campus fabric that neither the donor nor the administration would consider a modern design on the site. The building will create a trio with Dumbach and Cudahy halls, as envisioned in a plan sketched by architect Andrew Rebori in the 1920s. Containing classrooms and faculty offices, the building will use many of the same energy-saving features as the Information Commons, including natural light and ventilation.

FESTIVAL OF THE
ARCHITECTURE
BOOK, 1511-2011

Pages for the Ages

Architects name books that influenced them

For this year's commemoration of the 500th anniversary of the first illustrated book on architecture ever printed, AIA Chicago is collaborating with 14 local organizations and institutions on the Festival of the Architecture Book, 1511-2011.

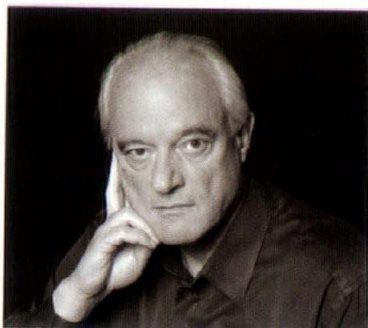
The year-long festival honors the 1511 publication of *De Architectura libri decem* (10 Books of Architecture) in Venice by Fra Giovanni Giocondo, and the revolution in architectural discourse it brought about.

Fra Giocondo's edition of *De Architectura libri decem* and a selection of approximately 40 additional paragons of the illustrated architecture book will be exhibited from the end of March through mid-summer at the University of Illinois at Chicago Richard J. Daley Special Collections and Archives gallery.

Other events and exhibitions that will be scattered over the Chicago area begin in March and last through December. For information on them and on the many organizations involved, go to www.1511-2011.org.

As part of the celebration, *Chicago Architect* will run a series of book lists from Chicago architects who identify the two or three architecture books that have influenced them. The first three architects' lists are below.

If you'd like to participate, please send a list of no more than three books to dennis@rodkin.com. Include each book's full title, author, publisher and year of publication; and your brief explanation of the book's role in your architectural thinking. Also include a high-resolution photo of yourself. (Not all lists can be published; we will use as many as we have the space to accommodate.)



Dirk Lohan, FAIA
Principal, Lohan Anderson

The Rise of the Skyscraper

by Carl W. Condit

The University of Chicago Press, 1951

When I came to Chicago in 1957 to study architecture at the Illinois Institute of Technology, this book introduced me to the history of The Chicago School of Architecture. Condit wrote it in 1950 as an impassioned portrayal of the beauty of structural art in architecture. His text left no doubt that he despised the Beaux Arts architecture of the 1893 Columbian World's Fair and the influence of the "changed" Burnham who had contributed so importantly to the development of the Chicago School in years prior to the Fair.

Wacker's Manual of the Plan of Chicago Especially Prepared for Study in the Schools of Chicago

Auspices of the Chicago Plan Commission

by Walter D. Moody, 1912

In later years, I came across the famous "Wacker's Manual" which I had heard much about but never seen. I bought the

antiquarian book from 1912 and by reading it gradually began to appreciate the vision and influence of Burnham's work as a planner.

The opening lines in the book state the following: "Chicago is destined to become the center of the modern world, if the opportunities in her reach are intelligently realized and if the city can receive a sufficient supply of trained and enlightened citizens."

How true then, and still today!



Katherine Darnstadt, AIA
Founder & Principal, Latent Design

Theory of the Derive – and other situationist writings on the city

Editors Libero Andreotti and Xavier Costa, 1996

Published by Museu d'Art Contemporani de Barcelona

A chance find on a dusty rack in a used bookstore, this book caused me—a former English and philosophy student—to look at built environment in a wildly different manner, of which the implications were enrollment into architecture school.

sins

by CJ Lim / Studio 8, 2000
Studio 8 Publications

I had never seen a book present architecture and acute relationships in such a manner. It was fast, diagrammatic and red. It still sits within arm's reach. →

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Down Detour Road: An Architect in Search of Practice

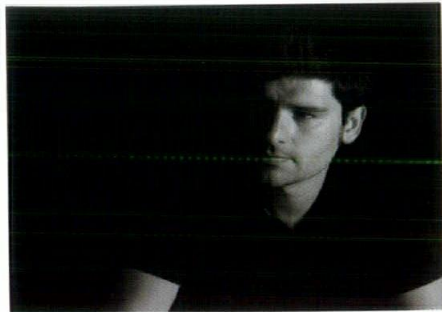
by Eric Cesal, 2010
MIT Press

A manifesto on the service of architecture and how practice must and will change through offering social and renewed design value to an expanded pool of clients. It is what our work strives for.

Informal

by Cecil Balmond, 2002
Prestel

A few years in Crown Hall will make any student structurally curious.



Iker Gill, AIA
Principal, MAS Studio

S, M, L, XL

1995, *The Monacelli Press*

It exposed me to new ideas, projects, processes, techniques and places. All under the exciting chaos of a massive book.

Chillida 1948-1998

1998, *Museo Nacional Reina Sofia/Aldeasa*

The late Basque artist Eduardo Chillida studied architecture before becoming a sculptor. His work deals with space, gravity, tension, context and the unknown. A necessary monograph I like to keep close.

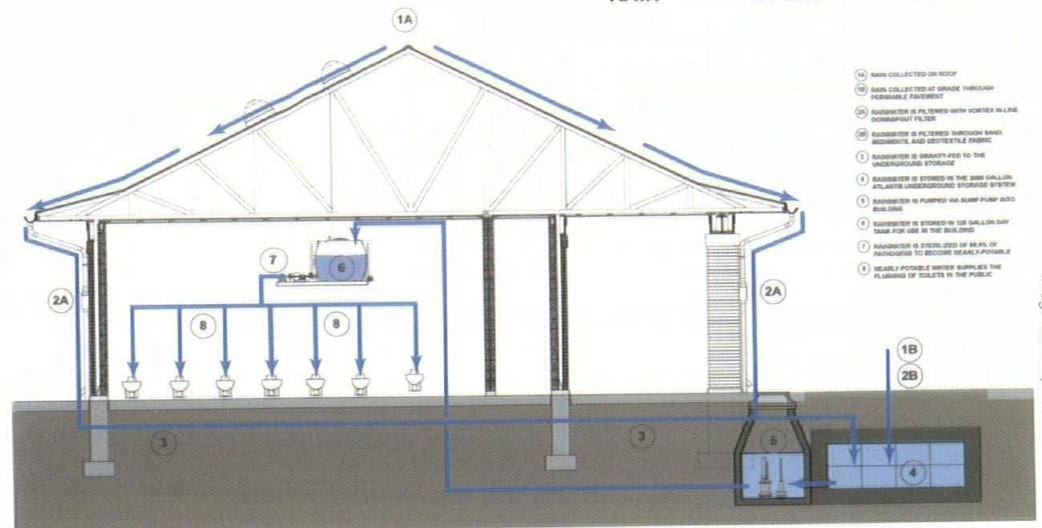
L.A. Now Volume One

2001, *Art Center College of Design, Pasadena, California*

A physical, cultural, social and economic study of Los Angeles approached through diagrams, photographs and quotes. An influence for my book, *Shanghai Transforming*.

RAINWATER HARVESTING

CITY OF CHICAGO • CHICAGO PARK DISTRICT



Signage at the two comfort stations explains the system to visitors.

Image courtesy of Muller + Muller

Wet Harvest

Muller + Muller's lakefront restrooms flush with rainwater

A pair of highly sustainable comfort stations debuted on Chicago's lakefront over the summer, at 5800 North and 4000 South. Designed by Muller + Muller Architects, the seasonal-use brick structures use natural ventilation, daylighting and low-maintenance materials to minimize their ongoing use of resources. But prime among the pair of buildings' low-impact strategies is the use of captured rainwater for all toilet and urinal flushing.

At both the Osterman Beach and 40th Street Beach comfort stations, 100 percent of rainwater that falls on the roof and permeable paving that surrounds the building is captured, filtered and held in a 2,000-gallon below-ground tank. It later gets pumped into a 125-gallon tank that perches above the restrooms—a visible component of the system, and thus part of the Chicago Park District's educational outreach on these buildings—where it waits to pass through a sterilizer before being used as flush water for the toilets and urinals. (The 125-gallon

tank is also where the harvested rainwater meets up with supplemental water from the municipal system when necessary.)

"Sometimes public clients really want solar panels or wind turbines for visibility," says Nick Perry, a project architect at the firm, "but rainwater harvesting was what made sense on these sites. Their main utility is water." Harvesting rainwater on the sites would supply 40,000 flushes annually—more than enough, user studies indicated.

While the client, the Public Building Commission, was on board with the rainwater harvesting idea from early on, Perry notes that the technology was not yet part of the city's codes when Muller + Muller made the proposal. "But as it happened, they were just getting the ball rolling to allow water re-use for flushing," he says, "so we got to be the guinea pig or the case study to help [the city] rewrite the code." Conferring over the course of months with city and state health →

inspectors and city plumbing inspectors brought everyone to agreement that “this relatively simple system can be made safe and acceptable and user-friendly for the public,” Perry says.

Muller + Muller had designed the Park District’s lakefront comfort station prototype a dozen years earlier, when there wasn’t as much attention paid to sustainability. Developing this new generation was a matter of refining what was in place. The buildings already were designed to use a small-as-possible footprint in order to retain a maximum of lakefront green space, and both budget constraints and climate realities had already led to reliance on natural ventilation. For these latter-day comfort stations, all that was enhanced a bit, and skylights and other daylight harvesting methods were incorporated more aggressively so that not only the public bathrooms but the few staff spaces can get by almost exclusively on natural light.

Everything had to be low-maintenance, from the synthetic slate roof made of recycled plastic to the fire-glazed tile on the

walls that has been a Park District go-to for a century, and down to the underground water storage tanks. That’s because the buildings sit out on the lakefront, distant from daily maintenance services. Except for regular cleaning and policing, almost all maintenance of the buildings and their rainwater harvesting systems is done in the closed season, Perry says.

The buildings, each of which cost about \$1.3 million to complete, were winners of Mayor Daley’s Green Works awards for 2010. What’s more, they proved popular

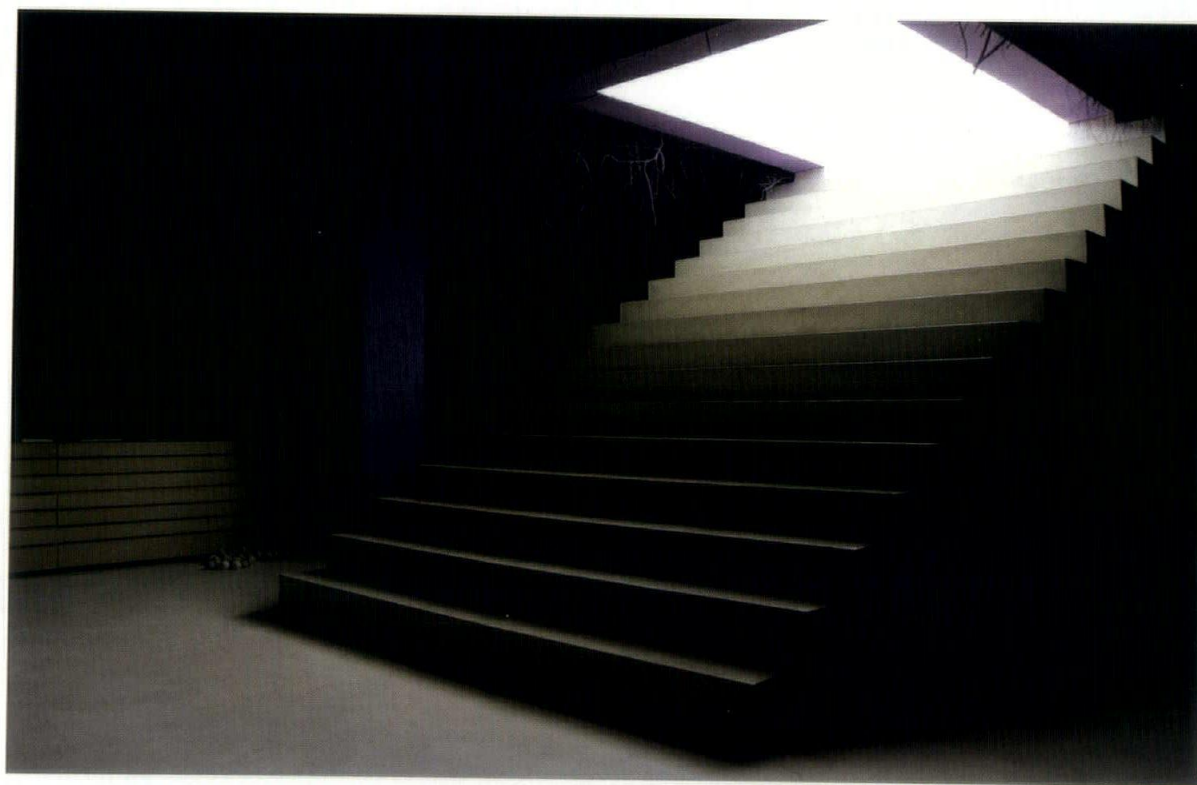
with end-users, many of whom were spotted pausing to read the explanatory signage and nodding approvingly.

Perry is happy with that: “Chicagoans aren’t usually concerned about water usage because they’re living right next to one of the largest supplies of fresh water in the world,” he says. But the signage helps bicyclists, picnickers and others who stop at the comfort stations “make the connection. We don’t need to pipe in potable water to these buildings just because we have so much of it available.” → **Dennis Rodkin**



Image courtesy of Muller + Muller

The comfort stations’ traditional exterior styling—pictured is the station at 40th Street Beach—belies the forward-looking water technology they employ.



