

BREWER'S FEAST

DETAILS PUT A HEAD ON THIS PUB

ALSO INSIDE:

THE COMEBACK ARTISTS 28

ARCHITECTS GO TO EL 32

PLUS:

A TALK WITH RALPH JOHNSON 50

*****AUTO**3-DIGIT 200
SCK 1
PRGR STD
US Postage
Paid
Mendenhall
Permit No. 5
AIA
MICHELLE BOXLEY
1735 NEW YORK AVE NW
WASHINGTON DC 20006-5209

Build Value at Every Stage

MasterGraphics is the Autodesk partner that understands that your processes and the skills of your team are as much a part of your BIM solution as the technology you use. That's why we're so determined to help our customers find practical ways to integrate BIM solutions at every stage of the project lifecycle.

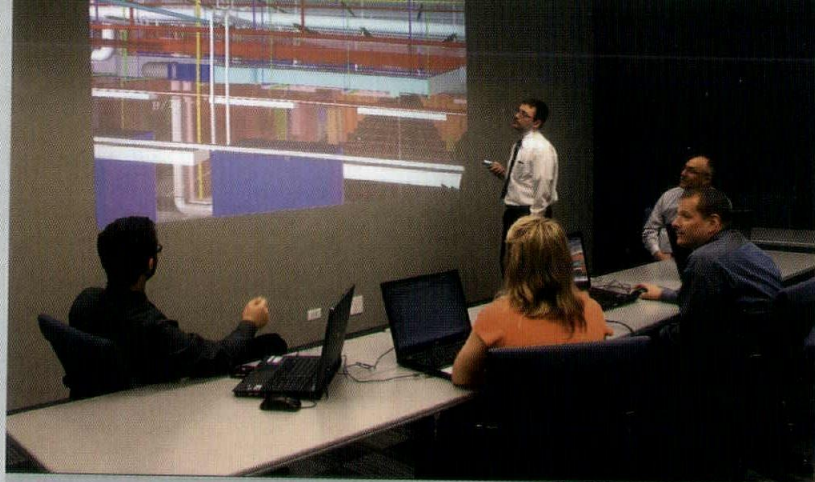

MASTERGRAPHICS

We make design data **work.**

Let us show you how we can take your design data further. Go to www.mastergraphics.com/aec or call 800-873-7238.

© 2011 MasterGraphics Inc. Autodesk is a registered trademark of Autodesk, Inc., in the USA and/or other countries.

Hill Collaboration Center

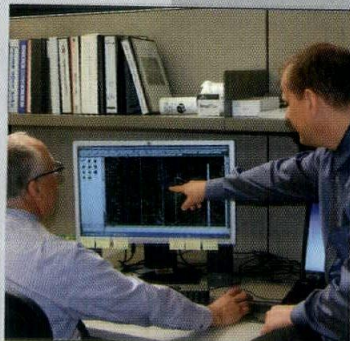


"Progress is impossible without change..."

— George Bernard Shaw

History proves that even on well designed and skillfully managed projects, conflicts and problems frequently arise — resulting in delays, changes and added resources. Now there's a better way to jump-start real construction efficiency. Client demand steadily reveals that collaborative pre-construction planning is the future of our industry.

The Hill Group invites owners, architects, consultants and contractors to join us at our new 21,000 square foot Collaboration Center. Come experience common sense pre-construction planning, as project teams come together to address issues quickly and solve problems ... before they happen. Be a part of progress — give us a call to learn more.



THE HILL GROUP

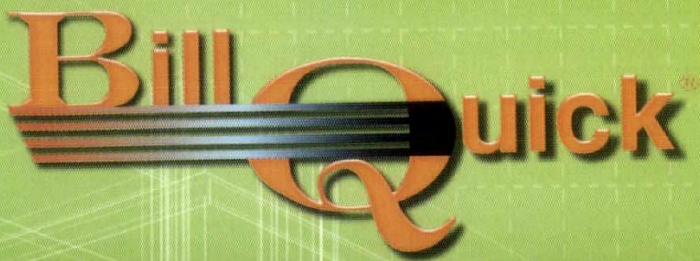
STATE-OF-THE-ART TECHNOLOGY

• Level 3 communications/10Mbps per provider • AT&T multi-homed fiber blend • Hill Group Data Center with 12 server racks • Data ports, Wi-Fi and DirecTV • Zoned security and exterior cameras

FURNISHED COLLABORATION SPACE

• Fully equipped conference rooms • Collaborative meeting rooms • Fabrication/mock-up space • Private offices and work stations • Reception/visitor area

For additional information contact: Bob Krier, President
847.451.5002 www.hillgrp.com



"Having an accurate, 'easy to use' way to record our billable hours has resulted in a net gain of over \$30,000 in our first year of use alone."

- Al Truss, President, Fountainhead Group Consulting Ltd
BillQuick user

TIME TRACKING | PROJECT MANAGEMENT | BILLING

You Build It ... We Bill It

- Faster Billing
- Time & Expense Tracking
- Project Management
- Remote Access
- Budget Tracking
- Powerful & Professional Invoices

Call Today for your **FREE 30-Day Trial!**

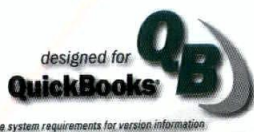


Customizable Invoice Templates

Call us today for a **FREE Trial Copy**

www.BQE.com/AIAChicago | (888) 530-3057

Integrates with



CHICAGO ARCHITECT

Chicago Architect, the primary outreach tool of AIA Chicago, is published six times a year as an authoritative resource for architects, the larger design community and the public about architecture and related issues of interest to Chicago architects. The magazine communicates industry trends, the value of high-quality design and the role of AIA Chicago and its members in the world of architecture.

AIAChicago

Publication Director
Zurich Esposito
esposito@aiachicago.org

Publisher
Tony Mancini
tmancini@sgcmail.com

Editor
Dennis Rodkin
dennis@rodkin.com

Senior Editor
Lauren Finch
finchl@aiachicago.org

Managing Editor
Todd Loesch

Consulting Editor
Rob Cassidy
Building Design+Construction magazine

Designer
Kelsey Hiebert

Advertising Sales
Jeff Elliott
jelliott@sgcmail.com
616.846.4633
Pete Pirocanac
ppirocanac@sgcmail.com
847.954.7935

Advertising Coordinator
Renee Fonferko
rfonferko@sgcmail.com
847.391.1005

Vice President, SGC/SGC Horizon
Diane Vojcanin
dvojcanin@sgcmail.com



Chicago Architect is published six times a year by the Custom Media Group at Scranton Gillette Communications/SGC Horizon LLC.

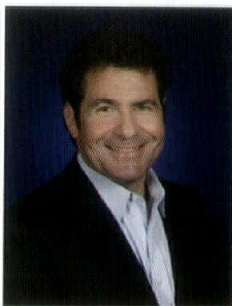
Photocopy permissions where necessary, permission is granted by copyright holder for those registered with Copyright Clearance Center (CCC), 222 Rosewood Drive, Danvers, MA 01923, www.copyright.com to photocopy any article herein for personal or internal reference use only for the flat fee of \$2.00 per copy for each article. Send payment to CCC. Copyright 2011 AIA Chicago.

The information contained within has been obtained by AIA Chicago and Scranton Gillette Communications/SGC Horizon LLC from sources believed to be reliable. However, because of the possibility of human or mechanical error, AIA Chicago and Scranton Gillette Communications/SGC Horizon LLC do not guarantee the accuracy or completeness of any information and is not responsible for any errors or omissions or for the results obtained from use of such information. The editor reserves the right to censor, revise, edit reject, or cancel any material not meeting the standards of *Chicago Architect*. The information and opinions published in *Chicago Architect* represent the views of the authors and not those of the publication or AIA Chicago, unless otherwise stated. The acceptance of advertising does not reflect endorsement of products or services by this publication, AIA Chicago or Scranton Gillette Communications/SGC Horizon LLC.

Letters to the Editor: *Chicago Architect* gladly accepts all signed, dated letters to the editor. We reserve the right to edit for style and any potentially libelous content. Letters should be no longer than 250 words. Submit letters to CA@aiachicago.org.

Story Ideas and Submissions: *Chicago Architect* welcomes your story ideas and your written article submissions, whether about your projects or about business trends and issues. E-mail us at CA@aiachicago.org.

PRESIDENT'S LETTER



Dear friends, colleagues and fellow members:

With the arrival of Indian summer, we're looking forward to the last few months of 2011 with some fun events still to come.

Over the last couple of months, the staff, some board directors and several of our members have engaged in a positive dialogue with some of the new Chicago officials as part of our efforts to further develop our relationship with the new mayor's office. Specifically, we were pleased to meet with the new building commissioner to provide feedback on their newly proposed changes to the Self-Certification program and discuss current permit application procedures. We look forward to more interaction so we can share our professional knowledge and experience to better the city.

We were also pleased our colleagues at the School of the Art Institute of Chicago received NAAB accreditation for their Master of Architecture (MArch) degree program. SAIC's degree now becomes one of just five accredited by NAAB among those offered by the 41 members of the Association of Independent Colleges of Art and Design. MArch and MArch with an Emphasis in Interior Architecture graduates from SAIC's Department of Architecture, Interior Architecture and Designed Objects (AIADO) are now eligible to apply for professional licensure. A big congratulations to SAIC for their hard work on this milestone event!

Several of our board members recently participated in an enlightening tour of the Century of Progress homes in Beverly Shores, Ind. They met with staff of the Indiana Dunes National Lakeshore, including a staff architect, to learn about the challenges of preserving these unique historic architectural resources. Keck and Keck's influential House of Tomorrow, for example, is in dire need of stabilization and restoration.

This time of year, the AIA Office is in full-steam-ahead mode in planning and preparing for Designight, one of our premier annual events. This year it will be held October 28 at Navy Pier, and we will enjoy the wonderful Victoria Lautman as our emcee. Awards categories include Distinguished Building, Interior Architecture, Regional and Urban Design, and Unbuilt. Four juries, including notable professional peers from all around the country, reviewed more than 300 submissions for the 56th annual Design Excellence Awards event. We hope you will join us for what is also a very nice social evening.

We are also excited about the new online edition of *Chicago Architect*. It has been fun working with our new publisher, Scranton Gillette Communications/SGC Horizon, on the print editions of the magazine as well as in launching the online version.

We hope you enjoy this issue and the wonderful colors of Fall.

Health and Happiness.