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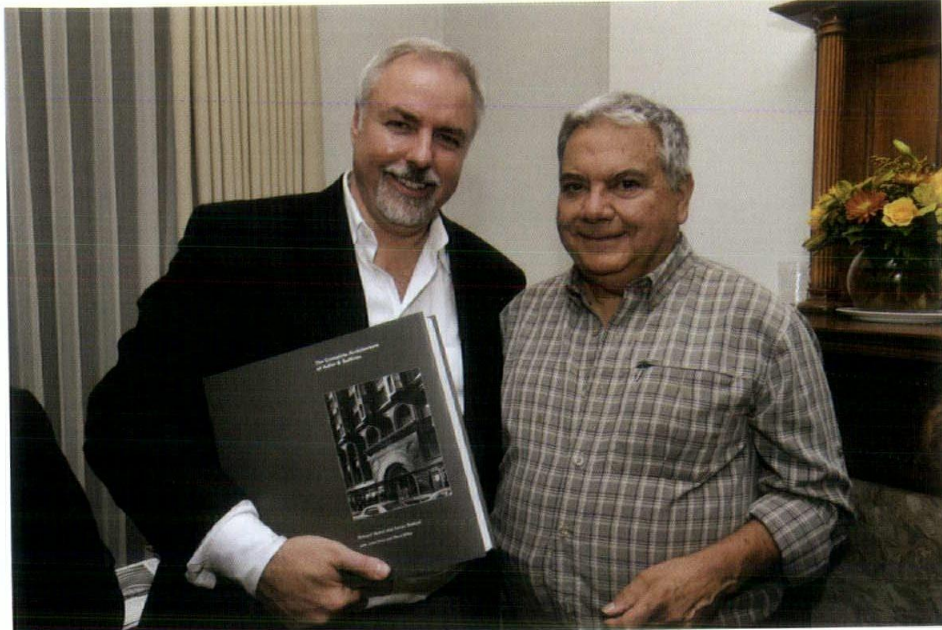


Photo by Evanston Photographic Studios

Ward Miller and John Vinci

Three Receive Distinguished Service Awards

A trio of designers received Distinguished Service awards for their outstanding service to the architectural profession. The awards were presented on Dec. 7, 2010, at AIA Chicago's annual holiday party and meeting at the chapter's office.

John Vinci, FAIA, and Ward Miller received the award for their book "The Complete Architecture of Adler & Sullivan" published by the Richard Nickel Committee and distributed by the University of Chicago Press. More than 50 years in the making, the 400-plus-page tome beautifully documents Adler & Sullivan's buildings as seen through the lens of Richard Nickel, Aaron Siskind and other photographers. Many of the images show decades' worth of wear-and-tear on the buildings; people and cars dot the photographs, capturing how the community interacted with the spaces.

"The combined labors of Richard Nickel, Ward Miller and John Vinci that culminated in this rich photographic recording of the works of Adler & Sullivan are worth the long wait," says Walter Street, AIA, immediate past president of AIA Chicago and senior architect at Johnson & Lee. "The photographs are so rich as to appear sculpted in the page."

Jonathan Fine, AIA, was honored for his leadership of and dedication to Preservation Chicago, a not-for-profit organization that he founded in 2001; it seeks to protect historic buildings in Chicago. Fine spent seven years as the organization's president and now serves as its executive director.

"Jonathan has spent the better part of his career in the service of Chicago communities," says Scott Rappe, AIA LEED AP, of Kuklinski+Rappe Architects, who also serves as vice president on AIA Chicago's Board of Directors. "Preservation Chicago has played a significant role in many preservation successes, including the creation of the city's demolition delay ordinance. Perhaps Jonathan's most important contribution has been his determination to save little-known and undesignated local landmarks from demolition through coalition building, negotiation and sheer determination." Rappe credits Fine with "raising the awareness of the value of everyday architecture and empowering people to be involved in what happens in their communities."

Among Preservation Chicago's "saves" are the Scherer Building at 1201 N. State St., the Art Deco Vesemen Building at 444 N. LaSalle St., and the stalwart-looking Cook County Hospital on Chicago's West Side.

AIA Chicago Foundation Lauds Three Students

The AIA Chicago Foundation awarded three students with the Chicago Award in Architecture.

The first-place prize, called the Benn-Johnck Student Award, was established in 1982 by William Benn, AIA, as a lasting tribute to his business partner, Frederick Johnck, AIA, and carries a cash prize of \$500. Students must be nominated by faculty at local architecture schools to compete for this award that recognizes excellence among emerging architects. Students submit a school project and a panel of jurors selects a winning project. The 2010 award winners are:

First Place Benn-Johnck Student Award: Marius Klemens from IIT for "(Re)Defining Edge: Midewin National Tallgrass Prairie"

Second Place: Daniel J. Nelson from Judson University for his project "The Journey Chapel: A Multifaith Chapel for the Deepening of Spiritual Journeys from All Walks of Faith" and Steve Wallon from the University of Illinois at Urbana-Champaign for "Student-Centered Design: New Dormitory Master Plan" at the University of Illinois.



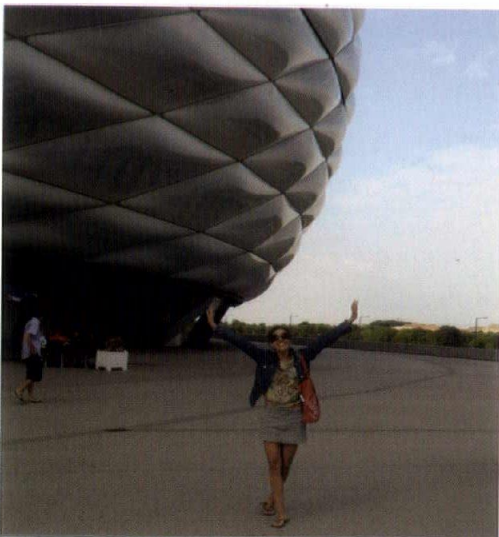
Photo by John Hill | Tigerhill Photography

Daniel J. Nelson, pictured with Fred Brandstrader, AIA, at the AIA Chicago annual holiday party and meeting, won the second-place Chicago Award in Architecture.

Martin Roche Travel Scholar—Call for Entries

Students in architectural programs at either Illinois Institute of Technology or University of Illinois-Chicago are eligible to apply for the annual Martin Roche Travel Scholarship sponsored by the AIA Chicago Foundation.

The winner receives \$5,000 toward independent study of architecture abroad. Read more and apply at www.aiachicago.org. Submission deadline is April 12, 2011.



Maria Paulina Carvalho, an IIT student who was the 2010 Martin Roche Scholarship recipient, visited the Allianz Arena in Munich while traveling throughout Germany to study the latest in architectural textiles.

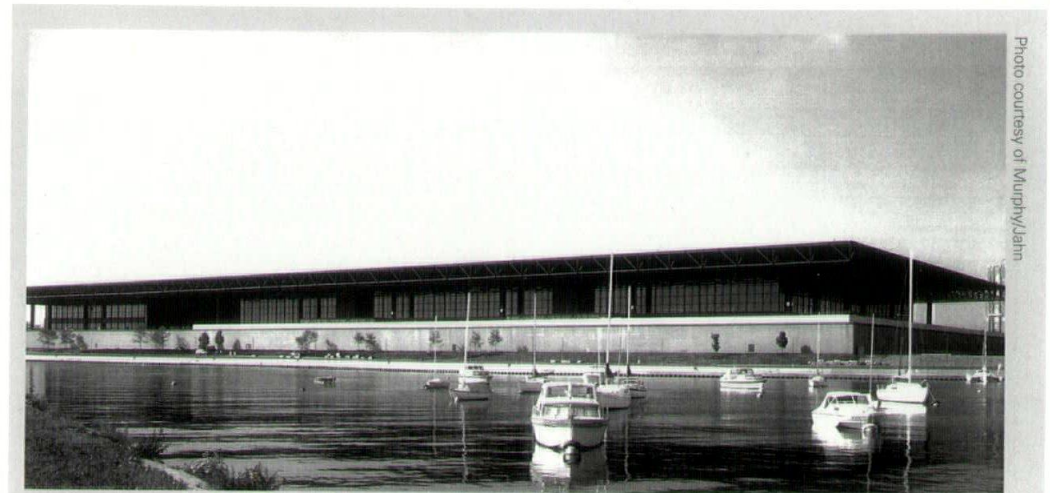


Photo courtesy of Murphy/Jahn

McCormick Place Ideas Competition

AIA Chicago and Landmarks Illinois has partnered with the Chicago Architecture Club to sponsor an ideas competition for the future reuse of the McCormick Place "Lakeside Center," built in 1971 and designed by C.F. Murphy and Assoc. Submittals are due April 1. For more information, go to www.chicagoarchitecturalclub.org

2011 Design Excellence Awards—Call for Entries

You are invited to participate in the 56th annual Design Excellence Awards program of AIA Chicago. Please submit your "Intent to Enter" forms for all categories by April 12, 2011. The Intent to Enter form, complete call for entries, and information on award categories can be found online at www.aiachicago.org. For more information contact Joan Pomaranc, program director, at pomarancj@aiachicago.org or (312)376-2720.

Awards will be announced—and winners celebrated—on Oct. 28, 2011, at Designight at Navy Pier.

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Phase	Phase Description	Contract Amount	% Complete	Prior Billings	This Invoice
11-LBH-01SD	Schematic Design	\$8,000.00	50%	\$0.00	\$4,000.00
11-LBH-02DD	Design Development	\$4,000.00	30%	\$0.00	\$1,200.00
11-LBH-03CD	Construction Documents	\$16,000.00	10%	\$0.00	\$1,600.00
11-LBH-04CA	Construction Administration	\$12,000.00	5%	\$0.00	\$600.00
TOTALS:		<u>\$40,000.00</u>		<u>\$0.00</u>	<u>\$7,400.00</u>

Consultant Fees:

Description	Date	Units	Cost	Amount
Structural Engineer Progress #1	1/3/2011	1.00	\$8,000.00	\$8,000.00
			TOTAL:	<u>\$8,000.00</u>

Reimbursable Expenses

Fedex	1/4/2011	1.00	\$29.00	\$29.00
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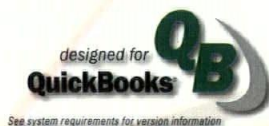
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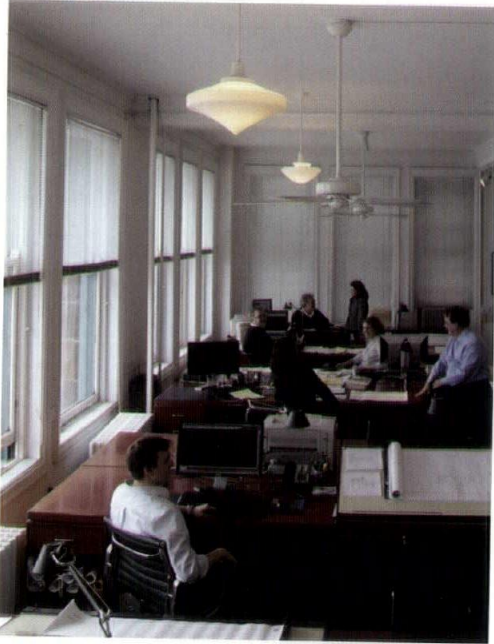
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In January, David Fleener Architects merged with John Banks Architects

under the name David Fleener Architects.

David Fleener Architects dates to 2000 and focuses on sustainable design. Recent projects include a medical office building in Crest Hill and renovation work at the Palmer House Hilton in Chicago. John Banks Architects was founded in 1978 as Banks/Eakin. Principal John Banks has retired from a full-time position, but remains as a part-time consultant.

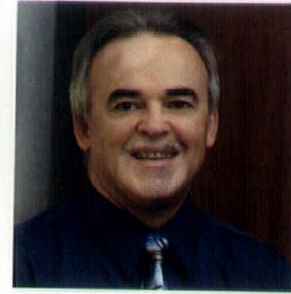
Fleener, AIA, says the new firm "is committed to continuing to serve past clients of both practices, as well as anticipating new opportunities."



Clients of Massey Hoffman Architects received an award from Design Evanston

for the firm's renovation and addition to their Evanston house. The award, for Architectural Design: Rehabilitation/Addition, was for a project that, as Bill Massey, AIA, puts it, "truly transformed the home of this family."

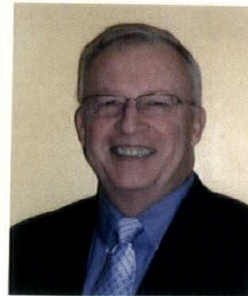
It entailed creating a large rear addition that both preserved the more modest street face of the structure and expanded the interior seamlessly, so old and new are integrated into one another.



Milan Miladinovich

Milan Miladinovich, AIA, LEED AP,

has joined Anderson Mikos Architects of Oakbrook Terrace as a senior project architect. He has 27 years of experience in all phases of project design and delivery throughout the US and abroad.



Mike Webber

Integral Consulting's Michael Lough, AIA, and A/E Finance's Mike Webber, Aff. AIA Chicago,

both of whom serve on AIA Chicago's Practice Management KC Committee, were nominated to also serve on a national AIA Practice Management Committee that has undertaken the task of reviewing, reorganizing, updating and adding new articles to the entire AIA Best Practices library of professional articles. Michael Lough is also a co-chair of this committee.

A/E Finance is the new name of Webber's firm, formerly called And Managers Know Why. Webber, its CFO and principal, says the new moniker more clearly communicates that the firm provides full CFO-level services and assistance to A/E firms, small or large.

Solomon Cordwell Buenz

has made two more hires, bringing it to a dozen in the past few months. The new staffers are:

→ Kenneth Locascio, Assoc. AIA, came on as Director—Interiors. Previously, he was at OWP/P | Cannon Design.

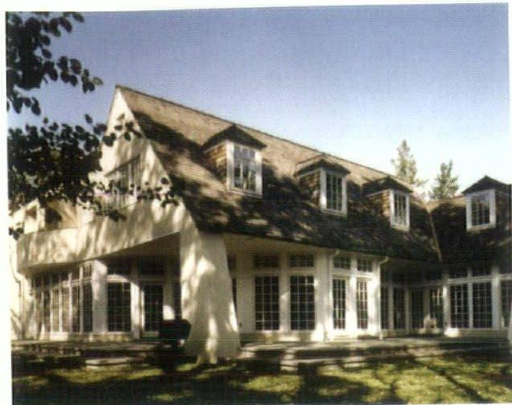
→ Georgeanna Farr is an associate, working in client relations and project development in support of the interiors practice group.



Kenneth Locascio



Georgeanna Farr



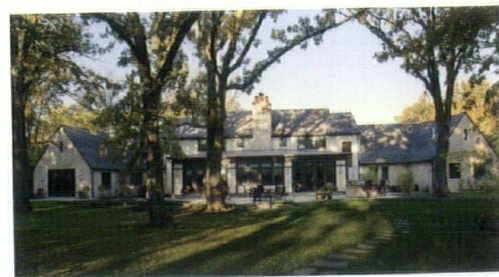
Stuart Cohen, FAIA, and Julie Hacker, AIA, were named to *Residential Architect* magazine's "RA 50: the short list of architects we love" in its December 2010 issue. The magazine profiled their firm, Stuart Cohen & Julie Hacker Architects, along with such nationally known firms as Bohlin Cywinski Jackson; Robert A. M. Stern; Shope Reno Wharton; and Lake/Flato.



The Village of Wilmette received a 2010 Patron of the Year Award

from the Chicago Architecture Foundation for an expansion to its public works facility by Epstein I Metter Studio, design architect, and Legat Architects, architect of record.

"Unusual for a government facility, this project inserts a modernist jewel box into a suburban setting," says a statement from the foundation. "The result is a beautiful, understated building rendered in the Chicago modern tradition. The building's appearance simultaneously reveals and conceals its function, and livens up the community."



A pair of North Shore architecture firms received multiple awards

from the Home Builders Association of Greater Chicago. Full Circle Architects of Northbrook received two Gold Key awards, for outstanding architectural design and outstanding design in new construction, both in the category Homes Over 6,500 Square Feet and both for the firm's work on a Bannockburn home.

Details that the association singled out as noteworthy were the home's graceful proportions and the custom kitchen furniture made from trees that had been cleared from the lot to accommodate construction of the home.

Lenore Baigelman, AIA, principal at Full Circle, was pleased with such details as built-in window seats with storage that provide what she calls "perching points" for the family to enjoy views both inside and outside their home.

Ken Alberts, AIA, principal of Alberts Associates Architects, received three awards for a Northfield residence, also in the 6,500-square-foot-and-up category. His project received Gold Key awards for Architectural Design and for New Construction, as well as a Crystal Key for overall project excellence.

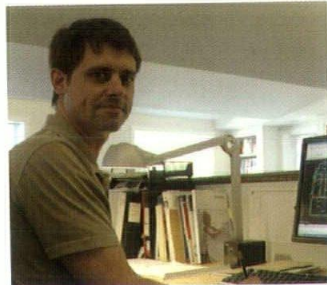
Alberts has helmed his own firm for 20 years; it designs custom new residences and additions and renovations to existing homes, primarily in North Shore suburbs.

Morgante Wilson Architects has promoted three staffers to associate.

They are: Renata Buenrostro, John Leonard and Michael N. Shively, LEED AP.



Renata Buenrostro



John Leonard



Michael N. Shively

Halvorson and Partners has news of three of its projects:

→ In November, ground was broken for the VietinBank Business Center, a 300,000-square-meter, two-tower mixed-use development in Hanoi designed by Foster + Partners, with structure by Halvorson and Partners.

→ The UAE Pavilion, whose exhibition space mimics the look of a sand dune, received a 2010 Excellence in Structural Engineering award from the National Council of Structural Engineers Associations.

→ Construction is underway on the 530-room Hilton Hotel that will link to the Greater Columbus Convention Center, in Columbus, Ohio. The firm collaborated on design with HOK Chicago.



VietinBank Business Center

Photo courtesy of Foster + Partners

Lycée Français de Chicago,

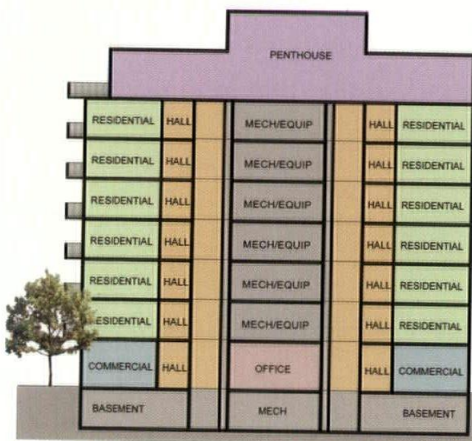
the French international school, has selected Krueck + Sexton, with STL Architects, to design its new 100,000-square-foot facility to be located in the Ravenswood neighborhood. Krueck + Sexton and Bruce Mau Design are collaborating with Lycée Français in programmatic visioning for planning, design and development to achieve the school's goals for a sustainable and inspiring educational environment.



Mark Ladd

Mark Ladd, AIA, LEED AP,

has re-joined Skidmore, Owings & Merrill as an associate director. He had previously worked for the firm from 1999 to 2006. Most recently, he was managing director of Millennium Development Group, a real estate partnership.



For a site in a primary commercial hub of the rapidly expanding city Addis Ababa, Ethiopia, Atul Karkhanis Architects

has designed a 55,000-square-foot, seven-story building. Atul Karkhanis, AIA, LEED AP BD+C, is design principal and Katie Erickson is project architect for the mixed-use structure, which will house commercial tenants on the first floor and residential units above—including a full-floor penthouse at the top.

The façade is largely glass, with a selection of vertical and horizontal masonry elements chosen, according to a statement from the firm, to “implement a classic-meets-modern architectural style,” and incorporates solar panels and other sustainable features. The site is located on Bole Road, a major commercial thoroughfare.

HOK is part of a large-scale effort to assess the sustainability quotient of some 1,700 individual buildings on 70 different Chicago Housing Authority sites.

Working with Environmental Systems Design, TAG Worldwide and Siemens, HOK is benchmarking the structures according to LEED-Existing Buildings: Operations and Maintenance criteria. The team is conducting studies of several aspects of sustainability, from energy use and conservation to the protection of habitat; the resulting study will include recommendations for improving each site’s sustainability potential, as well as a green operations manual.

The firm also announced the hiring of three people:

→ Robert Bistry is vice president and the leader of the firm’s Architecture Practice. He had been a senior principal at Built Form, a firm that he founded.

→ David Genc is a senior associate and senior project designer who came to the firm from DeStefano Partners.

→ Andre Baros, AIA, is an associate and project architect who was formerly with Wheeler Kearns Architects; he is also president of the Chicago Loop Revit User Group.



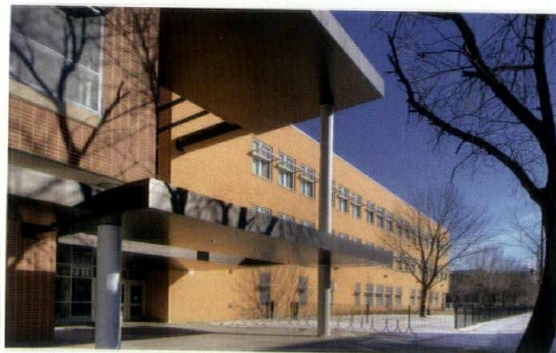
Robert Bistry



David Genc



Andre Baros



Interactive Design, aka IDEA, was architect of record

for the new Adam Clayton Powell, Jr. Paideia Academy in the South Shore neighborhood.

The school was designed to achieve LEED Silver, but is likely to receive LEED Gold instead, according to the firm. The 105,000-square-foot school will serve 900 students and houses 30 classrooms and a full complement of school facilities, such as computer labs, music rooms and a gym.

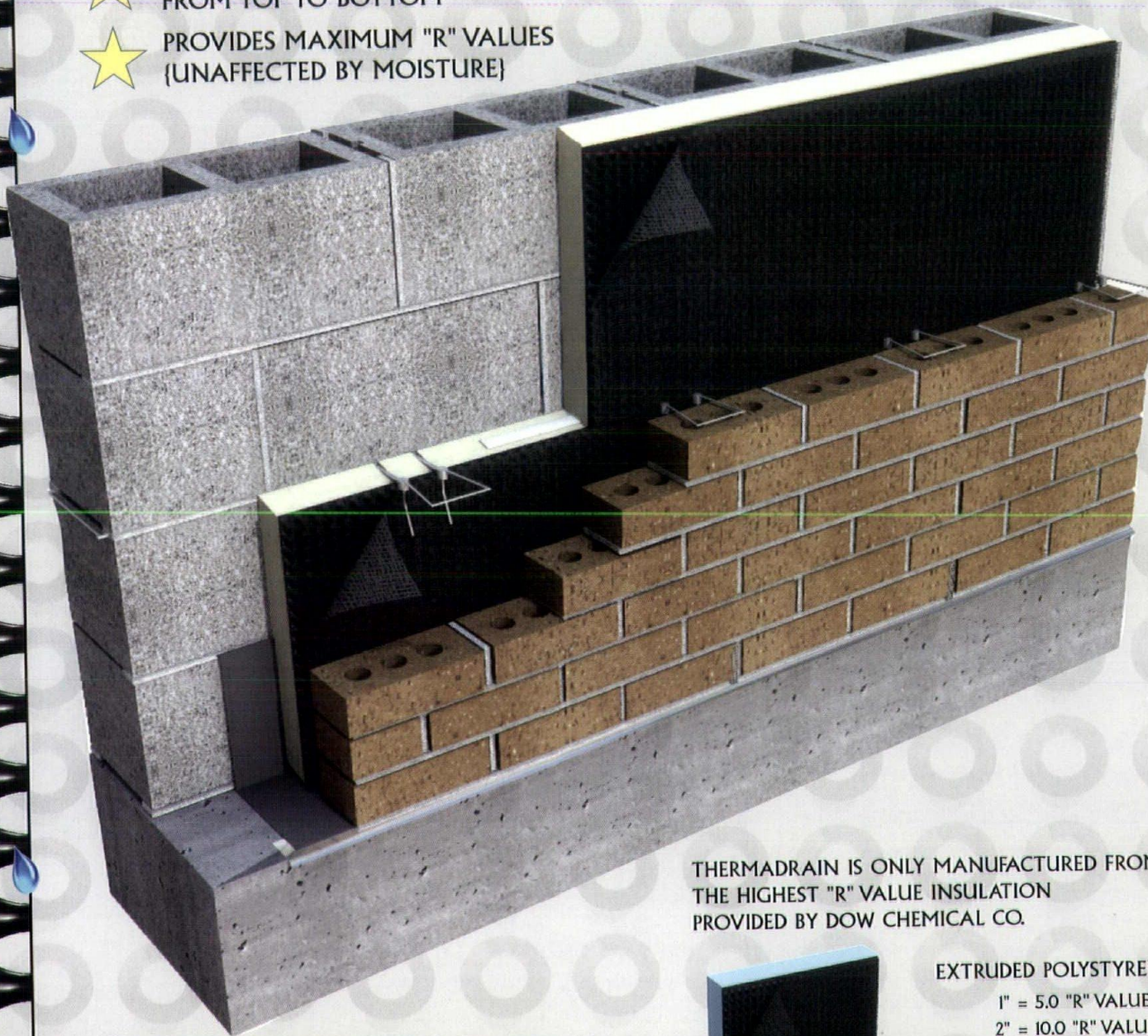
The Interactive Design team led by Sharon Sears, LEED AP BD+C, incorporated many sustainable features. They include a green roof; sun shades and light shelves that together maximize daylight’s useful penetration of the interior; permeable paving in the parking lot; and an educational nature path on the site.

Sears says the project team chose materials and finishes that would extend the building’s longevity and reduce its maintenance demands. Terrazzo flooring in corridors and ground-faced masonry units for the walls should keep the building’s common areas looking fresh with minimal maintenance, she says.

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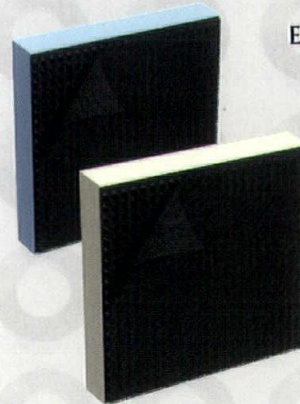


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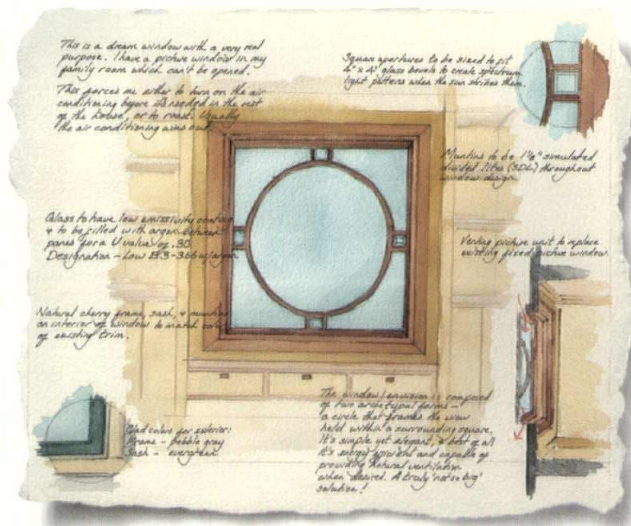
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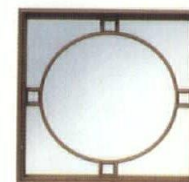
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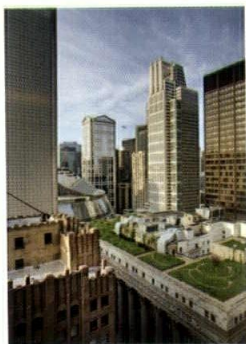


Photo by Doug Snower



The circular glass entryway of Hotel 57 contains numerous curves, from the staircase to the legs of a tabletop light element.

Surreal Estate

Mozer designs a fanciful lobby for Manhattan hotel

“It’s a little surreal,” explains **Jordan Mozer**, of Jordan Mozer and Associates, when describing the design strategy for Hotel 57—a hotel lobby and restaurant renovation in New York City that he and his partner Jeff Carloss completed in the fall of 2010. “We looked to design something

comfortable, neighborhood-centric, warm and familiar and then we defied it by introducing surreal, idiosyncratic elements,” he adds.

Hotel 57’s project scope included a gut renovation of the hotel’s public spaces on the ground, second and third floors, as well

as upgrading the finishes and furnishings in the 200 guest rooms.

“Our collective assessment of what could enhance the neighborhood and the hotel experience centered on providing a one-of-a-kind atmosphere that would instigate an unusual cultural convergence—a mingling between hotel guests and neighbors,” he says. “The question we looked to solve was how to send a message to the neighborhood that there’s stuff happening inside.”

His response created a bold street presence through an ornamental awning and second-floor balcony intervention. The 14,000-square-foot public space includes guest registration and a lobby lounge on the first floor. Inside the circular glass entryway, a limestone staircase follows the curve, leading guests and visitors to the second-floor spaces that are intimately scaled with a variety of food and beverage venues. The third floor is host to a business center and gym.

Standard practice for Mozer is to create original site-specific designed, handmade and limited edition furnishings. Here is where the surreal quality is realized. “It is the use of an authentic mix of materials and forms but in unexpected ways,” says Mozer.