Fred Brandstrader, AIA | President | AIA Chicago

IMAGEFICTION

is pleased to receive a



2011 ASAI Award of Excellence
American Society of Architectural Illustrators

to be awarded in September 2011 in Tokyo, Japan

imaginative architectural
imaging and animation

Project: **Block 37**
Conceptual Wine Bar
Client: Leslie Mader, CBRE

312.726.0818

www.imagefiction.com

221 North LaSalle Suite 1510
Chicago, IL 60601

Please revisit our updated website
and check out our new blog

Chicago Architect Advisory Committee

Thomas Braham, AIA
Peter Exley, FAIA
Jeff Missad, Assoc. AIA
Peter Schlossman, AIA
Linda Searl, FAIA
Brett Taylor, AIA
PK. VanderBeke, AIA
Cynthia Weese, FAIA
Thomas Zurowski, AIA

AIA CHICAGO 2011 BOARD OF DIRECTORS

President

Fred Brandstrader, AIA

First Vice President/ President-Elect

Rand Ekman, AIA,
LEED AP

Vice Presidents

Scott A. Rappe, AIA,
LEED AP

Anthony LoBello, AIA
Peter Exley, FAIA

Secretary

Aurelien Tsemo, AIA, NOMA

Treasurer

James R. Arends, AIA,
LEED AP

Past President

Walter D. Street III, AIA,
NOMA

Directors

Michael Damore, AIA

Mark Frisch, AIA,
LEED AP BD+C

Jackie Koo, AIA,
LEED AP, IIDA

Dina Griffin, AIA, NOMA

Percy (Rebel) Roberts, AIA

Robert Theel, AIA

Susan Turner, AIA

Associate Directors

Yanet Herrera,
Assoc. AIA

Lynette Stuhlmacher,
Assoc. AIA, LEED AP

Professional Affiliate Director

Gary Leopardo, LEED AP

Paul Petska

Student Director

Michael Marx, AIAS

AIA Illinois Region Directors

Thomas Braham, AIA

Len Koroski, AIA

AIA Illinois Delegates

David Bradley, AIA

Mary B. Brush, AIA

Eric Davis, AIA, LEED AP

Laura A. Fisher,
FAIA, LEED AP

Rik Master, AIA,

LEED AP

Sharon Samuels, AIA, NOMA

Eben Smith, AIA, NOMA

(alternate)

Kevin Pierce, AIA, CEM,

LEED AP (alternate)

2011 COMMITTEE CHAIRS

Community Interface Committee

Nootan Bharani,

AIA, co-chair

Scott Cryer, AIA,

co-chair

Working With an Architect

Chris Turley, AIA, chair

2011 KNOWLEDGE COMMUNITIES

Design

Rocco Castellano, AIA,
chair

Anthony Viola,

Assoc. AIA, co-chair

Design for Aging

Steven Montgomery, AIA, chair

Heidi Dahle, Assoc. AIA,

co-chair

Education

Burcin Moehring, AIA, chair

William Bradford, AIA, co-chair

Environment

Eileen Pedersen,

AIA, chair

Vuk Vujovic,

Assoc. AIA, co-chair

Jeremy Cordell,

Assoc. AIA, co-chair

Jose Rodriguez, Intl.

Assoc. AIA, co-chair

Healthcare

Fran Hoerrmann, Assoc. AIA,

ACHE, EDAC, co-chair

Samantha Duba, Assoc. AIA,

co-chair

Historic Resources

Susan Turner, AIA, PMP,

chair

Tim Scovic, Assoc. AIA,

co-chair

Interior Architecture

David Carr, AIA,

co-chair

Kristen Conry, AIA,

co-chair

Practice Management

Randall Kurzman, AIA, chair

Regional & Urban Design

Jeff Jenö, AIA,

chair

Drew Deering, AIA,

co-chair

Residential Design

William Bickford, AIA,

chair

Steve Liska, Assoc. AIA,

co-chair

Casimir Kujawa, AIA, co-chair

Small Project Group

Jean Dufresne, AIA,

co-chair

Julie Liska, AIA,

co-chair

Technical Issues

Mark Spencer, AIA,

chair

John Price, AIA,

co-chair

Young Architects Forum

Adina Balasu, Assoc. AIA,

chair

Maryna Silchenko,

Assoc. AIA, co-chair

Ania Jaworska, Assoc. AIA,

co-chair

AIA CHICAGO CHAPTER STAFF

Executive Vice President

Zurich Esposito

Program Director

Joan Pomaranc

Program Manager

Allison Garwood Freedland

Communications Director

Lauren Finch

Membership Manager

Steve Riforgiato

Administrative Manager

Penny Darnell

Subscription to Chicago Architect is included with AIA Chicago membership. Non-members may subscribe by signing up at: www.aiachicago.org

Additional copies of Chicago Architect are available for \$7.50 per issue and can be obtained by contacting the AIA Chicago office at 312-670-7770.

If you are interested in purchasing a large number of issues, contact AIA Chicago and ask about group sales.

The American Institute of Architects is the voice of the architectural profession dedicated to: serving its members, advancing their value and improving the quality of the built environment. Through a culture of innovation, The American Institute of Architects empowers its members and inspires the creation of a better-built environment.



AIA Chicago is proud to print *Chicago Architect* entirely on FSC®-certified paper. The strict standards of the Forest Stewardship Council™ (FSC®) ensure that the paper stock includes wood fiber from well-managed forests as well as recycled fiber and/or fiber from company-controlled sources.



DESIGN
INSPIRATION
CAN COME
FROM
ANYWHERE.
WELCOME TO "ANYWHERE."

VISIT US IN LUXEHOME IN THE
Merchandise Mart
SUITE 127 / dream2oshowroom.com

DREAM₂OSM
BRIZO |  DELTA
see what Delta can do

Top of the class



See us at METALCON!
Booth 614

Our Lady of Good Counsel High School, Olney, MD Owner: Roman Catholic Archdiocese of Kensington Architect: DCMM Architects
General Contractor: Coakley Williams Construction, Inc. Roofing Contractor: Interstate Corporation Color: Sierra Tan Profile: SNAP-CLAD Panels



Get high marks with SNAP-CLAD™ Metal Roofing...

SNAP-CLAD™ panel roofing systems feature:

- UL 90 classification over a wide variety of substrates and assemblies
- Continuous interlock for improved structural performance and wind resistance
- Concealed fastener clip system for added hold-down strength
- 1-3/4" leg height
- PAC-CLAD®, Valspar Fluoropon™ coating with coastal aluminum finish, warranty available

NEW Cool Metal Roofing AIA/CES Course @ www.PAC-CLAD.com!



WWW.PAC-CLAD.COM | IL: 1 800 PAC CLAD
MD: 1 800 344 1400 | TX: 1 800 441 8661
GA: 1 800 272 4482 | MN: 1 877 571 2025



TABLE OF CONTENTS

CHICAGOARCHITECT sept | oct 2011

Cover photo by Robert Harris



Departments

11 FAÇADE

Goldberg Going Up

John Ronan explores modernist's works for Art Institute

Less Time, More People at Archeworks

Under new director, alternative design school will expand its reach, stay the course

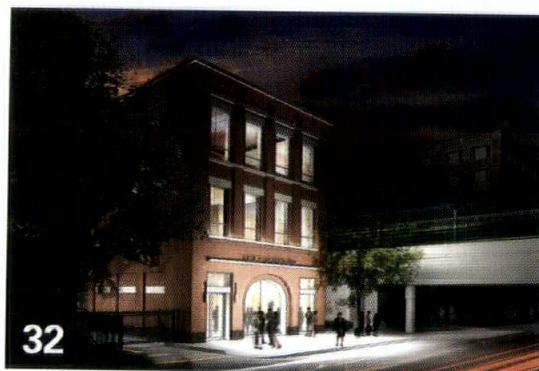
Mies Arrives in Chicago Again

Mies van der Rohe Award's debut exhibition outside Europe

Pages for the Ages, The Final Chapter

More of architects' favorite books

36



32

18 CHAPTER REPORTS

20 PEOPLE + PROJECTS

27 INTERIOR SOLUTIONS

Family Modern: Krueck & Sexton imbues a two-story apartment with light and openness

45 THE PRACTICE

There's Working, and There's Networking: The art and science of relationship building

47 THE SPEC SHEET

No Fear of Commitment: Chicago firms make big steps toward 2030

50 A TO Z

Quiet Giant: Ralph Johnson talks about his recent and future projects, and whether he enjoys being a boss



50

Features

28 21st Century Fix

Architects face challenges when bringing unfinished buildings back to life

32 For the EI of It

Three projects embrace CTA train lines

36 Beer Craft

Handmade details give Revolution Brewing its buzz

42 Defining Net-Zero Energy Buildings

Experts recount their effort to reach consensus on what the concept really means

LETTER TO THE EDITOR

The Rest of the Story

"How to Alter Walter" in your Jan/Feb 2011 issue missed some valuable points.

From the perspective of the client, it was an article that admirably illustrated some of the campus renovations, but it also ignored the substantial issues that determined the need for renovation. It failed to address the reality that even noble buildings must be useful to their occupants and it glossed over a discussion of what drove the original design solutions, preferring instead to celebrate some refinements of an already established new design.

This series of renovation projects conceived in earnest in early 2005 wasn't a paean in support of another confronting of Netsch; it was a studied analysis of need in support of

mission; an intense collaboration of far-sighted administrators, educators and even some architects, both on campus and, ultimately, in the private sector.

This collaboration established the part of maximum glazing and the maximum facilitation of current pedagogy. Grant Hall, designed by Smithgroup, gave shape to this effort. Its success validated the collaboration and provided the basis for Lincoln Hall a couple of years later. Lincoln tweaked some refinements and Douglas, now nearing completion, is tweaking the concepts even more.

In place of exploring the inner Howard Roark we often indulge, it would be good to have a discussion about what really happens to bring about change to the environment in

which we reside. To understand this is to better prepare architects for the good use of their skill sets and put into proper perspective the role that real design plays.

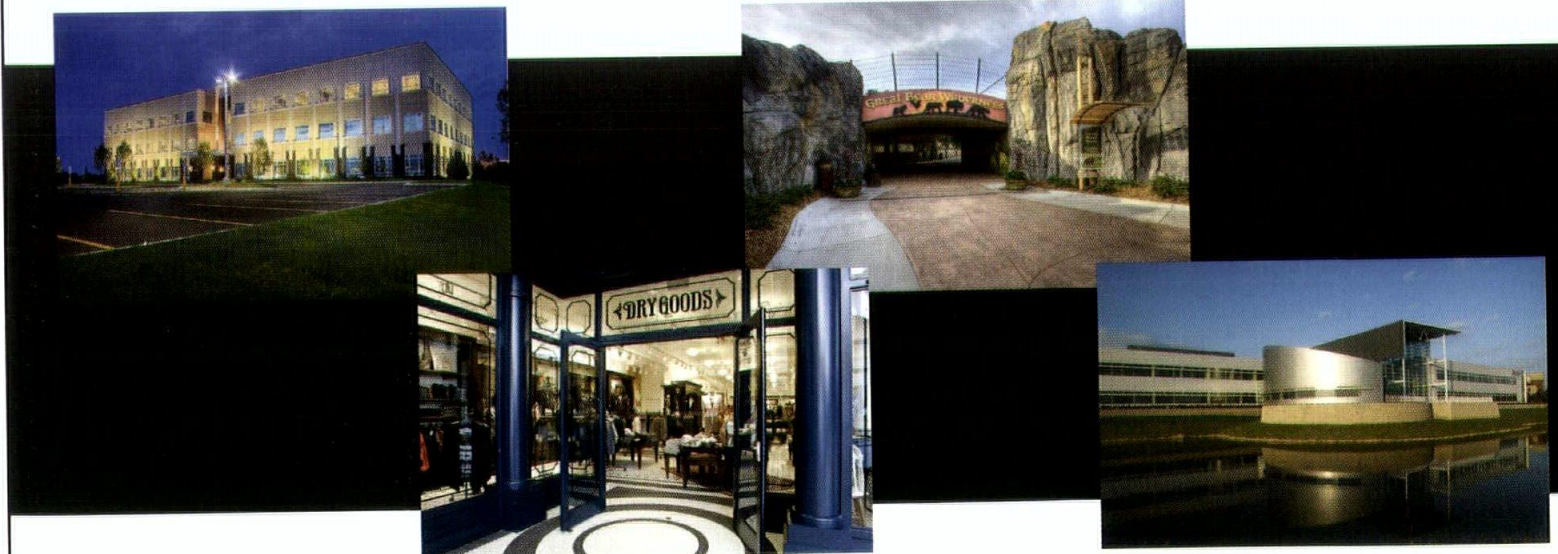
The interactions between preservation and adaptation and innovation are constant realities, and those interactions always involve the stakeholders and decision makers. They seldom have AIA after their names. It's a complex stew. It's invigorating, sometimes frustrating, but always educational.