At Hotel 57 we see the surreal quality expressed in the Coco Chanel strand-of-pearls-inspired light fixture made of hand-blown glass that is prominently displayed over the entry stair. Bronze apple blossoms (a reference to the names of the original and current owners, Blum and Apple) are decoratively inscribed into the limestone floor, the walnut wood-veneered wall paneling and the marble walls. Lounge areas include custom-designed leather wing-backed seats or “ear chairs” named after Frankie and Johnny, the classic American ballad about a woman who shoots her lover for cheating.

Finally, there are the fixtures—the asymmetrical sink bowls and the oblong door handles, table legs and elevator call buttons that are all cast in recycled red bronze—all beautiful, with airily familiar materials that are juxtaposed with shapes that are odd, dreamlike and surreal.

→ **Cindy Coleman**



Greener Gables

Chicago architect Walt Eckenhoff uses prefab to custom build his Michigan weekend retreat

By Lisa Skolnik

What architect doesn't dream about designing and building his or her own home? But most never get around to it for a myriad of reasons, making do instead with renovations or additions to modify the home they already own.

Walt Eckenhoff, FAIA, principal of Eckenhoff Saunders Architects, and his wife Jodi, thought about tearing down their own dilapidated home on Chicago's North Shore and putting up something of their own design (she's a physical therapist who also went to architecture school). Not surprisingly, "it would have been financially unfeasible," says Eckenhoff. Instead, the couple did four major DIY renovations on their home over their 31-year marriage.

They also came to know that gaffes and spats on the job are routine.

Yet none of the glitches they experienced on the projects kept the two-tool belt couple from tackling a stupendously original fifth project to build a sleek, eco-friendly second home themselves—with their own elbow grease and a tight budget—on a small lake outside Buchannan, Mich.

Opportunity knocked when one of Eckenhoff's clients, a developer, offered them a 20-acre lakefront parcel in 2006 that she had decided not to use. The couple fell in love with the site—rife with gently rolling hills and statuesque old-growth trees—and acquired it immediately.

The house takes maximum advantage of its sloping, wooded site. Nestled among old-growth trees (facing page), it suggests the vernacular architecture of the area, at the same time that it offers an abundant welcome to the site. Its multiple planes suggest the lakefront slopes of the terrain (this page), and encourage indoor-outdoor living.



All photos by Mariusz Mizera

Deciding what to build took a lot longer. "Walt played with the design for a couple of years," confides Jodi. "It started out large, then shrunk to a one-bedroom box. But we have three girls. They're sure to have families someday. So I negotiated two bedrooms and a sleeping loft."

The final 2,300-square-foot design, topped with two soaring skillion-style roofs, "is rooted in the aesthetic of the barns, sheds and cribs that you see everywhere nearby," explains Eckenhoff. But it has glassy rear walls that permit panoramic views of the lake; sports three decks that add another 1,500 square feet of outdoor living space; and has a jutting silo-like structure that contains the sleeping loft at the home's highest level.

It is also mindful of a new reality to be sustainable and economical.

For starters, Eckenhoff settled on an extraordinary building program that centered on doing "as much as we possibly could ourselves," he explains. His friend Angelo Roncone, who is a professional construction manager in the healthcare field, suggested that they make all the framed components themselves in a nearby warehouse, and erect all of the parts on-site with the help of subcontractors when necessary.

The plan deflated their construction budget to about \$200 a square foot. "That's not counting the area of the deck. If we did, it would come down lower," Eckenhoff points out.

The architect also loaded the home's design with cost-effective and sustainable building materials and money-saving green features. These include a closed loop geothermal heating and cooling system; strategically sited glass curtain walls and low-e windows for passive solar heat; super-insulated construction; a layout and overhangs designed to foster air convection for cooling; and a semi-reflective corrugated steel roof to deflect sunlight and retain heat.

In January 2007 the Eckenhoffs borrowed a North Chicago warehouse from a friend for six months. There, they built all the walls and floors with Roncone. The structural steel support columns they needed to erect the components were fabricated in Chicago, and then delivered to the warehouse for transport to the Michigan site.

In June 2007, they rented two 70-foot flatbed trucks and hauled the completed floors, walls and beams the 120 miles to Michigan, where the driveway, concrete foundation and power had already been completed. "I leased a forklift with a 30-foot telescoping boom, and we lulled the house sections and a dozen 20-foot-high steel beams into place."

The process was not glitch-free. "The first column went in and looked great, so I was gloating," recalls Eckenhoff. "But the second one was shorter once we got it up, so I screwed up on the math. Everyone was giving me a 'what did you do' look. It was every architect's worst nightmare," he groans.

With rented equipment and six carpenters helping out, it was imperative to stick to the schedule. So Eckenhoff got online and looked for welders. His best option was nearby, but said it would be exorbitant to bring the necessary equipment to the site. Instead, Eckenhoff unbolted the column, took it down, stuck it in a pick-up truck despite the fact that it was hanging out of the back and drove it 15 miles to the welder, who was able to cut off its base plate, insert a sleeve, add 2 more feet, weld it up, finish it and prime it for paint in a half-hour flat. "It cost \$60 and we only lost a few hours," says Eckenhoff.

After that, "the whole structure went up in two weeks, and the two weekends following that," points out Eckenhoff, who also sheepishly owns up to a fondness for operating the machine.

After the basic structure was in place, the couple spent the →



Windows tucked beneath the sloping, skillion-style roof bring the structure transparency.



A long, linear boardwalk connects home and lake.

Making it Smart and Sustainable

Prefabricating the framed components of the house was only a part of the program that Eckenhoff devised to make the structure cost-effective and green. Here are the details on the other features he incorporated into the home.

Geothermal heating and cooling: With 20 acres, Eckenhoff had enough ground area to install a 3,000-linear-foot closed loop system of half-inch polyethylene tubing a few feet lower than the 4-foot-deep foundation. On small sites, deep wells are necessary to get the required capacity to heat and cool a house. Here, the system circles the footprint of the house, and also pre-heats the domestic hot water system.

Passive solar heating and cooling: The north, east and south sides of the house are made out of insulated, commercial low-e glass panels and doors that open to the decks and also warm the house in the winter when the leaves are off the trees. Overhangs on the house are also varied (3 feet on the south, north and west sides of the house and 10 feet on the east side) to maximize the angles of the sun and amount of warmth and light the interior receives seasonally. The sliding doors (on the east and north sides) also act as a natural convection cooling system in the summer when open, moving air up and out of the house through the sleeping loft's windows.

Site placement: Eckenhoff built a model of the house and tested the site placement for months to figure out the best angles for lighting the place and providing as much passive heating and cooling as possible. "I initially had it facing directly east, looking into the lake, but the summer sun would have been brutal so I rotated it a bit southeast. And it turned out to be a better view, because there's a picturesque island in the lake," he points out.

Off-the-grid utility systems: Thanks to an evaporative septic system installed at the conclusion of the construction, and the geothermal heating and cooling system that also pre-heats the domestic water, the house is almost entirely off the grid. They still get their electrical power from the local utility.

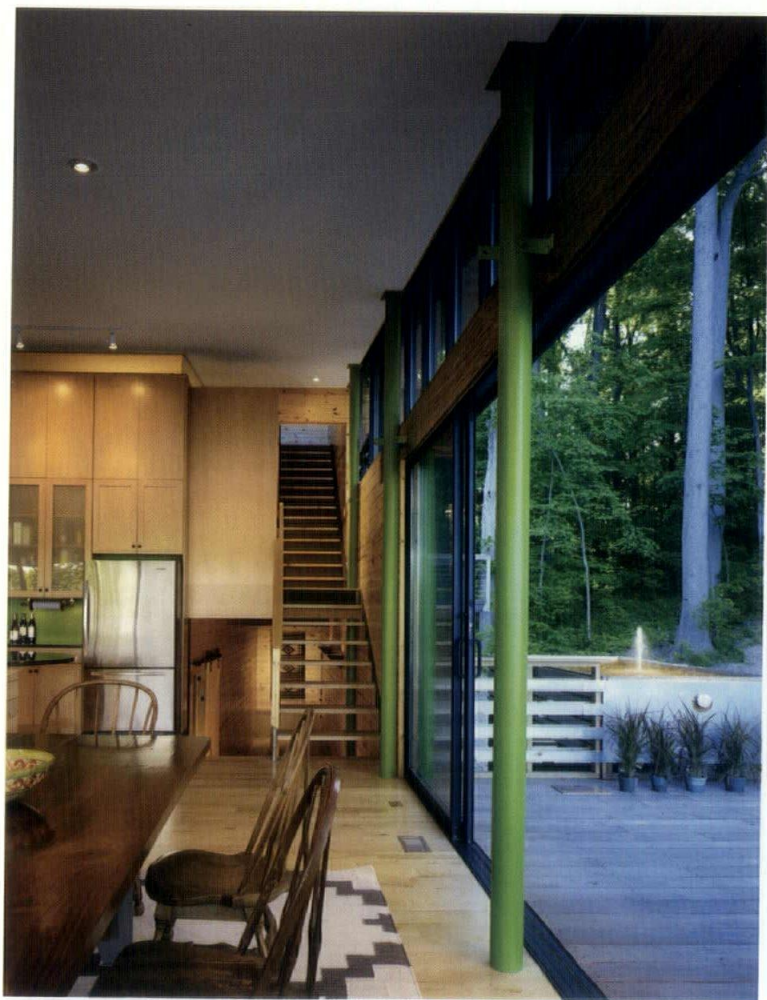
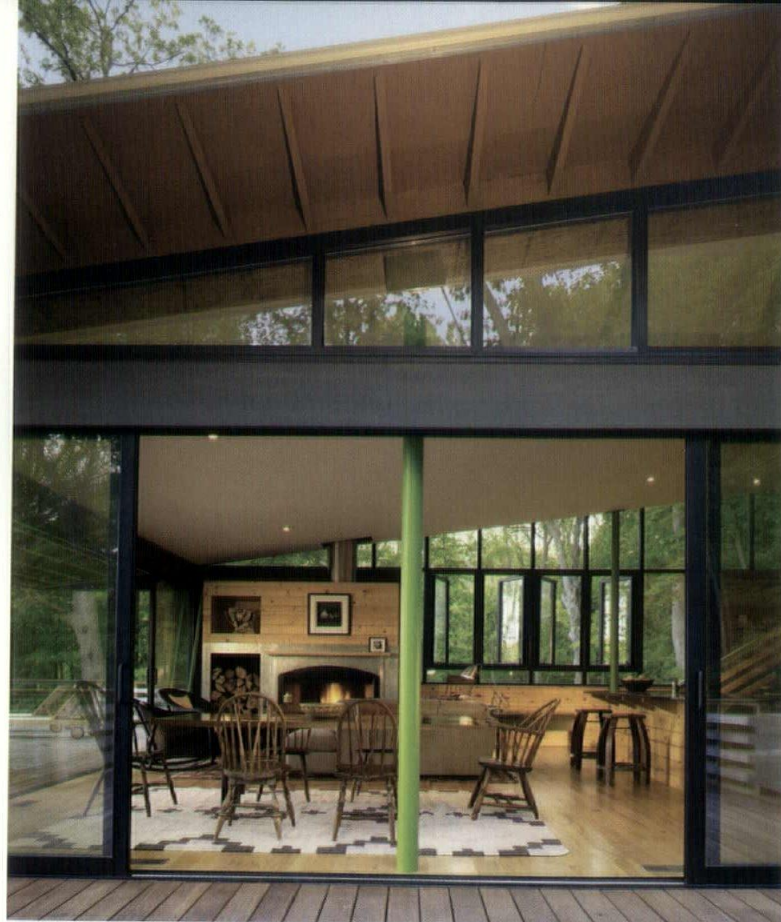
Interior finish work: Eckenhoff did the sanding, staining, painting, varnishing and trim work inside himself. Most of the interior walls are varnished to achieve a sleeker look in the main living space. In the bathrooms, he clad the walls with ribbed slate and used Garapa Gold planks for the floors. The ironwood floors are removable so Eckenhoff can take them out and oil them yearly. "It's like the deck of a boat. You have to do it every year," he notes.

rest of the summer supervising subcontractors who installed the plumbing, heating and cooling system, curtain walls, deck and electrical systems. Then they put on the corrugated steel roof, which they had fabricated in Chicago and delivered to the site themselves.

Weekends the following winter were devoted to the interior finish work, often with the help of their daughters. Here, Eckenhoff tracked down building materials that were both smart and aesthetically appealing. A case in point is the construction-grade 1-inch by 6-inch pine planks he used for the walls and third-grade 1-inch by 6-inch maple planks for the floors. Both are inexpensive but beautiful, especially the maple "because it has a lot of figuring that makes it interesting instead of bland," he explains.

Equally economical is the far-more-costly Garapa Gold planking he used to clad the decks and master bathroom. "It's an →

Interior and exterior blend together airily at a broad aperture (below) through which not only daylight but views of the surrounding woods flood the spacious living space. Painting some support poles green (upper right) cleverly enhances the focus on the natural setting. Construction-grade pine planks were used as a wall finish (lower right), their rusticated attitude punctuated by brightly colored accents.



ultra-durable species of ironwood that can withstand water, so I won't have to redo them in 10 years," he says.

To respect the house's vernacular design, Eckenhoff decided to use sliding barn doors in every room. He gave them still more definition and decorative personality with paint. Those in public spaces are yellow in deference to a nearby yellow barn the couple admires; bedroom doors are red; and bathroom doors are white, "which reflects more light so the interiors of these small spaces stay bright," he notes.

He also coated the steel structural support columns with maple leaf green so they vanish in the spring and summer against the trees outside, and add color and warmth in the winter.

The couple splurged on Wood-Mode kitchen cabinets, and saved, ecologically speaking, by recycling furniture from their North Shore

home and maple and walnut trees—felled to make way for the home—as stair treads, bathroom vanities and a majestic, monolithic harvest table that now anchors the dining area. A black granite slab for the hearth got the same treatment when it arrived from China undersized. "I had it made into a coffee table, and ordered a new granite hearth locally," Eckenhoff says.

In retrospect, Eckenhoff got his wish to do it all. And his wife was pleased because "this is the first time we didn't have to live there through construction, so it was a piece of cake."

With the project as their new benchmark, Eckenhoff erected a pergola last summer, using a steel fabricator to make the beams and a neighbor to help him mount them and install a cedar trellis on top of the cantilevered structure. Next up, he has plans for a tool shed to house his new orange 1953 tractor. **CA**

The expansive decks induce relaxation—not only because they project into the serene setting, but because, floored with Garapa Gold, a durable ironwood, they have very low maintenance requirements.



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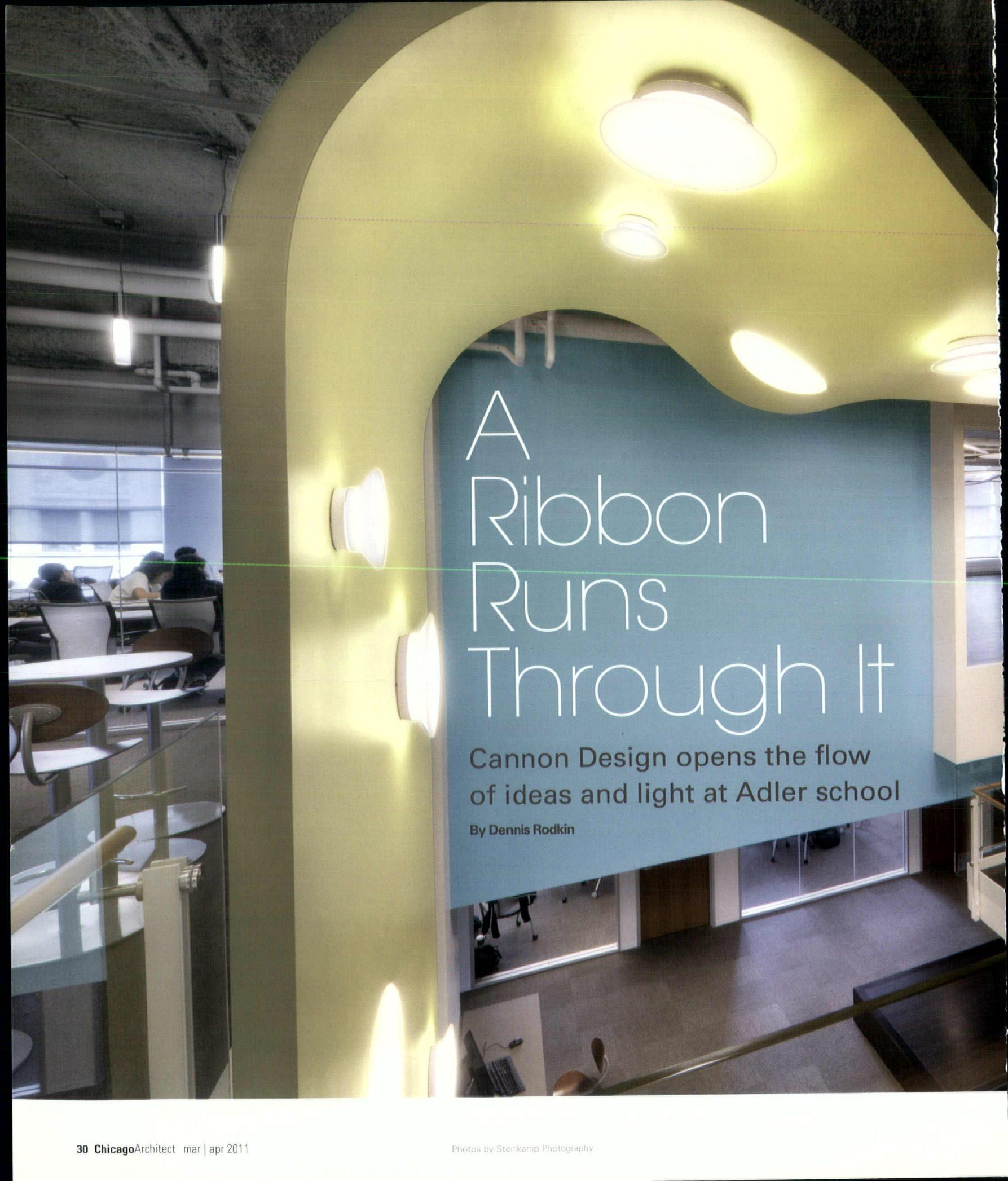


Project: Proposed addition, St. Charles Public Library
Architect: Lohan Anderson

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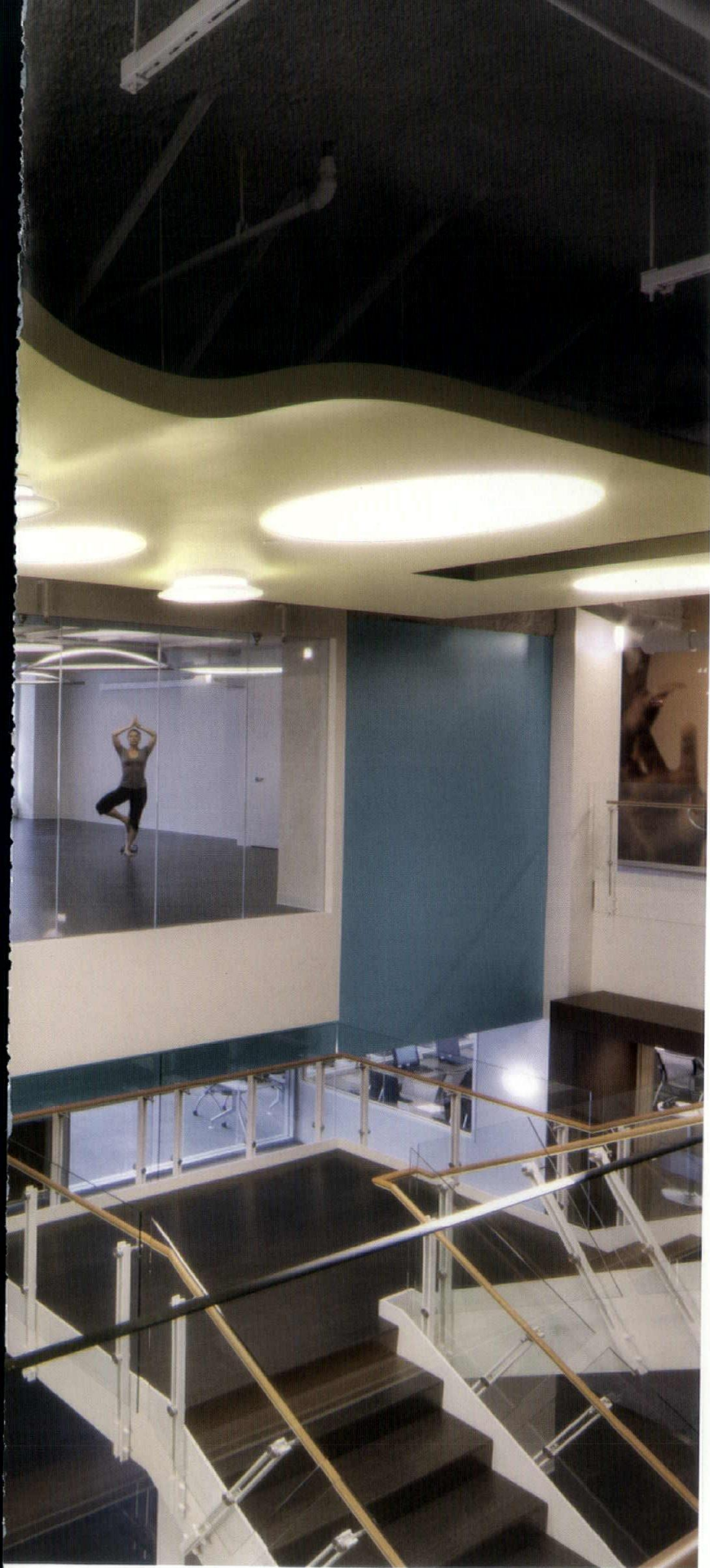
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A Ribbon Runs Through It

Cannon Design opens the flow
of ideas and light at Adler school

By Dennis Rodkin



The lime green line that curves, morphs and slinks through the main public spaces of the two-story campus functions as both a graphic and a wayfinding device. Here, it hangs above one of two focal-point staircases, a fitness studio and a lobby area that acts as a central campus plaza.

Architects at OWP/P | Cannon Design recently created an entire college campus—complete with the college gates; lawns and courtyards for students to lounge in; and an Old Main-style administrative center—and tucked it all into two 50,000-square-foot floor plates in a century-old Loop building.

For the Adler School of Professional Psychology, a 59-year-old institution, the aim was to have a space where faculty, students and others could mingle and flow past one another in myriad casual, collaborative ways—ways that weren't possible at the school's former home on several discrete floors of a downtown building. OWP/P | Cannon's Trung Le, the project designer, says the key to the campus design was understanding "learning happens everywhere. You could foster collaboration and integration, rather than segment people into cells, with your design."

The space that Le—working with Charles Smith, AIA, OWP/P | Cannon's higher education practice leader; Jim Jankowski, FAIA, senior project director; and others from the firm—developed subtly knits together spaces that are large and small, formal and informal, educational and recreational. As the OWP/P | Cannon team envisioned it, this is a 21st-century, urban descendant of Thomas Jefferson's visionary 19th-century campus for the bucolic University of Virginia. It's a place whose design signals to faculty and students that they are together on the same team, not two separate camps.

"Our work is extraordinarily collaborative," says Raymond Crossman, Adler's president. "We wanted space that fosters that." Faculty offices were sprinkled around the campus instead of being clustered on their own turf; some study areas are hooked up with technology that makes it a snap to put images from one laptop up on a larger screen for group work; and everywhere—everywhere—there are seating nodes that invite people to interact.

Running through it all is a lime-green architectural thread, polka-dotted with light fixtures, that here is a monumental drape →



In the library (left) lights of mixed shapes and sizes hang from an unimproved ceiling, underscoring the idea that the campus is a contemporary insertion into a historical shell.

Virtually every open space on the campus (below) is furnished with an assortment of furniture, both formal and casual, to invite all types of interaction among students and faculty.

framing a glass staircase, and there is a linear wayfinding device stretched along the ceiling.

The \$14-million space opened in September 2010 and already has had the desired effect: Crossman says that he and faculty members noticed a quick turn from students arriving for and leaving classes promptly—a style that fit the old, more office-like space—to coming in early and lingering afterward, whether to chat about the weekend or to work on projects together. “We have a community at this campus,” Crossman says. “That’s something you couldn’t see in [our former space].”

The OWP/P I Cannon team got tapped a few years before Adler’s administrators even knew where the school would go. In 2006, in the midst of a deliberate growth spurt from 165 students to 1,000, the school brought in Smith’s practice to envision the new campus, wherever it turned out to be. Discussions with the various stakeholders elicited an image of a campus that would be transparent, fluid and inviting. Contemporary lines and colors would complement an older shell—there was a strong conviction that the school must be in an old building, Smith says—and most of all “there wouldn’t be walls between students and faculty,” Le says, “not that idea that ‘we’re the faculty, we’re over here, and you’re the students, you’re over there.’” Extensive use of glass and technology and contemporary finishes in warm colors would be used.

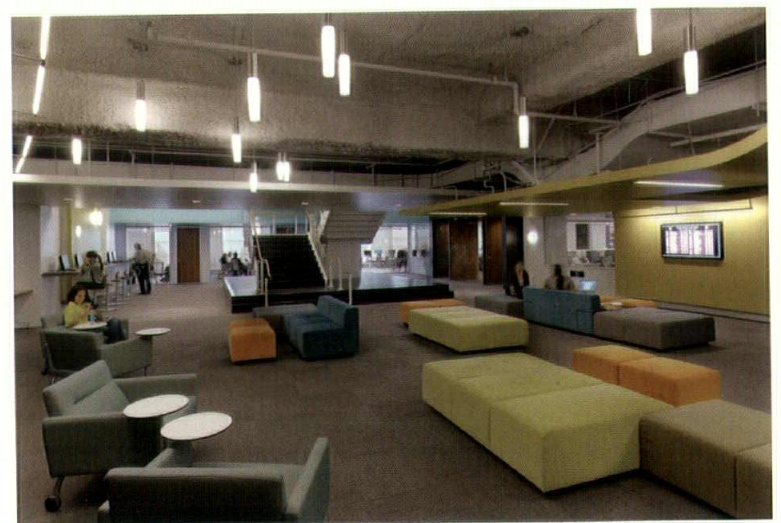
After some fits and starts, Adler settled on two upper floors at 1 N. Dearborn, a 1905 Holabird & Root building that housed the Boston Store during State Street’s retail heyday.

It’s a mammoth old building, now with a Sears store on its lowest floors (along State and Madison), and with a gleaming Dearborn Street lobby that, as it happens, OWP/P I Cannon designed about a decade ago, when the firm was called OWP&P. For Adler, the firm designed a new, separate street-level lobby adjacent to the main lobby in what used to house a fast-food franchise and a tiny cell phone store. While the Adler lobby really only serves a ceremonial purpose—after signing

in there, visitors go out into the building’s main lobby to catch an elevator up to the campus—it gives the school a presence on the street level, something that Crossman says was crucial to integrating Adler into the city it serves, and also made possible an address that is Adler’s alone, 17 N. Dearborn. (If the school expands onto more floors of the building later, it will qualify for dedicated elevators.)

Only after the brief elevator ride, when the doors open on 15, do people feel a complete sense of arrival on campus, passing through the college gates. A line of low couches represents the hedges that might surround an old-time campus, and beyond those lies what stands in for the campus green, a large, open lobby.

Ascending from the lobby is the western staircase, a handsome sight with its green drape and a long, languid mid-flight landing before the staircase doubles back to reach the 16th floor. The OWP/P I Cannon team says cutting open space between the two floors on



both the east and west ends was a prime component of the project; it provided a pair of central public spaces, like campus plazas or lawns, and it allowed for free internal flow between the campus areas on the two floors. "The two floors aren't disconnected parts of the campus," Le says. The stairs "disintegrate that disconnection, and let us emphasize the horizontality of this place. The circulation flows right over the staircases to the two floors." Enhancing their centrality is the fact that for most users, the elevators only stop at the 15th floor; access to the 16th is via the stairs. This ensures that virtually all members of the Adler school community have to come and go through a common portal. (Disabled users can take the elevators between floors.)