There's a bigger story here.

*John D. Hiltcher, AIA
Interim Director, Project Management Services
Office for Capital Programs
University of Illinois at Chicago*



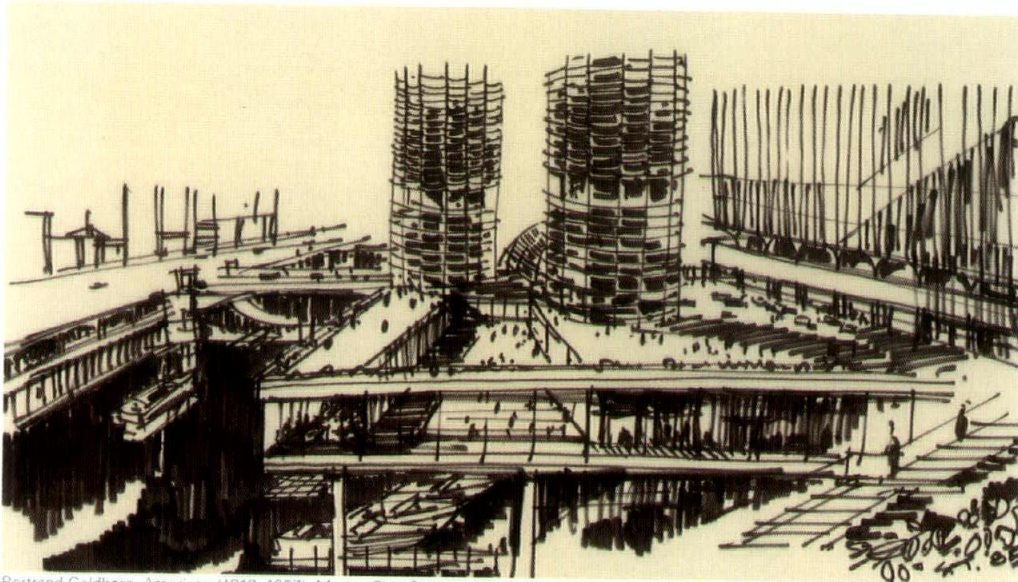
CONSTRUCTION MANAGERS & GENERAL CONTRACTORS SINCE 1922.



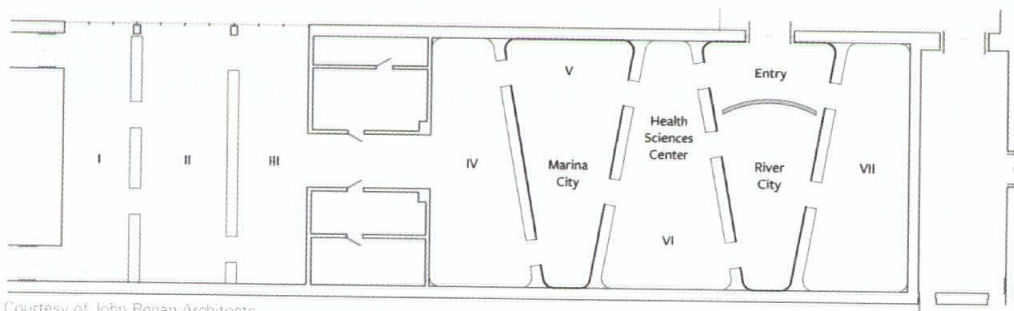
250 S. NORTHWEST HIGHWAY ~ PARK RIDGE, IL 60068

P 847-698-4900 ~ F 847-692-9320

www.ragnarbenson.com



Bertrand Goldberg, American (1913–1997). Marina City, Chicago, IL, 1985. Marker on trace. The Art Institute of Chicago, Archive of Bertrand Goldberg, gifted by his children through his estate



Courtesy of John Ronan Architects

Goldberg Going Up

JOHN RONAN EXPLORES MODERNIST'S WORKS FOR THE ART INSTITUTE

Fourteen years after his death, Bertrand Goldberg remains one of Chicago's most iconoclastic architects. This fall, the Art Institute of Chicago is finally giving the seminal practitioner and thinker his due, hosting "Bertrand Goldberg: Architecture of Invention" in its architecture and design galleries.

Goldberg studied with Mies van der Rohe at the Bauhaus in 1932, when the young Chicago native was just 18 years old. While he would absorb a great deal of the artistic experiment that was part of the Bauhaus' curriculum, he never hewed to what became the Miesian paradigm after the German's arrival at the Armour Institute (now IIT) later in the decade. While Mies set the stage for a predominant steel expression for the city's mid-century work, Goldberg is best known

for his sculptural essays in concrete, with Marina City remaining his most iconic design. John Ronan, AIA, was chosen by Art Institute Curator Zoe Ryan to design the exhibit installation within two spaces of Renzo Piano's Modern Wing. This is Ronan's first gallery design that doesn't show his own projects—so it gave him a chance to increase his knowledge of Goldberg's buildings.

"I like his work," Ronan says, noting that Goldberg's portfolio is vast in its intellectual pursuits. "Marina City is a rethinking of how people live in the city—combining mixed uses on one site—and a unique lift-slab structural system," Ronan says. "It was the tallest apartment building [when it was built], but it was also a sociological achievement."

Ryan decided to start the exhibit with that

One of Goldberg's own drawings of Marina City (top) shows its enlivened urban context. Ronan's layout of the exhibit (bottom) relies on a room shape common to some Goldberg buildings.

complex, Goldberg's best-known project, as a way to introduce the complete body of work. But "Zoe didn't want a prescribed path," Ronan says. A gently curved, board-formed, glass-fiber reinforced-concrete wall greets visitors just inside the art and design galleries' glass doors. "It says 'Goldberg,'" Ronan says. The work unfolds in a looping chronology—starting with Marina City, then going back to the early work, then returning to the better-known material.

Ronan has configured the first five spaces as pie-shaped rooms, reflecting the shapes of many Goldberg interiors. "Modular pods," Ronan calls them. "It was a signature of his and has a distinctive feel." The openings between the spaces are located in different places in each wall, intentionally framing across diagonals particular works chosen by Ryan.

The "back" galleries—which are in the middle of the typical path through the exhibit—contrast with their rectilinear configuration. This is where one finds Goldberg's earliest projects. "I didn't know that work—the gas station and the ice cream shop, for example," Ronan says. "I wanted the exhibit to be about that discovery."

In the pie-shaped galleries, the walls themselves are part of a modular system designed by Renzo Piano and only slightly modified by Ronan for this installation. The walls are two feet thick and eleven feet tall—with Piano's trademark reveal detailing. It's only in the "corners" where ordinary gypsum board has been employed by Ronan to create the soft edges typical of Goldberg.

While the board-formed concrete entry wall will be seen as an obvious reference to Goldberg's best-known concrete structures, such as Marina City, River City and Prentice Women's Hospital, it can also be interpreted through Ronan's own work. He used a similar texture for a house on Chicago's North Side. "I did board-formed concrete for a certain >

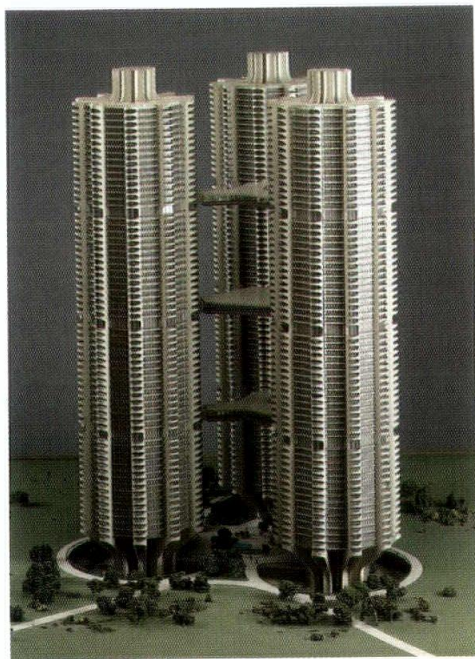
texture and mottled color," Ronan explains. Goldberg was interested in using it for structural curves—thus the boards were always vertical to facilitate the concrete formwork.

Because "Bertrand Goldberg: Architecture of Invention" will introduce—and re-introduce—this seminal architect's work to a broader audience, the choice of John Ronan to design the exhibit seems appropriate. Like Goldberg, Ronan has some "set pieces" in his bag of tricks—the colored rain screen panels of the Gary Comer Youth Center and the Gary Comer College Prep come to mind—but he's also one of the more thoughtful young practitioners that Chicago has seen in a long time. And he's frustrated by some of what's been built in recent years.

"Today, we're not rethinking the apartment building," Ronan says. "It's become formulaic—what does it look like?" That idea—of rethinking and reinventing—was part of every project that Bertrand Goldberg ever did. Let's hope this exhibit will help make connections between these two Chicago architects—and get us to think more deeply about the issues that they've tackled.

The exhibit remains on view at the Art Institute of Chicago until Jan. 8, 2012.

> **Edward Keegan**



Bertrand Goldberg, American (1913–1997). River City, model of unbuilt, twin towers. Chicago, IL, 1972-79. Mixed Media. The Art Institute of Chicago. Archive of Bertrand Goldberg, gifted by his daughter through his estate. RK20064/110.416

A model shows the connected towers that Goldberg envisioned for his River City project in the South Loop; ultimately, a far smaller version was built.

Less Time, More People At Archeworks

UNDER NEW DIRECTOR, ALTERNATIVE DESIGN SCHOOL WILL EXPAND ITS REACH, STAY THE COURSE

When she stepped into the position of acting director at Archeworks in July, Susanne Schnell was already deeply enmeshed in the alternative design program, having been in place for two years as executive director, so no major changes were to be expected. And then there was one.

Aiming to provide more design professionals with the trademark Archeworks multi-disciplinary attack on design challenges with a societal focus, Schnell spent the summer shaping a new set of programs that will require a smaller time commitment from participants. While most details were still in flux at press time, Schnell described the intent of the programs as "senior-designer seminars, with 'senior' not meaning 'white-haired' but 'visionary.'"

Since 1994, Archeworks' typical program has been a collaborative design project for a not-for-profit partner that requires students to devote eight hours on weeknights, as well as assorted weekend work sessions with the target community, for a full academic year. Those have been fruitful and will continue, but Schnell observes that "a lot of people in the design community aren't able to commit to the rigors of an intensive evening program, and we want to be accessible to them."

What Schnell calls the "shorter segment" programs, due to roll out during this school year, will retain a key characteristic of Archeworks' long-form programming: a multi-disciplinary, self-directed team examining a design challenge. The format, she says, "provides so much opportunity for peer-to-peer learning."

It's also an increasingly familiar approach for design professionals, says Eva Maddox, Assoc. AIA, the eminent designer and Perkins+Will design principal who founded Archeworks with Stanley Tigerman, FAIA, 18 years ago. "The relevance of the interdisciplinary idea is much more understood than it was when [we] started," she says. "Our profession has realized that this is the only way to work."

Maddox says the interdisciplinary focus was also fostered by Martin Felsen, AIA, and Sarah Dunn, the Urbanworks partners who were co-directors of the school from the time the founders stepped down in 2008 until this summer, when they left the post to concentrate on their firm's work. Felsen now has a seat on Archeworks' board.