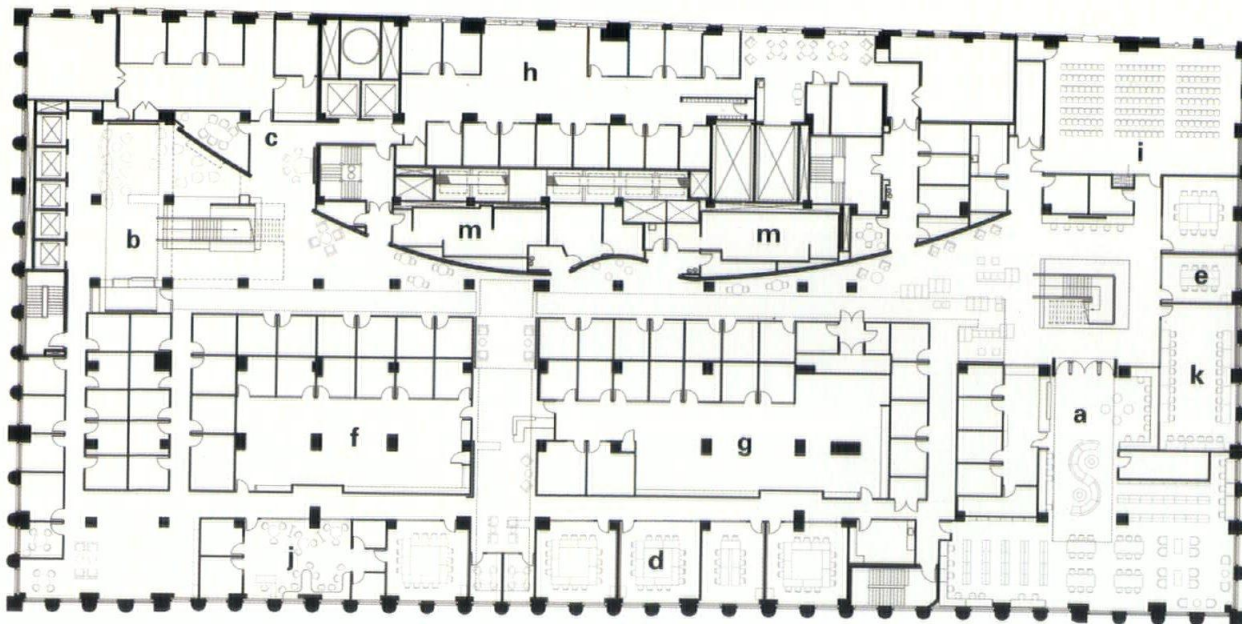
From the lobby, on either level the green ribbon unfurls along a major east-west corridor and several smaller north-south corridors. At approximately the center of the 16th floor the main corridor intersects with a broad side corridor at a spot whose importance is signaled by its solid brown framing. A sly reference to the hefty antique frames that might surround the portraits of bearded gents who founded and funded a more typical college campus, this is the entrance to Adler's counterpart of Old Main. An airy, contemporary space with a dot-matrix portrait of psychologist Alfred Adler emblazoned on a wall panel, this area demonstrates a major component of the campus plan. The office of the president, Crossman, is an interior space, robbed of any windows onto the surrounding cityscape of iconic buildings such as Inland Steel.

"We gave the most important people on the campus, the students, all the windows," Crossman says. The periphery of both floors is lined with classrooms, resource centers and other student-centric spaces. The very best view in the campus, from the southeast corner of the

16th floor library, looking out along Madison Street past lovely old retail buildings toward the Pritzker Pavilion's trellis work, is public space, a pair of armchairs where any student might sit to study. At any other school, Le says, "this would have been the president's office." Students also get an eyeful from the windows of the yoga studio on the campus's east end. Windows there (and in other rooms) frame views of terrific terra cotta and brick along State Street, as well as the florid capitals of the building that contains Adler. That is not just icing on the cake, Smith says, but an integral part of the campus design. Unlike Freudian psychology, which is about the individual, Adlerian psychology stresses *Gemeinschaftsgefühl*, a person's feeling of

The extensive use of glass for such things as interior walls (top) and staircase railings promotes a transparent feel that school officials say was badly lacking in the Adler's previous quarters on office floors with conventional, banal corridors.

The floorplan (bottom) shows how one long, curving wall creates a dynamism for the public spaces, and how offices are kept to the interior while rooms for student use are on the windowed perimeter.



- a Library
- b Main Reception
- c Institutes for Social Change
- d Typical Medium seminar
- e Typical Small seminar
- f Student Services
- g Admissions
- h Adler Community Health Services
- i Community room
- j Center for Learning and Teaching
- k Computer training room
- m Toilets

Floor 15



0 5 10 20

The pedestal upon which the stairs land (right) doubles as benches where students gather in off-times.

Extensive glazing on classrooms' interior walls (below left and bottom) lets sunlight transfer through to inner spaces, but the thickness of the glass prevents classroom noise from going along with it. The adjacent public areas and corridors are quiet.

Opening up a pair of two-story volumes (below right) was a key part of keeping the campus's two levels from coming to feel like separate zones. All circulation between the two levels is on east and west staircases in those volumes, not on elevators (except by disabled people who can't use stairs).



belonging in a social community. The campus's expansive interface with its setting is "another way students can connect with what they're doing here," Smith says. Basking in the abundant light, they are also soaking up society.

Daylight is not limited to the periphery rooms; most of them have glass upper walls that pass the natural light out into corridors, and on into interior offices. Those have glass panels to let the light in. "There's maximum glazing," Smith says. "Everyone can look in on one another, and everyone gets some daylight." Jankowski notes that heavy acoustical glass was used so that all this transparency wouldn't create a secondary problem, sound spilling out of classrooms.

But Crossman says that for some psychologists on the staff, the abundance of openness has taken some getting used to. "Psychologists are trained to think in terms of confidentiality and privacy," he notes. "The openness is unfamiliar." He says the glass panels on some office doors may get a fogging treatment later. That small adjustment aside, though, Crossman says OWP/P I Cannon's team put the school exactly where he hoped it would be. As he puts it, "they created a space that supports our values." CA



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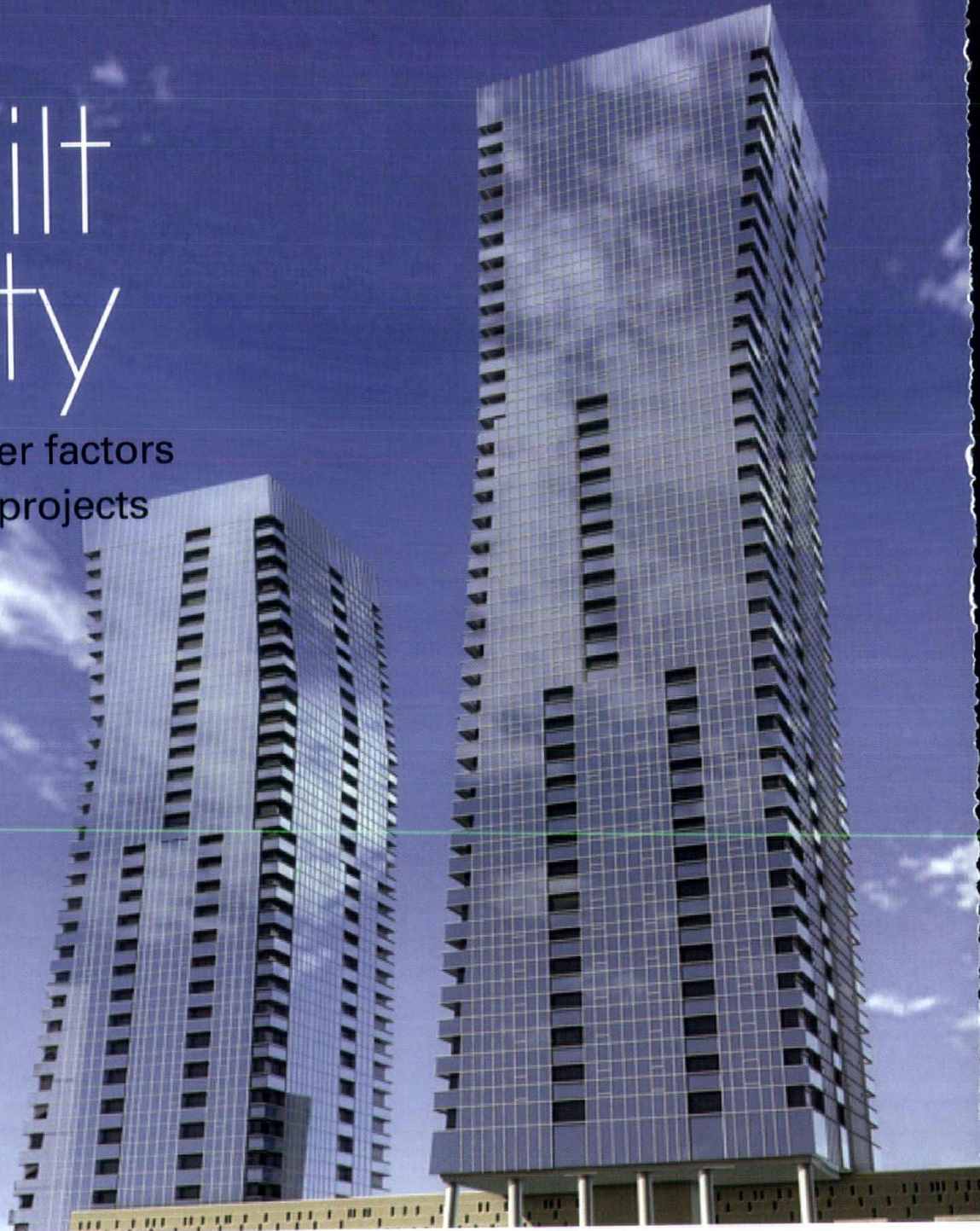
Town Center – Normal, Illinois
The heart of Normal's new town center is both a welcome public gathering space and a showpiece for sustainable infrastructure. Learn about this unusual traffic circle at www.hoerschaudt.com

Photo by Scott Shigley

Unbuilt Beauty

The recession and other factors
killed some gorgeous projects

By Lee Bey



A pair of towers called X/O and designed by Lucien Lagrange for a South Loop site would have been prominent on the city's south skyline, had they been built.

Daniel Burnham is credited with having a thing or two to say about making “no little plans.” The small stuff won’t stir men’s blood, he said, and “probably will not themselves be realized.”

Burnham’s dictum, though poetic, doesn’t quite hold up, particularly as of late, because despite their blood-stirring power, scores of big Chicago plans have found themselves unrealized. That has been particularly true on the residential design front, where such talked about mega-projects as the Chicago Spire and 2016 Olympic Village ultimately failed to materialize.

Each plan fell apart for its own reason. Could have been the economy; could have been politics, bad timing or old-fashioned rotten luck. But the results are the same: A project that stirred men’s blood was not realized.

Architect Dirk Denison, FAIA, knows. In 2004, he began designing Culver House, a seven-story condominium building with first floor commercial space, which was to be located at 926 N. Clark Street across from Washington Square Park on the site of the former S.K. Culver water cooler factory building. With Denison as architect and developer, Culver House would have been a glassy,

Dirk Denison envisioned the nine-story Culver House as a highly transparent structure with an integrated landscape plan.

neo-modernist building with a unit mix that included full-floor and duplex apartments. Underground parking, rooftop gardens and a heightened landscape plan were envisioned. Denison planned the building as a LEED Gold project, making use of low-e glass for the expansive curtain wall, and positioned to take advantage of light from the south. Rainwater harvesting and exterior and interior thermal mass walls were also planned.

"It was my life's work," Denison says now.

The project had the initial support of then-Ald. Burton Natarus (42nd)—aldermanic support is key to development in Chicago—and was making its way through the building's green permit process when the city councilman suggested a community meeting on the process. Denison says he and his team readily agreed.

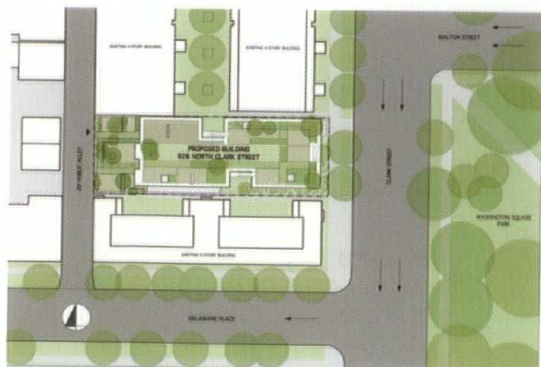
But a funny thing happened as Denison made his way through the forum.

"We presented and the whole thing devolved into [Natarus] making a big deal in front of the community, saying 'Don't you want brick? This building is so large; it's so much bigger than the neighbors.'" The property was later downzoned—Culver House was to be built using existing zoning—effectively killing it by 2006. Denison says the project had plenty of letters of support, but two neighbors complained, including one who felt the new building would block natural light from reaching her yard. That neighbor ended up purchasing the old Culver factory and converted it into a single-family home. Natarus lost his bid for re-election in 2007.

Yet Culver House ended up having a life after all. Word spread through design circles, and Denison has been asked to discuss the building internationally. The project has found its way into architectural journals. It even won an Unbuilt Design award from AIA Chicago in 2010.

"I saw so much support in the architectural community," Denison says. "My colleagues were so supportive—even the development community." The project has led to two recent discussions for possible commissions for buildings that could utilize the ideas that were behind Culver House.

"But I don't think I'll be taking on the developer role again," Denison says.



The site plan shows Culver House would have been a long, narrow building with niches that looked out onto landscaped places.



Rendering courtesy of Dirk Denison Architects

Another lost beauty is The Peshtigo, which was planned for 500 N. Lake Shore Drive, an angled 58-story residential tower, which would have been a stylish neighbor to the Chicago Spire and to Lake Point Tower across the Drive. Designed by Ralph Johnson, FAIA, of Perkins & Will and built for Related Midwest, the 358-unit Peshtigo promised rooftop gardens and a 75-foot outdoor pool. Landscapes would have been irrigated by captured stormwater collected in a 5,500-gallon tank.

The project was set to begin in 2008, but faltered. Johnson politely declined to talk to me about the building's architecture or his feelings about the project, but Crain's Chicago Business reported in January 2009 that pre-sales were weak, thus hobbling the project's ability to get off the ground.

The economy doomed a slate of other proposed downtown buildings, such as the 74-story Mandarin Oriental, a hotel/condo tower planned for Lake Street and Stetson—billed as "Where the fortunate 500 call home"—which was supposed to be completed and opened in 2010; and Teng & Associates' Waterview Tower, a proposed 1,000-foot tower at 111 W. Wacker. That one was slated for 2009 completion, and developers built nearly 30 stories before the →



High-rise entries in the pantheon of unbuilt recent projects include Canyon Ranch, which would have towered over St. James Cathedral.



The Mandarin Oriental, a hotel/condo building, would have reached above the neighboring 2 Prudential Tower and the Mies-designed Illinois Center. A vacant lot occupies the site now.



SOM's unbuilt 7 S. Dearborn would have been the world's tallest building when it was conceived in the 1990s. The building went unrealized when its developer couldn't find financing for the structure.

financing fell through, leaving—for now—an unfinished concrete shell that doesn't hint at the slender, elegant building that was to be.

The striking, 67-story cylindrical Canyon Ranch Living Chicago that had been destined for 65 E. Huron, just behind St. James Cathedral, also succumbed to the bad economy in 2008. Nearly 260 residential condos were planned, plus 128 hotel condominiums and a 100-seat gourmet restaurant. Designed by DeStefano Partners, the high-rise was scrapped when poor sales and more stringent lending rules crippled the project, a Related Midwest vice president told the *Chicago Sun-Times* then.

Then there is architect Lucien Lagrange's would-be icon X/O, a pair of condominium buildings that would have towered over the Prairie Avenue Historic District at 45 and 33 stories. The unusual-looking buildings, which would have bent as they reached the sky, were hit with a \$20-million foreclosure suit in September 2009 and never recovered.

Lest anyone get alarmed over the current unbuilt trend, take solace that Chicago's architectural history is littered with potentially significant buildings that were never constructed, and the city and the architecture industry recovered. Louis Sullivan in 1891 proposed a 36-story downtown skyscraper for the Odd Fellows fraternal order, complete with setbacks—almost like a gaslight era Sears Tower—that was never built. And Frank Lloyd Wright's broad, 25-story copper-clad National Life Insurance Building planned for Michigan and Pearson in 1924 never happened.

The Great Depression choked off many projects, including the magnificent Crane Tower, a 75-story Art Deco beauty that would have been the world's tallest building. It was planned for the air rights over the Illinois Central railyards, where the Aon and Illinois Center stand today. Walter W. Ahlshlager, who designed the swankier residential buildings in Uptown and the Roxy Theater in New York, was the architect.

In the 1950s, an entire neighborhood of towers—residential, governmental, institutional and otherwise—was planned and scrapped: The Fort Dearborn Project, a 151-acre redevelopment project bounded by the Chicago River's Main Branch, Ontario, Rush and a line just west of Orleans. Planned in 1954, the project called for everything from a new City Hall building—as part of a massive and governmental complex—a new University of Illinois Chicago campus, a theater, apartments and a monument to Enrico Fermi. The mix of private capital and governmental funding was thought to be the spark to get the project going. But the expected ball of money never materialized and the project went unbuilt. Sort of. While Fort Dearborn itself went unrealized, the University of Illinois wound up built on the near West Side; the government buildings were built at Federal Center and Daley Center downtown; and apartments came to River North under subsequent plans for the area.

More recently, the economic crash of the early 1990s claimed Miglin-Beitler Tower, a Caesar Pelli-designed tower nearly 2,000 stories tall and planned for Madison and Wells. Then in 1996,

Rendering courtesy SOM



SOM's 2016 Olympic Village plan featured a neighborhood of mid-rise and high-rise buildings that could have been converted to market-rate residences after the games.

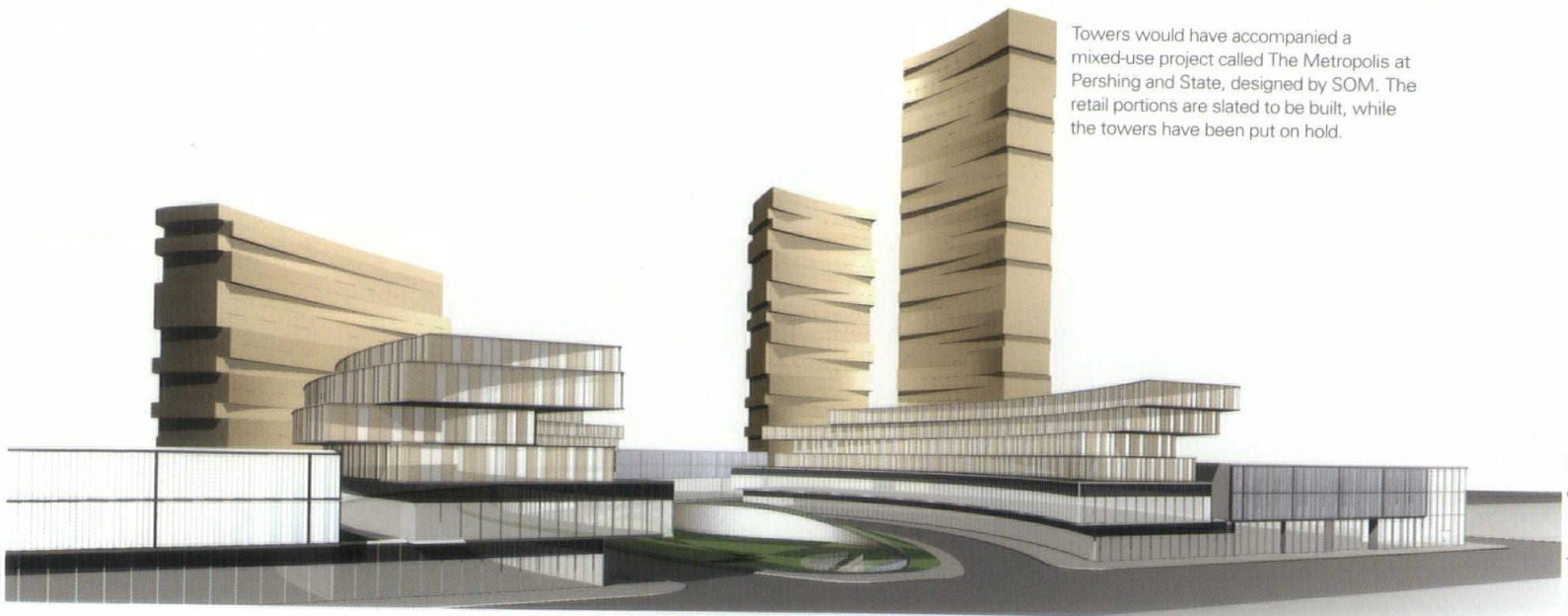
developer Scott Toberman planned to build 7 S. Dearborn, a slender mixed-use tower designed by Adrian Smith—then of SOM—that also would have been nearly 2,000 feet tall. After declining an offer by Donald Trump to join the project, Toberman was unable to find financing and, today, a different building stands on the site. (And Trump and SOM would do business together a few blocks northeast a few years later.)

There are unbuilt building schemes left behind by failed efforts to host the Chicago 1992 World's Fair, and, of course, same for Chicago 2016 Olympics.

SOM design partner Ross Wimer, FAIA, was part of the team that worked on the 2016 plan. The Olympic dream died in October 2009 before the buildings got to the design phase; Wimer says the village would have held a number of high-rise residential buildings that would have become market-rate housing at the close of the games.

Wimer says the International Olympic Committee wanted traditionally styled buildings no taller than eight stories, "so there was resistance to tall buildings." But the Chicago 2016 team managed to get permission to design some buildings as high as 20 and 25 stories, designed to LEED Silver standard, with some planned as LEED Gold, with harvested water runoff, daylighting, permeable paving and the other bells and whistles of sustainability.

SOM planned another South Side tower around the same time, Wimer says: a 20- to 30-story building at 39th and State that would have been part of The Metropolis, an ambitious retail and mixed-use development and park planned by Chicago-based Capri Capital Partners. Three towers were planned for hotel and/or residential use in the three-phase, 1 million-square-foot development. The fate of the towers is a refrain for our times. "It's a great location," Wimer says. "But it fell victim to the economy as well." CA



Towers would have accompanied a mixed-use project called The Metropolis at Pershing and State, designed by SOM. The retail portions are slated to be built, while the towers have been put on hold.

Rendering courtesy of SOM

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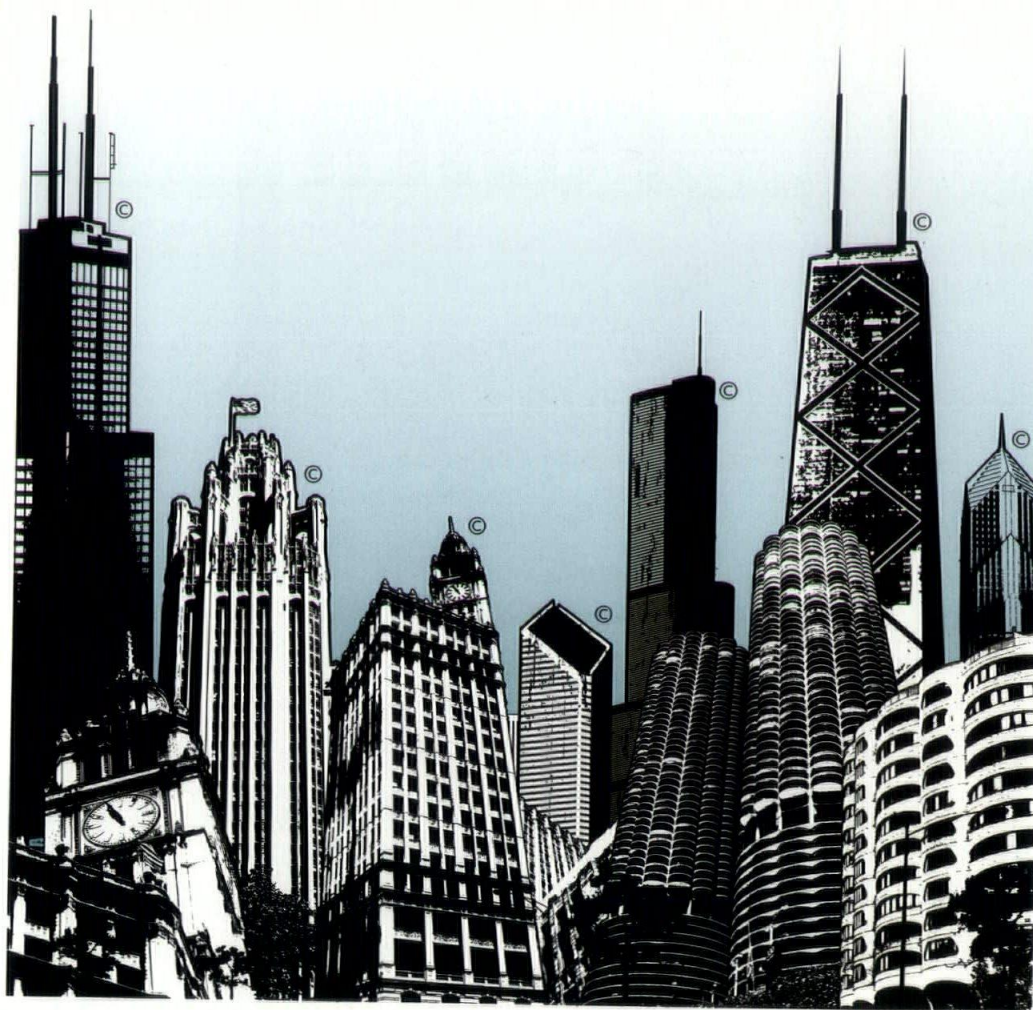
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Knock It Off

Imitation is the sincerest form of copyright infringement

By Werner Sabo, FAIA

Architects are authors of structures, and like authors, they enjoy protection of the intellectual property that they create. Federal law, under Section 17 of the United States Code, provides that protection.

There is an important distinction between an idea and an expression of that idea. An architect may have an idea for a circular high-rise building. She might tell her friends of her concept, but there is no law that would prevent her friends from taking that idea and creating their own buildings. Copyright law does not protect ideas.

However, if the architect expresses that idea in a sketch, a model or a photograph of that model, then such a tangible expression of her idea is protected by law. In other words, nobody can take that sketch and make a copy of it without permission from the author of the work (this permission is referred to as a "license"). Furthermore, copyright law also prevents the making of a "derivative" of the work. For instance, I could not legally take that sketch and create a new sketch that is derived from it.

However, if I never see her sketch and

come up with my own idea for a similar building, I can then create my own sketch that could look virtually identical to her sketch, and it would not be a violation of her copyright. This is referred to as "independent creation." Thus, your work is not actually protected by itself; it is only protected from copying.

Let's take these concepts and put them to practical use. A client comes to you with drawings and asks you to (a) modify the drawings for permits; (b) prepare new drawings using some of the elements that the client likes from the original drawings; (c) use the drawings as schematic designs and create a construction set based on that design; or (d) take the CAD files and make a few changes. If you agree to any of this, you might find yourself on the receiving end of a lawsuit.

Remember, you cannot use an author's work and make copies or derivatives of that work without permission. It is possible that the client has permission. Perhaps the original contract assigned the copyright to the client. You could also contact the first architect and get written permission. Barring that, the only safe bet is to start all over again without ever seeing the first set of drawings, sketches, etc. Independent creation is a defense to a copyright action, but if you saw anything of the first design, you will not be able to rely on that defense.

What about simply making a copy of an existing building? As of 20 years ago, habitable buildings are also protected against making a derivative of a building (or part of a building) constructed after Dec. 1, 1990 is not permitted without an appropriate license.

Even if you do not copy directly from the first architect's design, you could still be guilty of copyright infringement. We had a case where a developer hired an out-of-state architect to copy the first architect's drawings. The new drawings were then taken to a local architect to finalize and seal for permit. The local architect thought he was safe because the drawings he received were prepared by the out-of-state firm, and he had that firm's permission to make copies. However, he did not have the initial architect's permission and wound up being sued for copyright infringement. You do not even need to know that you are infringing.

The Practice

You work for a firm and create some drawings. Who owns the copyright? The firm, not you. If the firm is a corporation and you are the sole shareholder, you do not own the copyright, the firm does. If you leave your employment with your firm, you need the firm's permission to make copies of drawings, details, photos, etc., of the projects you have worked on. Otherwise, you risk a copyright suit by your former employer.

Remember...

- Your copyright is effective at the moment of creation.
- Avoid assigning your copyright to your client; you will not be able to use any of the details that you created for that project on a future project without permission.
- You might want to register your copyright on your independently created drawings.

When is your copyright effective? At the moment of creation. You might want to register your copyright on your independently created drawings. The United States Copyright Office makes it easy to register works online. Registration is required to file a lawsuit for infringement, but you are protected from infringement even without registration.