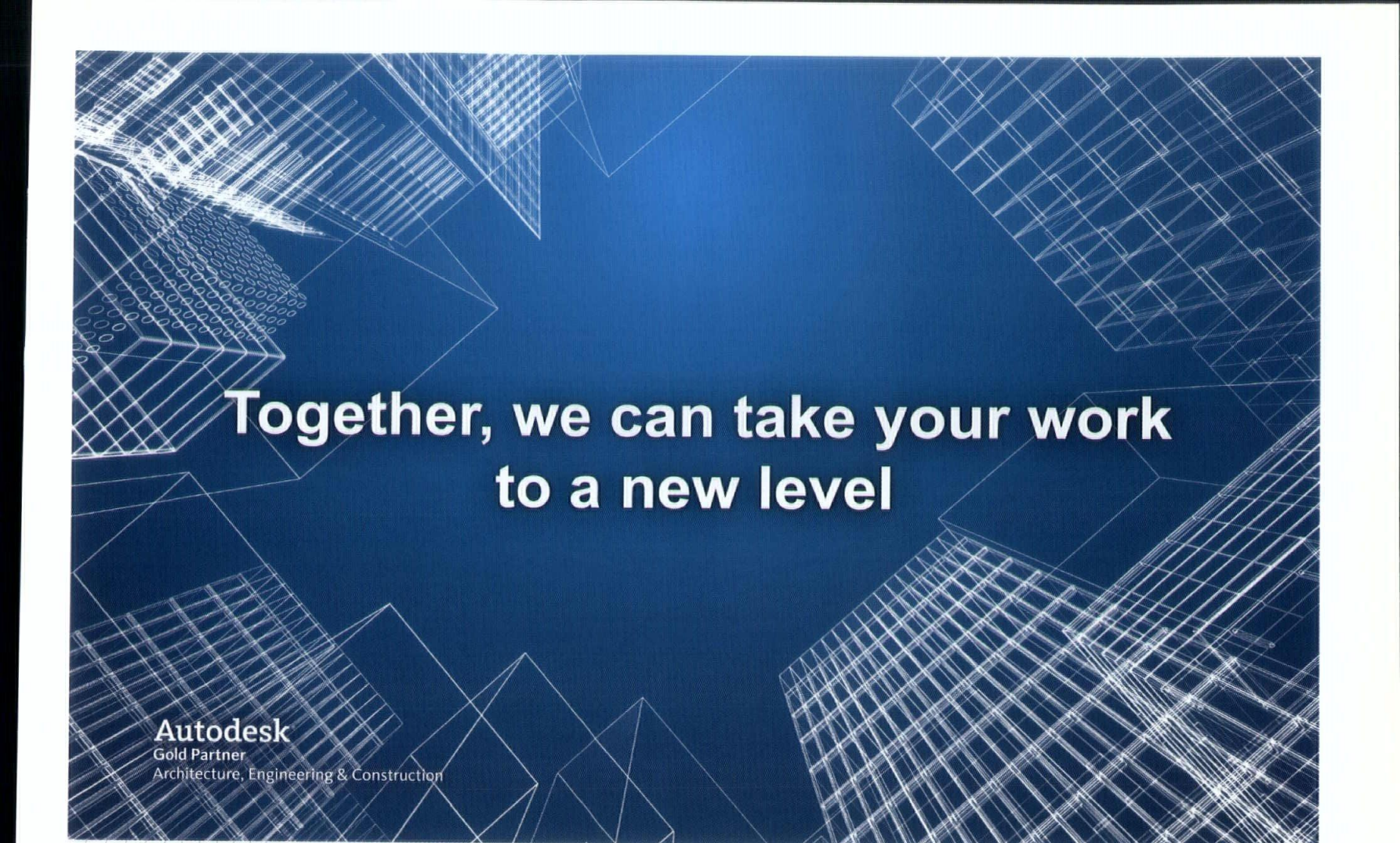
What the short-segment seminars most likely will not have is a deliverable, Schnell says. Because an Archeworks long-form project entails months of field work with the partner organization's audiences, the time commitment often overflows its boundaries, Schnell says. Instead of shaping an eventual deliverable, these seminars will be conceived as "rigorous conversations about issues of socially conscious and environmentally sensitive design that people want to dig deeply into," Schnell says. Archeworks is also looking into making the seminars eligible for AIA continuing education credits. The long-form projects result in students getting certification.

At the same time as it germinates these new shorter seminars, Archeworks is engaged in three projects in its established long form. A partnership with the Rehabilitation Institute is now in its second of three years. In the first year, working along with the Chicago Botanic Garden, the partners developed a barrier-free garden >



Susanne Schnell

Photo by Lauren Frick



**Together, we can take your work
to a new level**

Autodesk

Gold Partner

Architecture, Engineering & Construction

**Best-In-Class Training
More Than 85 Technical Experts
Specialists In 8 Different Industries**

The deepest talent pool of BIM, Revit and FM experts in the industry. With extensive AEC industry experience, we've been there, and can help you with everything from a simple support call to implementation and custom software development.

Call our office today 1-800-356-9050

Chicago: 312-431-0125

Rolling Meadows: 847-303-6460

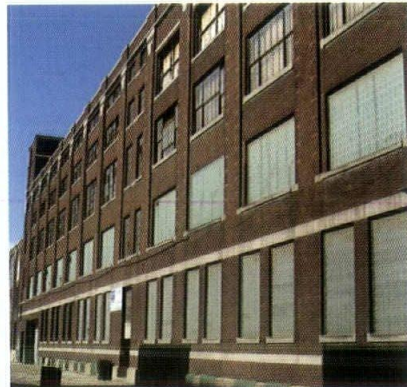
or visit imaginitt.com for more information.

IMAGINITT
TECHNOLOGIES
A RAND Worldwide Company

Photos courtesy of Archeworks and Growing Power



(left) Mayor Rahm Emanuel (center) lent his support to Growing Power's Bridgeport facility. (right) Archeworks is part of the program to re-deploy disused loft buildings as the Cermak Creative District.



area in Washington Park. For partner Growing Power, Archeworks students are developing a green market, a café, a gatehouse and other structures made from shipping containers for a Bridgeport facility called Iron Street Farm on the 10-acre former site of a trucking depot. And with the city's Department of Cultural Affairs and Special Events, Archeworks is involved in a multiyear initiative aimed at creating a Cermak Road Creative Industries District in four old warehouses totaling 800,000 square feet.

Maddox, for one, is pleased with the state of Archeworks, in both the long-form and the proposed short-form programming. At the outset, she says, "we were focused on design for some things that hadn't been touched—the homeless and people who had addictions—and now the broader mission of bringing design to those in need is being fully explored." > **Dennis Rodkin**

Mies Arrives in Chicago Again

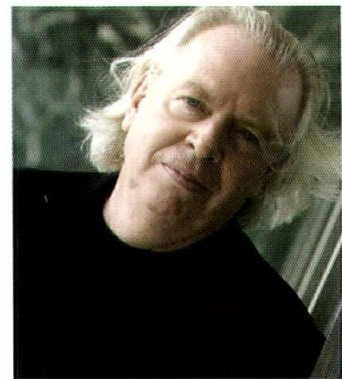
MIES VAN DER ROHE AWARD'S DEBUT EXHIBITION OUTSIDE EUROPE

For the first time in its history, the European Union Prize for Contemporary Architecture Mies van der Rohe Award will be exhibited outside Europe—and, appropriately, it's coming to Chicago, as Mies himself did.

The award, which is among the most recognized architecture awards in Europe, is given every two years to acknowledge and reward quality architectural work in the EU. "Our finalists have two things in common: they are European and they are among the world's most visionary architects," said Androulla Vassiliou, European commissioner for education, culture, multilingualism and youth. "The EU Prize celebrates their talent and showcases the economic, social and cultural importance of our creative industries."

The 2011 process began with 343 works from 33 European countries, and was whittled down to six finalists, which will all be showcased in the Chicago exhibition.

For its maiden voyage out of Europe, the exhibit will travel to Chicago to be the main focus in the third edition of the Architecture and Urban Lecture Series, held Sept. 22 – Nov. 11 at the Instituto Cervantes of Chicago.



David Chipperfield, the award's recipient



© Stiftung Preussischer Kulturbesitz / David Chipperfield Architects, Photo: Jörg von Bruchhausen

Inside the Neues Museum in Berlin, Germany

The 2011 award winner, Neues Museum Berlin, Germany by David Chipperfield Architects, was honored in June at the Mies van der Rohe Pavilion in Barcelona, Spain. The Chipperfield project will join the finalists Concert House Danish Radio Copenhagen, Denmark by Atiliers Jean Nouvel; and Acropolis Museum Athens, Greece by Bernard Tschumi architects. Other finalists on the exhibit include the Brocks Youth Theatre Brussels, Belgium, MAXXI: Museum of XXI Century Arts Rome, Italy and Rehabilitation Centre Groot Klimmendaal Arnhem, the Netherlands.

The Architecture and Urban Lecture Series, which began in the fall of 2010, is the collaboration between Iker Gil of MAS Studio and the Instituto Cervantes of Chicago, a worldwide nonprofit organization founded by the Spanish government to promote the teaching of the Spanish language and knowledge of the cultures of Spanish-speaking countries.

The series works to establish a cultural connection between the architectural discipline in Europe and the United States, and will continue with a new edition each spring and fall. "The idea with the series is not specifically to export things from Spain, but to bring it here to start a dialogue," said Gil. "We can bring things from other places here because there are aspects of that work that could benefit Chicago."

Gil, who is also the lecture series director for the Architecture and Urban Lecture Series, believes that the continuing program and partnership with the Instituto Cervantes is a great benefit to the landscape of Chicago. He said it will be exciting to see "what Chicago can offer and what Chicago can learn from others."

For seminar information, visit <http://chicago.cervantes.es>.



Pilkington Pyrostop®

Fire Resistance Glass

To find out more, please contact
Technical Glass Products (TGP)
at 800 426 0279 or visit www.fireglass.com

www.pilkington.com/fire



PILKINGTON
NSG Group Flat Glass Business

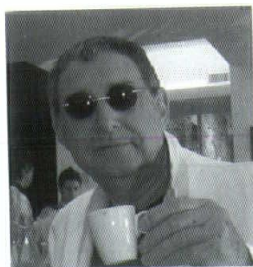
FESTIVAL OF THE
ARCHITECTURE
BOOK, 1511-2011

Pages for the Ages, The Final Chapter

MORE ARCHITECTS'
FAVORITE BOOKS

As part of the Festival of the Architecture Book, 1511-2011, *Chicago Architect* is asking local practitioners to identify two or three architecture books that have most influenced them. For information on the festival's events, which run through December, go to www.1511-2011.org.

As part of the festival, *Chicago Architect* has run a series of book lists from Chicago practitioners who identified books that have influenced them. The final three architects' lists appear below.



Neil Frankel, FAIA
Principal, Frankel + Coleman; and professor of design excellence at University of Wisconsin/Milwaukee

> **Designing Design, by Kenya Hara**
Lars Muller Publishers, 2nd printing edition, 2007

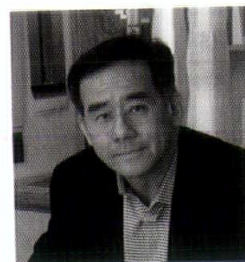
Hara, through the collection of invited essays, exposes and celebrates the joy of humble design in everyday life—an important notion as the pace and complexity of life continues to escalate. In essays grouped under categories such as "Awakening the Senses," "Medium that Intrigues Man," and "Nothing, yet Everything," the author explores the ways design is an agent of tranquility and simplicity.

> **Where Good Ideas Come From: The Natural History of Innovation, by Steven Johnson**
Published by Riverhead Books, 2010

Johnson provides tangible insight and understanding of how innovation is incubated. For the architect, his thesis supports our intuition that environments set the stage to support the ability to innovate. The author roams from Darwin to Google and leads our investigation into the idea that place provides the hub to unveil originality.