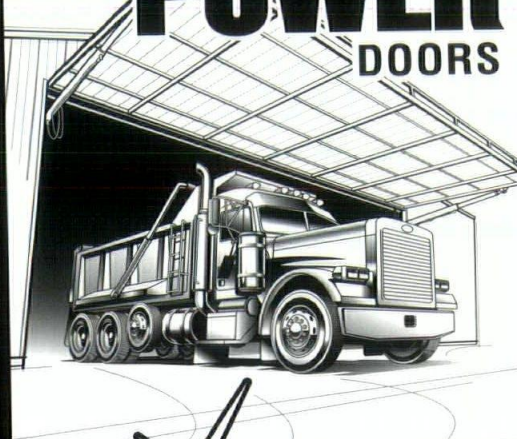
Sophisticated owners will want you to assign the copyright to them. Architects should not do this. If you assign your copyright to your client, you will not be able to use any of the details that you created for that project on a future project without permission from that client. The client does not need any more than a license to use your drawings for that one project. Take a look at the copyright language in the AIA documents, such as the B101, which provides such a license.

Copyright protection is a powerful tool for architects if used correctly. It can also be an extremely expensive trap for the unwary. Obtain competent advice from an attorney familiar with both copyright and construction law. CA

Werner Sabo, FAIA, is a partner at the construction law firm Sabo & Zahn, and a licensed architect.

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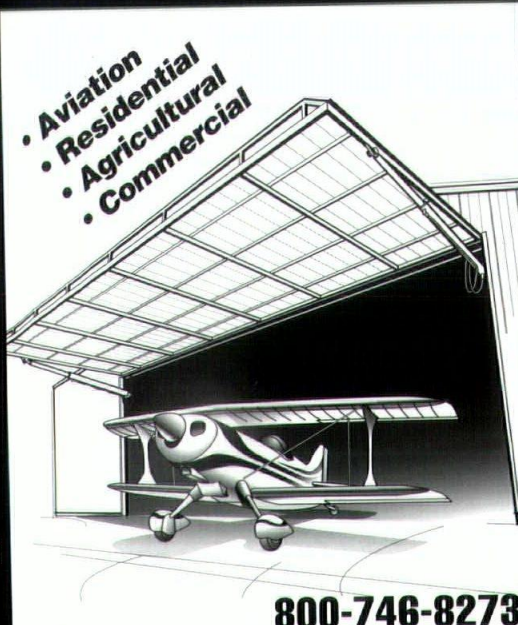
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A retractable roof creates a space for all seasons

By Jay Keller, AIA

In many cases the visionary ideas in building are not thought of by the architect, but by the building owner or developer. As architects, we are called upon to develop that initial idea and bring it to fruition by navigating the hurdles it may face from inception to completion.

Such is the case with the recently completed Benchmark Restaurant and Bar at 1510 N. Wells in Old Town, which is the brainchild of the Four Corners Tavern Group. One of the partners of the group approached us in the summer of 2009 with the idea of a manually operated retractable glass roof like those the partners had seen at hotel bars in New York City.

We were intrigued by the idea. We'd never seen anything like it here in Chicago.

A concern, as always, was the cost of the retractable structure and its viability for the project, as fixed-roof structures are far more economical. The client explained that with a retractable roof, in temperate seasons patrons could enjoy *al fresco* dining on the second floor of the restaurant, and if weather became inclement they would simply close the roof. Furthermore, when other outdoor seating areas are mandated to close at 11:00 in the evening, the Benchmark would be able to merely close the roof and remain open.

It was at that point in the conversation that I understood the dual purpose of the structure from both a marketing and financial standpoint. So the design began, and collaboration started with the firm, New York-based Roll-A-Cover, that would be fabricating the roof panels to be shipped to us from upstate New York. The overall design concept was to use the existing two-story brick building and then add a one-story masonry structure on the adjacent lot and connect both structures into one large space. The glass and steel retractable roof



Photo courtesy of the firm

Although they completely seal out inclement weather when closed, the roof panels are lightweight enough to be moved manually—and quickly—so the restaurant's staff can respond to sudden breakouts of sun (or the opposite).

would create the second floor by sitting on the addition's first floor parapet and anchoring to the existing brick building's wall.

Through creative and functional solutions we were able to resolve the many challenges we faced during the design, permit and construction phases.

One of the first challenges was navigating through the City of Chicago Zoning and Building Departments with an unprecedented concept. Through early discussions with city permit and zoning reviewers and close collaboration, we were able to develop resourceful solutions to many obstacles prior to permit issuance, which saved valuable time during the permit process. For example: The building code dictates fire separation between the atrium and restaurant by means of costly

fire shutters, but we were able to substitute a third egress stair in place of fire shutters, ultimately keeping the budget on target.

The Energy Code also offered a myriad of challenges due to the expansive amount of glazing proposed. However, through highly insulated glass panels, an energy-efficient building envelope, and efficient MEP systems, we were able to adhere to the stringent code requirements.

The structural aspects of the glass roof also presented their own set of challenges, as we were required to design for snow loads despite heating of the atrium space during the winter months. Our structural engineers were able to find very practical ways to reinforce an aluminum frame already under fabrication in New York in order to solve the problem. →

The Spec Sheet



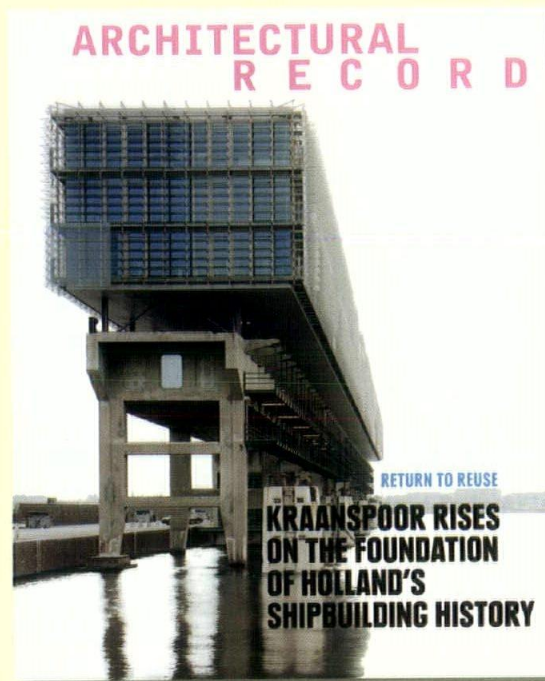
Photo courtesy of the firm

When the roof is entirely open, the center of the restaurant becomes an open-air venue.

Perhaps the largest set of challenges was building a masonry structure with extremely tight tolerances that would be able to accept the 14 aluminum and glass panels being assembled 1,000 miles away. The measurements had to be exact, as the six panels on each side slide under one another and ultimately rest under a fixed end panel. Through use of state-of-the-art leveling devices and by working closely with the fabricator, the general contractor was able to achieve the tight tolerances required for successful installation. Remarkably, the roof can be retracted in only about 15 seconds by manually opening each side of six panels from center and pushing them to the end.

Every project has its own set of challenges, and this project was no different. Through close collaboration and communication from beginning to the end, seemingly difficult problems were solved. This project was in fact a team effort with everyone contributing to make a unique and exciting structure. **CA**

Jay Keller, AIA NCARB LEED AP BD+C, is a principal at SPACE Architects + Planners.



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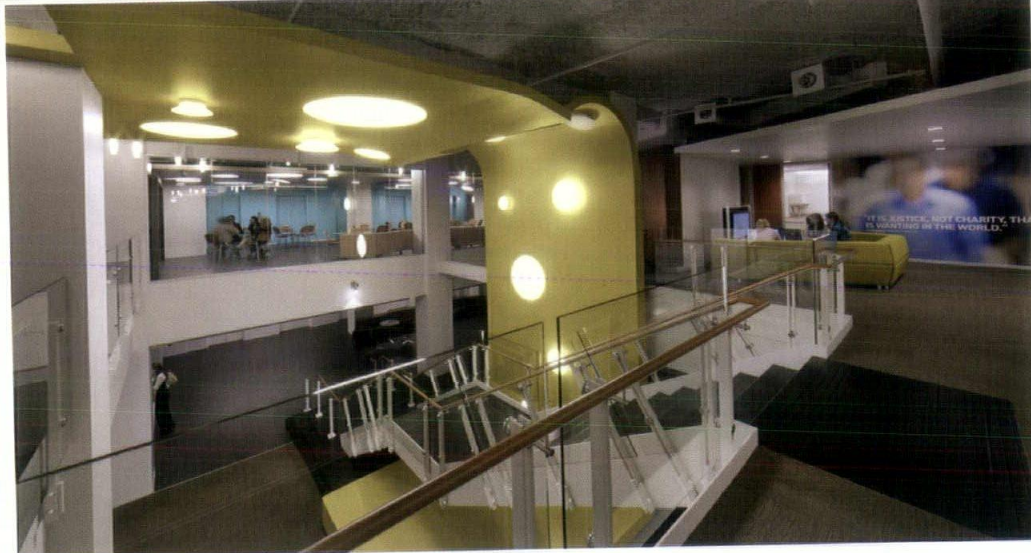
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INDEX OF ADVERTISERS

Architectural Record 44

Architecture & Design Film Festival 45

Architemps, Inc. 8

BQE Software, Inc. 16

Botti Studio 15

CANstruction 45

Chicago Plastering Institute 8

Chicagoland Roofing Council Cov3

Door Engineering & Mfg. Co. 29

Hill Mechanical 1

Hoerr Schaudt Landscape Architects 35

Imagefiction 29

IMAGINiT Technologies 3

Jill Paider Photography 13

Leopardo Construction Cov4

LiveRoof, LLC 21

Mankato-Kasota Stone 22

Marvin Design Gallery

by Estates Windows, Ltd. 5

Marvin Windows & Doors 21

MasterGraphics Cov2

McGraw-Hill Construction 2, 40

Padgett and Company 22

Petersen Aluminum Corp. 6

Ragnar Benson Construction 4

Schweiss Doors 42

Thermadrain 20

Chicago Seven also had influence.

Unfortunately, right now there are not the same opportunities here like there were at that time. There is a lot of talk, but it still doesn't seem like people deeply appreciate all the work done at that time.

ZE: There's discussion about the McCormick Place Lakeside Building, the East Building on the lake. It needs work; some people don't think it belongs on the lake. The Chicago Architectural Club, with AIA and Landmarks Illinois, is doing an ideas competition for the building. What do you think?

HJ: That was an important building I worked on for Gene Summers. I think the building should not be demolished. Of course it shouldn't. That would be a waste. It's very good and if it ever is not used as a convention center, it could be retrofitted and put to a use that makes it a more public place. I have ideas.

ZE: Here in the US there is a lot of talk about sustainability. What is your perspective on sustainability in this country?

HJ: That's right; there's a lot of talk here. There's a lot of talk about sustainability because it can be translated into money, as a marketing thing.

In the US, real sustainable design is still difficult to achieve. The most effective things to do from a sustainability perspective need to be considered in the most basic aspects of the design: the basic building systems, the shape, the exposures, the façade, the treatment of natural ventilation and daylight. Adding solar collectors and heat recovery systems, wind turbines.... They become marketing items, an afterthought, or things one person gets so everyone wants them or expects them.

The lack of follow-up, determining how the buildings actually perform, is also a problem here. People don't really want to know if their building is not performing, and it's expensive to find out.

These are obstacles.

ZE: At times over the years, your firm has been ranked among the most profitable and highest billing in the nation...

HJ: I don't read those statistics. I would not believe everything you read.

ZE: Nonetheless, what adjustments have you had to make to—if not remain profitable—continue operating during this economic crisis?

HJ: We had to institute pay reductions for the principals and went to a four-day workweek for regular staff. We've [since] returned back to five days, and we've hired about 20 people in the last couple of months. Some of those we hired were people we had to let go earlier. It is all international jobs and projects that allowed this. A little like General Motors, which is doing well because they are selling more cars overseas, not here. We are working in Doha on the convention center and the 550-meter tower. We have three major jobs in China, and we are doing some competitions there as well. We are part of a big development in Seoul, where we are doing three apartment buildings.

All of these are large urban places or public places. Projects like this are rare in the US right now.

ZE: So you are very busy overseas. Comment on one rare US project by your firm that is nearly complete: the Mansueto Library at University of Chicago that's scheduled to open early next year.

HJ: A job like this library is a jewel. The design is subtle and it preserves that quadrangle, it's very transparent. In this location, next to Walter Netsch's Regenstein Library, you would not want a very elaborate structure. The buildings are connected by a "bridge." The reading room is at grade, covered in glass, and three and a half million books are down below.

We also did the interiors and designed special oak furniture made in Europe for the reading room. The floor of the reading room is wood. There is natural light with the



A view of the Mansueto Library during construction shows how the soaring, egg-shaped roof creates a lavishly daylight interior.

glass, which is fritted heavy on the top to control it, and less below for views. It's not a high-tech space. It's an appropriate environment for what should be a very pleasant activity: reading books.

ZE: You have been the firm's brand and icon for many decades. What becomes of the firm after you? Is there a succession plan?

HJ: At one time it seemed like I was the firm, that's true. Today Francisco Gonzalez-Pulido is a partner and Phil Castillo, FAIA, is a partner. The younger generation may not be household words yet, but we have a well-designed plan that I am very confident about.

The most important thing about our firm structure is that people work together and collaborate very well. They support each other; they don't work against each other. And that can be a big problem in a partnership. I feel sure we don't have that and we won't have that. So I'm confident about the plan.

But I am not gone yet. Like my partners, we are all very busy.

For more information about the McCormick Place Redux competition, visit www.chicagoarchitecturalclub.org.

Hither and Jahn

Helmut Jahn, FAIA, talks with Zurich Esposito about where the work is now

Helmut Jahn standing in the top-floor conference room space of the Jewelers Building.

Zurich Esposito: What drew you to Chicago initially, and would you come here again as a young man starting your architecture career?

Helmut Jahn: I came here based on what I learned about Chicago after completing my studies in Munich. I felt that I needed to come to Chicago to become a complete architect. My plan was to be here for one year. I stayed.

The opportunities aren't the same today. The market for a young architect, and the

opportunities to advance, aren't here like they were in the mid-sixties.

ZE: Where do you think there are opportunities for emerging design professionals?

HJ: You have to look at where the work is, and who is doing the work.

Germany has a real boom, but it may be short-lived. The Germans are very active in the Middle East, Nigeria, Libya and other places in North Africa. But overall we've all

learned to work with less people doing more; that's true everywhere.

ZE: You came to Chicago during a booming modernist period. Do you think Chicago reveres that legacy?

HJ: Chicago was more an architecture center of the world at the time than it is now. It was the high time of modernism, and it had to do with Mies and his partners. And even the →

continued on page 47



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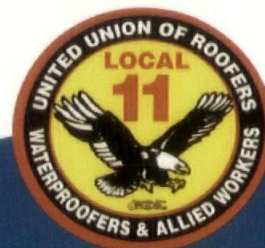
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