> **Design-Driven Innovation: Changing the Rules of Competition by Radically Innovating What Things Mean, by Roberto Verganti**
Published by Harvard Business Press, 2009

Verganti, a professor of management of innovation at the Politecnico di Milano, escorts us under the tent of design-driven innovation. The author's thesis counters the thought that innovation comes through technology or is pushed by the market. He brings our awareness that the game-changing cultural "interpreters" not only shape our thinking, but also influence new meanings.



Brian Lee, FAIA
Design Partner, SOM

> **The Plan of St. Gall, by Walter Horn and Ernest Born**
Published by University of California Press, 1979

I used to visit Ernest Born's office and home, and watched him for over a decade produce this monumental tour de force of bookmaking art to match Walter Horn's definitive scholarly work on a piece of lost Carolingian architecture. Born's analytical drawings, conte pencil renderings, and delightful typography are absolutely exquisite.

> **Eero Saarinen on His Work, by Eero Saarinen, edited by A.B. Saarinen**
Published by Yale University Press, 2nd edition, 1968

This elegant book was published by his wife after his death and is a collection of his statements and intentions paired with beautiful black and white photographs of the projects. Somehow, the clarity and honesty of his thoughts really resonate as they portray an architect who was at the time courageously searching for and working on the creative edge.

> **Oral History of Edward Charles Bassett, FAIA, by Betty Blum**
Art Institute of Chicago, 2005

I worked for Chuck Bassett at the end of his career and admired him as an architect and friend. He was incredibly talented, looked for big humanistic ideas, was always concerned with his craft, and never wanted to fake it. I was lucky to get a bound copy of the transcript years before its posting on the Art Institute's Chicago Architects Oral History Project. The online site is a great resource.



Trish VanderBeke, AIA

Architect, P.K. VanderBeke

> **The Fountainhead by Ayn Rand**

originally published in 1943 by The Bobbs-Merril Company Inc.; my copy is the 25th anniversary edition, published in 1968 by Signet Classics

Though technically not an architecture book, Rand's descriptions of an architecture of integrity growing out of the honest expression of site, materials and human needs instead of a pastiche of historic styles was an inspiration then, during the rise of Post Modernism and now, when I have a better understanding of the principles of

modern architecture being so (perhaps over) dramatically presented.

> **God's Own Junkyard: The Planned Deterioration of America's Landscape, by Peter Blake**

originally published in 1964 by Holt, Rinehart and Winston; my copy is the updated edition published in 1979

Browsing the sale tables of one of Ann Arbor's bookstores during my first year of architecture school, I came across this powerful visual essay that Ada Louise Huxtable called "a primer on the uglification of America the Beautiful" with its jaw-dropping descriptions of gross disregard for the natural environment such as "in Chicago...the local authorities have recently been busy cutting down the tops of trees that interfere with the view of billboards along one stretch of Lake Shore Drive." It's a testimony to the effectiveness of Blake's (and

others') argument that this seems patently unbelievable today.

> **The Autobiography of an Idea, by Louis H. Sullivan**

originally published in 1924; my copy is the Dover Publications edition from 1956, reissued in 2009

As a young architect newly arrived in Chicago and visiting a friend who worked at Orchestra Hall, I stumbled upon The Cliff Dwellers Club where, I soon found out, the architect and philosopher Louis Sullivan had written "The Autobiography of an Idea" at a small, unprepossessing wooden desk. I borrowed a copy and eagerly read the story of the man behind the bold and original ornament that still graced some of the buildings of the city "beside the shore of a great and very wonderful lake" and found myself echoing Sullivan's heartfelt exclamation, "This is the place for me!"



MANKATO KASOTA STONE

FOR MORE THAN A CENTURY — A TRADITION YOU CAN TRUST.



For more than a hundred years, builders, artists and architects throughout the world have come to trust Mankato Kasota Stone for the beauty, natural strength and timeless appeal of our flawless limestone.

Call 800.437.7059 today for more information or stone samples.

MANKATO KASOTA STONE, INC. 800.437.7059 • WWW.MANKATOKASOTASTONE.COM
MANKATO KASOTA STONE IS QUARRIED FROM THE MINNESOTA RIVER VALLEYS.

CHAPTER REPORTS

Doug Garofalo, FAIA August 1, 1958 – July 31, 2011

By Stanley Tigerman, FAIA

Chicago's cutting-edge architect, Doug Garofalo, died at his home the day before his 53rd birthday.

A fellow of the American Institute of Architects, he received the AIA Chicago Young Architect Award in 1995 and was elevated to fellow in 2003. He received his Bachelor of Architecture degree from the University of Notre Dame in 1981 and acquired his Master's degree from Yale University in 1987. Doug was a tenured professor at the University of Illinois at Chicago, serving as acting director from 2001-2003, and also assisted in the co-

founding of Archeworks, an alternative design school focused on social cause. Shortly after receiving the Young Architect Award, he was published in *Metropolis* for an innovative project in the Chicago suburbs.

I had always been enamored with Doug's approach and was quoted saying, "He's at once practical and theoretically charged, and [these traits] feed each other. Doug doesn't compromise, but he's able to use the crappy materials young architects get stuck with and make them look as if they were bearing fruit from the rich theoretical materials of his mind. Doug doesn't come from a lot of

money or pretention—he listens, he's not dogmatic, he's not attitude-laden... with a little luck, in 10 years he'll be one of the architects to contend with."

Doug was among the first in the United States to utilize computer technology in the design of buildings and was a lightning rod for young emerging talent. Among his built projects are the award-winning Korean Presbyterian Church of New York in collaboration with Greg Lynn and Michael McInturf, a project that gained international notoriety as the first building truly conceived and executed with digital media, and because it represents an alternative solution to adaptive reuse; the Hyde Park Art Center; and numerous residential projects. His unbuilt designs include a gateway in *Visionary Chicago Architecture*, published in

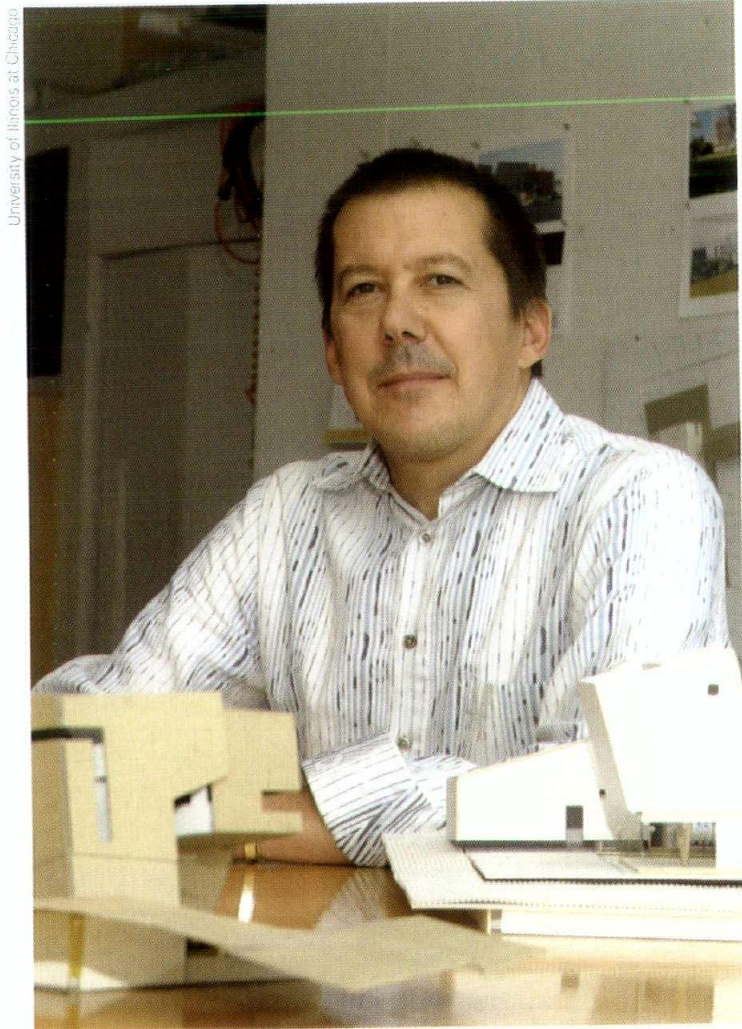
2005; housing for Chicago's 2016 Olympic Bid; and an urban design for Roscoe Village in collaboration with Xavier Vendrell in a forthcoming book and exhibition entitled "Designs on the Edge: Chicago Architects Reimagine Neighborhoods," sponsored by the Chicago Architecture Foundation.

Recent professional honors include the "Emerging Voices" program at the Architectural League of New York in 2001; a one-person exhibition at the Art Institute of Chicago in 2006; an AIA Chicago Distinguished Building Award and a Driehaus Foundation Award for Architectural Excellence in Community Design for his Hyde Park Arts Center in 2007; a United States Artists Fellowship in 2008 and being named a University Scholar for 2009-12 by UIC.

Bob Somol, director of the School of Architecture at the University of Illinois at Chicago, is quoted saying, "In addition to his professional accomplishments and teaching excellence, Garofalo is tireless in his service to the university and larger architectural community... along with his increasing national and international acclaim, [Garofalo] continues to be one of the most generous and dedicated members of the university and school community."

Zurich Esposito, executive director of AIA Chicago, added that, "Doug was a shooting star and always ahead of most. We are only just now starting to understand everything he was moving forward in design. His recent absence from the practice was palpable. His death is a huge loss for our community."

He is survived by his wife, the artist Chris Garofalo, his parents, Armand and Carol Garofalo, of Clifton Park, N.Y., his brother, Brian Garofalo, of Washington Crossing, Penn., his sisters Karen Hassett, of Lancaster, Penn., and Janice Baldyga, of Clifton Park, N.Y., his nieces, Amy Garofalo and Kiri Hassett, and his nephews, Ryan Garofalo, and Max and Teddy Baldyga.



University of Illinois at Chicago

Call for Entries: 2011 Professional Excellence Awards

Participate in the annual Professional Excellence Awards by submitting your entry. The awards will be presented at AIA Chicago's annual holiday event. Applications, guidelines and information can be found at www.aiachicago.org.

Firm Award: Established in 1991, the Firm Award recognizes outstanding achievements by a firm, excellence in the body of work produced by a firm over a period of time, and the ongoing contributions of the firm to the advancement of the architecture profession. Firms must be members of AIA Chicago.

Successor firms may be considered, as long as the collective body of work presented is that of a majority of the remaining principals. The entire history of the firm will be examined, but particular attention will be given to the work and achievements of the past. The intent to enter deadline is Sept. 22.

Dubin Family Young Architect Award: Young architects are eligible for the Dubin Family Young Architect Award and a \$2,000 cash prize. The award recognizes excellence in ability and exceptional contributions by

Chicago-area architects between the ages of 25 and 39. This award is sponsored by the M. David Dubin (FAIA) Family and organized by the AIA Chicago Foundation. The intent to enter deadline is Sept. 22.

Distinguished Service Award: This award recognizes a significant contribution made to the profession of architecture or to the betterment of Chicago's built environment by an individual or organization. The determination of this award is made by the AIA Chicago Board of Directors. The nomination deadline is Sept. 22.

The Art and Science of Relationship Building

8:30 am – noon, Thursday, Oct. 20

AIA Office, 35 E. Wacker Dr., Suite 250

Join Jacqueline Loewe, founding partner of Sheridan Park Consulting, for this highly anticipated seminar on relationship building in the industry. Loewe is well-known for creating one of the strongest professional networks within the built environment. For more than 25 years she has provided business development and marketing services within the industry, and now she is bringing her knowledge to AIA Chicago. Members will learn how to build a professional network during this hands-on workshop. Loewe will share her methods and strategies for building a business network, teaching how to improve your current contact list, and pursuing new, rewarding business relationships. This session will include tips, tools and role-playing in the differing networking situations. Register at www.aiachicago.org.

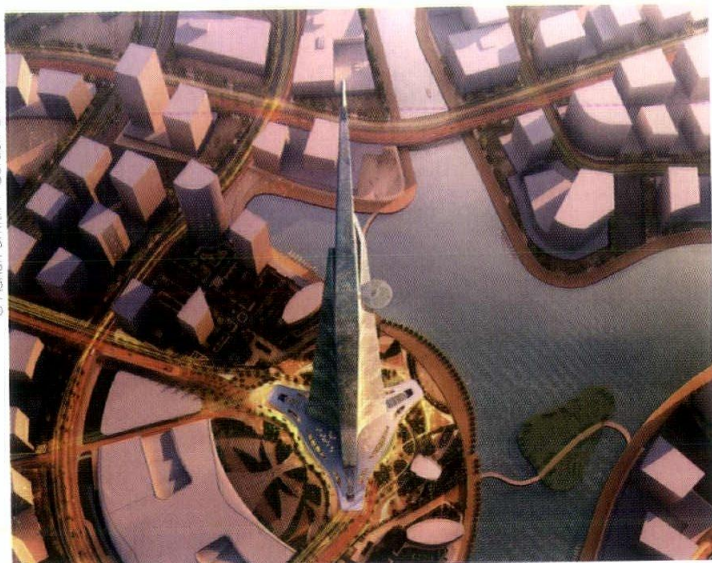


Courtesy of Jacqueline Loewe

Save the date for Designight on Oct. 28

The 56th annual Designight will be held Oct. 28 at Navy Pier. A cornerstone event in Chicago's architecture and design community, Designight honors the best in distinguished buildings, interior architecture, regional and urban design and unbuilt designs, with the presentation of the Design Excellence Awards. Chicago architect Ben Weese, FAIA, of Weese Langley Weese, will be honored at the event with AIA Chicago's Lifetime Achievement Award. Visit www.aiachicago.org to purchase tickets and for sponsorship information.

© Adrian Smith + Gordon Gill Architecture



This summer, Adrian Smith + Gordon Gill Architecture

got the nod to design Kingdom Tower, which upon completion would be the world's tallest building, at more than 1,000 meters. The tower is envisioned as the first component of a project in Jeddah, Saudi Arabia, that will encompass some 5.3 million square meters in the city near the Red Sea.

Kingdom Tower will rise at least 173 meters (568 feet) taller than the extant tallest building in the world, the Burj Khalifa, which firm principal Adrian Smith, AIA, designed while he was at SOM. It's expected to cost \$1.2 billion; the entire Kingdom City project may come to \$20 billion. Working along with the firm is an interdisciplinary design team that also includes building services engineering consultants Environmental Systems Design and structural engineering consultants Thornton Tomasetti.



Sheyla Conforte



Rob Muller



Clara Wineberg

Solomon Cordwell Buenz made a round of promotions:

- > Sheyla Conforte, Rob Muller, AIA, and Clara Wineberg, AIA, are now associate principals.
- > Vanessa Irizarry, Michael Stopka, AIA, Karen Vaccarello and Ben Wrigley are now associates.

Perkins+Will's design for a Kenya Women and Children's Wellness Center

received the World Architecture Award in the category unbuilt healthcare projects. The wellness center, sponsored by the James R. Jordan Foundation, includes a 170-bed hospital, outpatient clinics, gender-based violence counseling and other units.

The award jury said the project was a unanimous choice for its "simple yet sophisticated response to the needs of the patients and topography." Ralph Johnson, FAIA, design principal on the project, said the design "reflects Perkins+Will's belief that buildings should not be universal in approach, but should be uniquely tailored to their culture and climate.

Johnson was joined on the project's team by Perkins+Will's William Doerge, Carl Knutson, AIA, and Laura Zimmer, AIA.

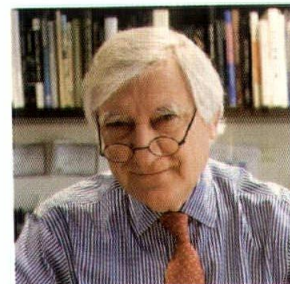


VOA Associates announced that Lucien Lagrange, AIA,

is joining the firm as a lead designer in VOA's Luxury Residential, Hospitality and Commercial Mixed-Use markets. "Lucien brings to VOA his powerful talent, knowledge and sense of style," said Mike Toolis, chairman and CEO, VOA Associates " His work in Chicago is legendary and we look forward to bringing his classic, elegant aesthetic to other parts of the world." In other news of the firm,

Jeannette D. Lenear,

LEED AP, is now director of interiors leading the firm's corporate interiors team in Chicago. She is a vice president of VOA and Nick Luzieti, AIA, is design principal.



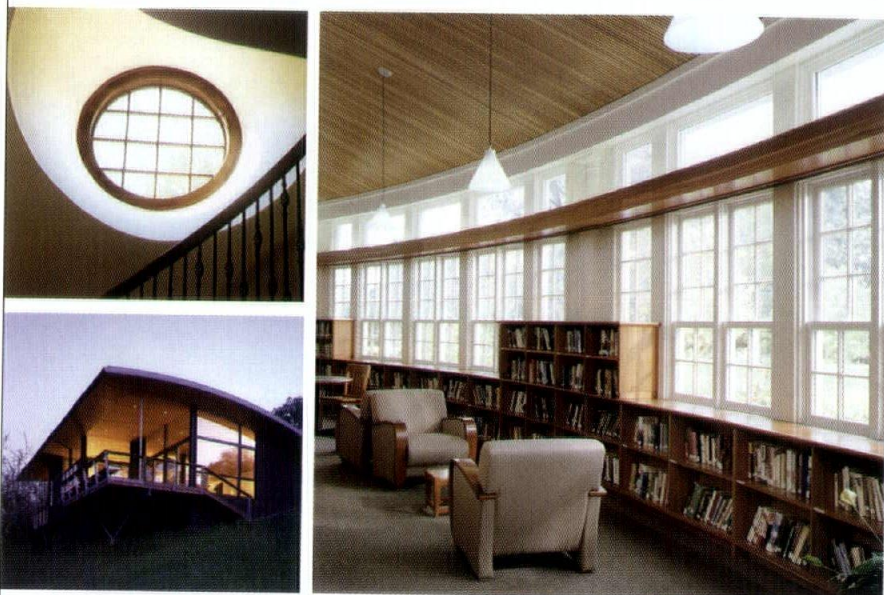
Lucien Lagrange



Jeannette D. Lenear

YOUR VISION

FLAWLESSLY CRAFTED BY MARVIN® WINDOWS AND DOORS.



Whether your architectural vision finds expression in a residential or commercial construction project, or in historic rehabilitation, Marvin Windows and Doors offers a wide range of custom capabilities to meet your specifications. Not only will our windows and doors complement the aesthetic beauty of your building, they'll deliver superior performance and energy savings benefits to meet your goals for environmental responsibility.

View video case studies of solutions to challenging projects and find detailed product information (including sizes, features, design pressures, NFRC values, egress information, elevations and section details). Visit: marvin.com/commercial

MARVIN 
Windows and Doors

Built around you.®

For more information and to discuss solutions for your next project
call 1-800-284-2034.

©2011 Marvin Windows and Doors. All rights reserved.
® Registered trademark of Marvin Windows and Doors.

Professional Training Yields EXPERT PLASTERERS



Conventional and Veneer Plaster



Stucco and Exterior Insulated Finish
Systems



Ornamental Plaster

Call us for information about today's
plastering systems and the best
people to apply them.



Chicago Plastering Institute
5611 West 120th Street
Alsip, IL 60803
(708) 371-3100

Monica Chadha, formerly of Studio Gang Architects, has partnered with Dan Pitera, and the Detroit Collaborative Design Center

(University of Detroit Mercy), to found ACTion 360 Detroit, a startup that will provide comprehensive design, environmental, social and economic development services to communities in Detroit. It will also serve as a laboratory and incubator to develop a similar organization in Chicago dedicated to using design rooted in community involvement to revitalize urban neighborhoods. Monica has recently been awarded a \$15,000 grant from the Richard H. Driehaus Foundation for the work in Chicago and was recognized as a Design Future Council's 2010 Emerging Leader. According to Chadha, "Chicago is a hub of social design innovation with successful initiatives such as AIA CIC and Converge: Exchange. We have an opportunity to build on existing resources and increase collaboration within the city and the Great Lakes region to have significant impact on our built environment."

Gaines Hall, FAIA,

has been named associate dean of the College of Fine and Applied Arts at the University of Illinois, Urbana-Champaign. In 2008, following his retirement as vice president of Kirkegaard Associates in Chicago for 21 years, Hall was appointed a full-time tenured professor in the School of Architecture at the university. He will continue to be a professor in the School of Architecture during his deanship. Hall has served on the AIA Chicago and AIA Illinois Boards, represented Illinois for three years on the AIA National Board, and was president of AIA Illinois in 2008.

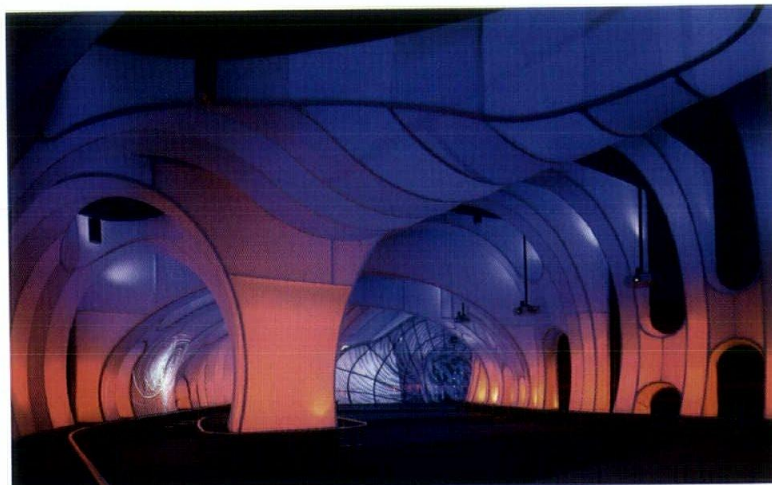
The Rehabilitation Institute of Chicago (RIC),

the nation's foremost rehabilitation hospital, has tapped a partnership of the architecture firms HDR and Gensler to design its new research facility to be located in Streeterville. "Design has the power to transform people's lives, and that is going to be very clear in this building," says Nila R. Leiserowitz, managing principal of Gensler Chicago. The partnership and the client "will design a facility that makes new connections possible between patients, healthcare providers and urban context."

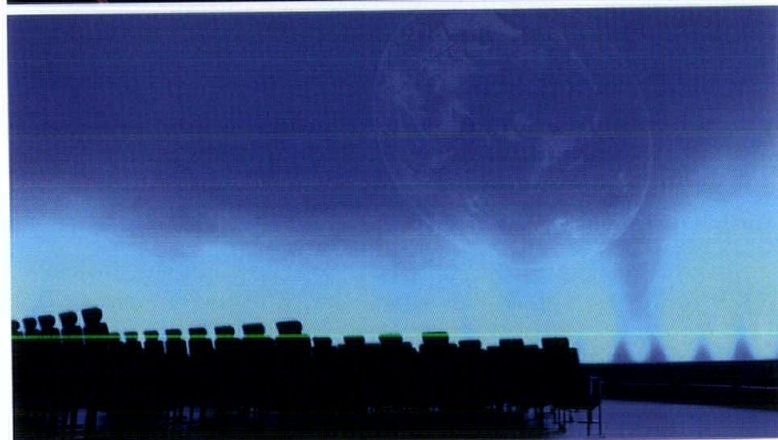


Edward Torrez, AIA,

principal at BauerLatoza Studio, has been appointed to the Board of Advisors of the National Trust for Historic Preservation. Torrez is a former member of the Landmarks Commission for the City of Chicago.



Scott McDonald, Hedrich Blessing Photographers

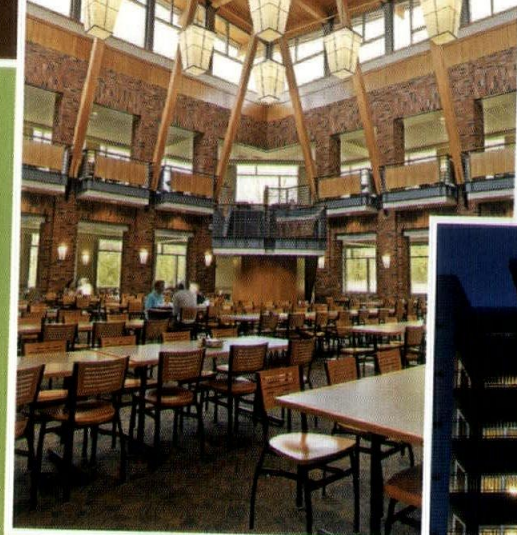
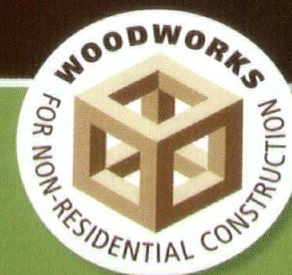


Top: Clark Family Welcome Gallery
Bottom: Grainger Sky Theater

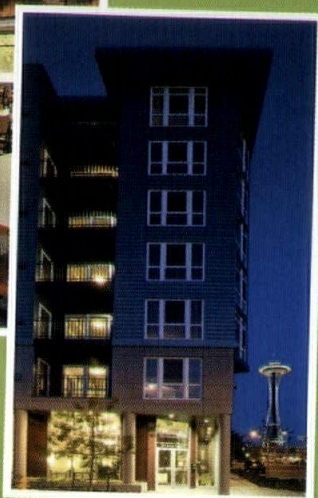
Thomas Roszak Architecture's other-worldly design for the Clark Family Welcome Gallery at Adler Planetarium was completed in June 2011. The firm used aluminum tubing and polyester fabric to construct the dramatic walls of the gallery, while also keeping costs reasonable. Roszak collaborated with experts in video, animation, sound and lighting to make an out-of-this-world interactive experience for planetarium visitors. The segmented passageways, with walls covered in LED-lit fabric, are meant to evoke the experience of traveling through "slices in time."

In other news at the Adler Planetarium, Wight & Co. designed the interior of the Grainger Sky Theater, an effort that entailed reconfiguring the vintage 1930 dome to give visitors an immersive experience rather than have them sit and look up into a hemispherical ceiling. Extensive technological upgrades included creating an 8,000 x 8,000 pixel image capacity, eight times the size of those in a digital movie theater, and a rock concert-scaled sound system.

It was Wight's third project for the Adler, and a sizable challenge. "One of our main goals was to create an environment that would give visitors a feeling of moving through endless space," said Mike Lubbers, AIA, a senior architectural designer at Wight. "For example, we had to keep all light out of the room to achieve a pitch-black simulation of deep space."



Above: Bethel University,
Richard Mandelkorn Photography
Right: Marselle Condominium,
Matt Todd Photography



Architectural and engineering support for wood buildings

Visit the WoodWorks website for resources that can help you design wood structures more easily and at less cost.

- **Technical support** – Free access to WoodWorks experts for one-on-one project support
- **Online training** – Stream webinars and download technical materials at no cost or pay a nominal fee and earn AIA/CES LUs at your desk, any time
- **Web-based tools** – CAD/REVIT details, cost and other calculators, span tables, product and design guides
- **Educational events** – Wood Solutions Fairs, workshops, in-house presentations

WoodWorks is an initiative of the Wood Products Council, a cooperative venture of major North American wood associations.

ARCHITEMPS, INC.®

ARCHITEMPS, INC. – Chicago's premier Architectural & Interior Design staffing specialists.
Serving greater metropolitan Chicago for over 20 years.

Quality staffing, service and solutions:

- Design/Production Drafters
- Facility Planners
- CAD Architects/Interior Designers
- Project Managers

Our billing includes all employer liability:

- Payroll Administration
- Employee Benefits
- Government Compliance
- State & Federal Tax Remittance
- Workers' Compensation Coverage

ARCHITEMPS, INC.®
1050 North State Street
Chicago, IL 60610-7829

Tel: 312.649.0912
Fax: 312.649.1667
info@architemps.com
www.architemps.com

Architectural, interior design and facility planning personnel on a per-project basis. Customized programs to suit your staffing needs. Call today for information on our services or employment opportunities.



Goettsch Partners' master plan won the design competition for a prominent site in the new Pazhou district in Guangzhou, China. This project is GP's fourth major assignment with developer Poly Real Estate (Group) Co., Ltd., China's leading state-owned real estate company.

Four high school students spent five weeks this summer investigating indoor air quality at Bickerdike Redevelopment Corporation's Rosa Parks Apartments, as part of airLab, an educational and research collaboration between Bickerdike and Landon Bone Baker Architects, designers of the Rosa Parks complex in West Humboldt Park.



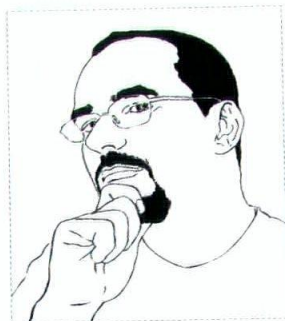
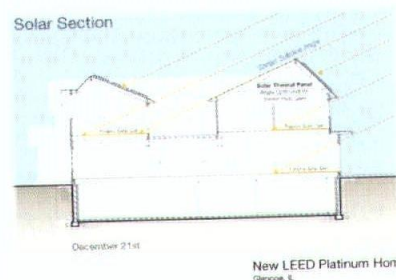
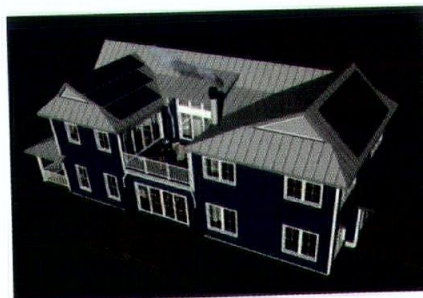
Timothy Connor



Sylvia Billisics

Sheehan Partners promoted Sylvia Billisics, Assoc. AIA, LEED AP, and Timothy Connor, AIA, LEED AP, to associates, the first at the firm to hold that position.

For a LEED Platinum certified residential project in Glencoe, Kipnis Architecture + Planning created a home with a second-story layout that maximizes solar gain in winter thanks to a center-of-the-house top floor cutout that allows the sun to hit two separate south faces. There is solar gain not only on the south side of the home, but on a second mass that sits north of the cutout. The home also has solar photovoltaic panels and other sustainable technology.

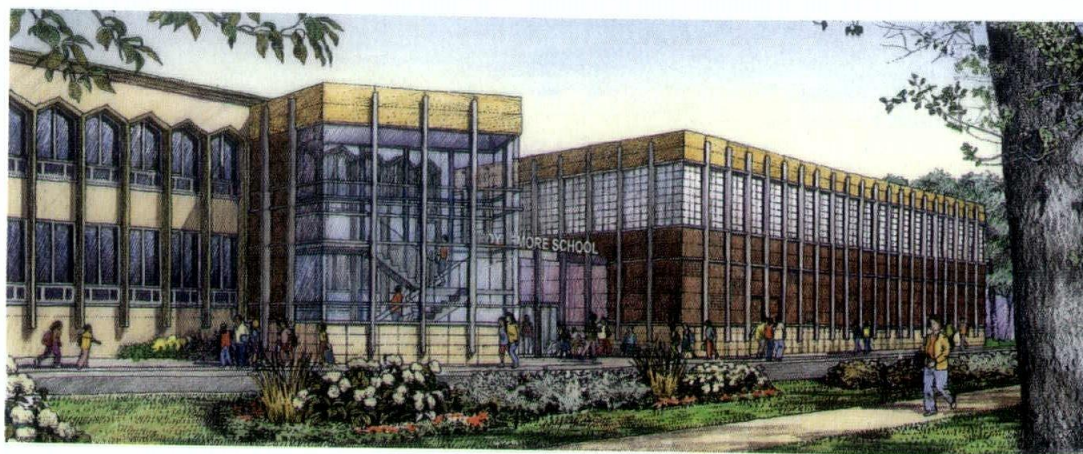


Paul Aubin, Assoc. AIA, has released a book, *The Aubin Academy Master Series: Revit@ Architecture 2012*. The book contains project-focused exercises that encourage learning by doing. The text and exercises are designed to help readers learn faster and get a clearer sense of the software's capabilities and each tool's potential, Aubin says.

Christian Long has joined the Chicago office of Cannon Design as vice president, to help lead the firm's efforts in education design. Cannon's book and platform called *The Third Teacher*, which Long will help promote, presents the firm's research and findings into the importance of design in education. Prior to signing on at Cannon, Long founded *Be Playful Design*, a consulting team that focused on the intersection of school design, emerging technology and learning theory.

A new facility for the Roycemore School

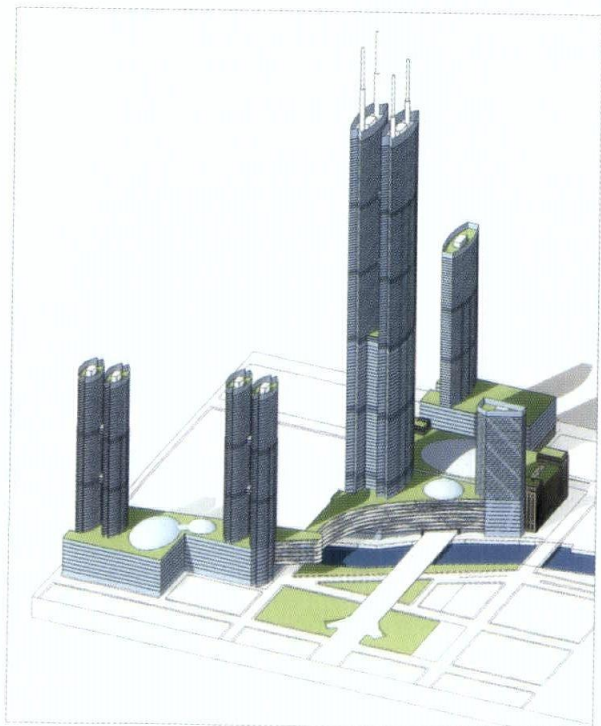
in Evanston is underway following design work by Yas Architecture. The firm had been at work on the project for some six years, creating a program for an intended new facility and then testing it on about a dozen different potential sites and existing buildings. Stephen Yas, AIA, principal, designed a gym addition for the structure that was ultimately selected, and assisted in getting the site rezoned for the school's use.



Booth Hansen is at work on redevelopment of two historic and highly visible Chicago structures: the Old Main Post Office above the Eisenhower Expressway and the Esquire Theater on the Gold Coast. The first is a vast, multi-phase plan that includes not only renovating the 3 million-square-foot postal building, but a 120-story multi-use tower and several additional structures, plazas and other components. The second is a conversion of the long-shuttered theater into space for boutique retailers, with construction scheduled to begin this fall.

In other news of the firm, the fieldhouse at Valley Forge Park in Chicago's Clearing neighborhood is the eighth project by Booth Hansen to be certified LEED Silver or higher. The Gold-certified fieldhouse uses geothermal climate control, rainwater harvesting and a green roof. It is a prototype to be used for future Chicago Park District fieldhouses.

The firm has seven projects in the works that are also expected to earn LEED status. Among them are a fieldhouse for Ping Tom Park, where the start of construction is planned for 2012; and a new 52,000-square-foot greenhouse facility for the Chicago Botanic Garden that is now in the design stage.



Left: Old Main Post Office. Right, top: Esquire Theater; bottom: Valley Forge Park fieldhouse



Burns + Beyerl announced

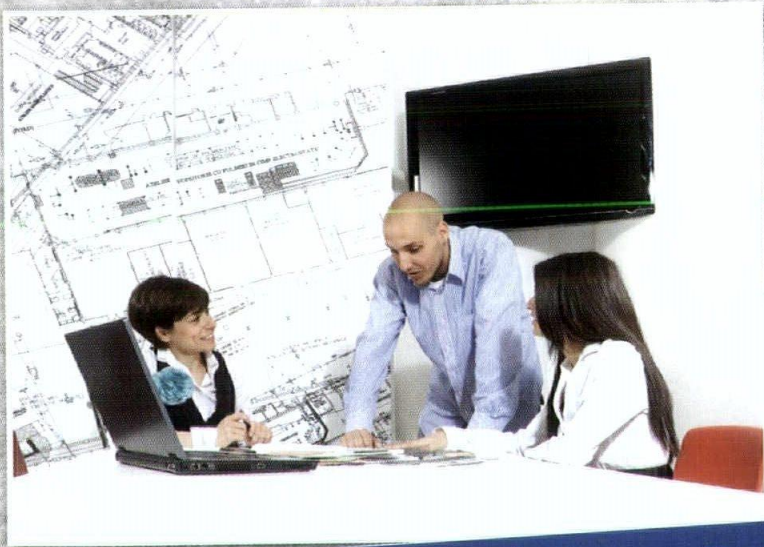
the completion of Pazzo's Cucina Italiana, in the Loop. The firm is also working on a headquarters structure for the Chicago Match Race Center, a sailing organization.

Rovituso Strange Architects

has opened a furniture design unit, Studio RS. The aim is to create built-ins such as entertainment centers and kitchen cabinetry that are "unique to each new client, integrating the new furnishings with the style of their home while reflecting their lifestyles and tastes," the firm said in an announcement of the launch.

INTRODUCING BD+Cuniversity

Enjoy the same benefits of Log In and Learn
with a fresh, new look and simpler navigation.



Don't miss this comprehensive
educational opportunity.

With BD+Cuniversity you can:

- + Earn continuing education credits
- + Find valuable information with ease
- + Enjoy seamless integration from the *BD+C* website

Access this convenient educational platform online, 24/7, from anywhere in the world. As an architect, engineer, contractor or building owner/developer who specializes in commercial, industrial or institutional markets, you'll gain access to webcasts, podcasts, White Papers and educational courses vital to your career. And, earn AIA/CES and other professional associations' learning units in the process!

Visit BDCuniversity.com for a complete listing.

www.BDCnetwork.com

BUILDING
DESIGN+CONSTRUCTION.
INSPIRING THE BUILDING TEAM

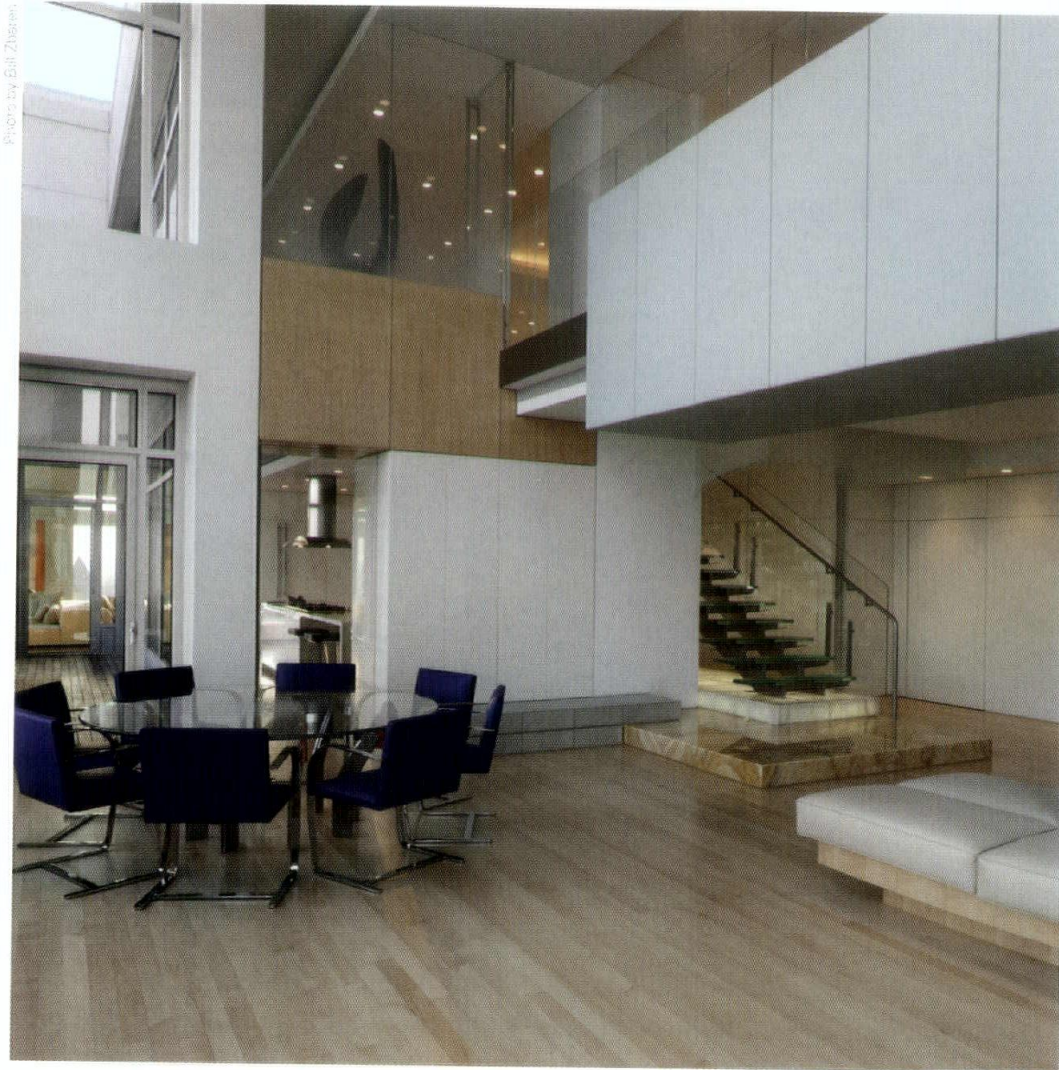


Photo by Eli Zheven

The design and materials in this two-story Milwaukee residence balance transparency and solid connections.

continuity between the 35th and 36th floors by creating large, impactful openings between the two floors. While the 36th-floor bedroom spaces are enclosed and private, all other spaces are exposed. The 35th-floor double-height living room has acoustic and visual connections to the upstairs study and yoga room. An all glass-and-steel staircase ensures clear sight lines between the living room and kitchen, and forms a second tie-in to the 36th floor.

Beyond these interior linkages, the building's uninterrupted views generate strong relationships between the interior spaces with the exterior architecture, with the activities on the street, the lakefront and the city. Different opacities of clear and patterned glass panels and doors distinguish interior spaces and leverage continuity by creating a layering of spatial relationships.

A happy consequence of the space's transparency is that daylight is drawn deep into the home. Colors and materiality match the minimalist architecture and are subordinate to the daylight, the view and the changing seasons. Light ash wood flooring spans the entire space. All non-glass walls and ceilings are white skim-coat plaster. The one bold gesture is a fiber-optic backlit onyx plinth—a golden perch—for the interconnecting stair.

"Our team found a kindred spirit with this husband and wife client," Sexton notes. "They are people who love the art and craft of building; they value the idea of space, they see the beauty in light, the importance of an urban context, and they appreciate how, when combined, these qualities make a life-long home."

Cindy Coleman is a strategist in Gensler's Chicago office.

Family Modern

KRUECK & SEXTON IMBUES A TWO-STORY APARTMENT WITH LIGHT AND OPENNESS

By **Cindy Coleman**

Often, the unintended consequence of two-story living is the discontinuity of family life. A parent's shout from the bottom of the staircase to the upstairs chaos, "What are you kids doing up there?" and the guilty response, "Nothing!" is, perhaps, the classic fallout. For the recently completed Cloud Apartment in Milwaukee, Mark Sexton, FAIA, principal of Krueck & Sexton, looked to address this problem.

The client, the developer of a new

apartment tower designed by the Chicago office of Skidmore, Owings & Merrill, secured the top two floors (35th and 36th) along with a roof terrace to form a 6,500-square-foot family home. Located across the street from Milwaukee's art museum, designed by Eero Saarinen and Santiago Calatrava, the apartment is intended to become the place where (once the children leave home) the clients can "grow young."

Sexton and his team establish spatial

21st CENTURY FIX

ARCHITECTS FACE CHALLENGES WHEN BRINGING UNFINISHED BUILDINGS BACK TO LIFE

By Laurie Petersen

A MIDST A SLUGGISH RECOVERY, ONE SEGMENT OF THE REAL ESTATE MARKET THAT IS LIKELY TO GROW OVER THE NEXT FEW YEARS IS THE RESUSCITATION OF HALF-FINISHED PROJECTS THAT HAVE BEEN FORECLOSED ON OR ABANDONED.

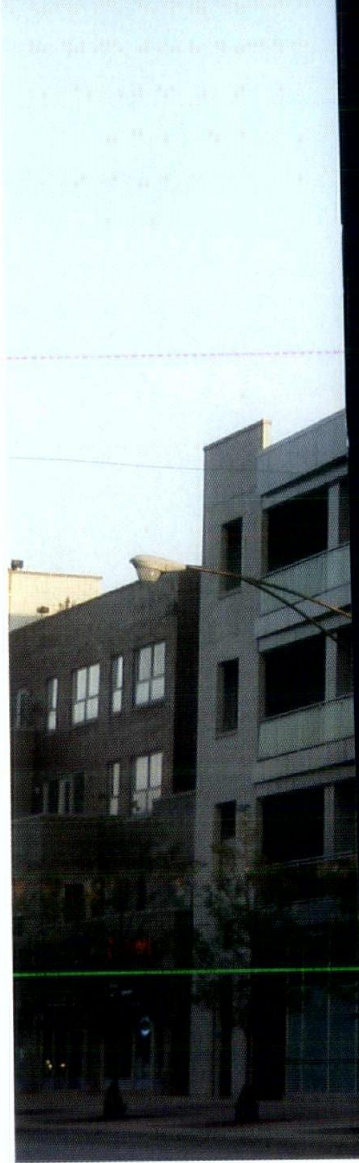
Some current examples illustrate the rewards and challenges of taking on this kind of work, finishing off someone else's project. "You inherit the sins of the previous owner," warns Jay Keller, AIA, of SPACE Architects + Planners. He advises architects to do extensive upfront research in order to avoid surprises down the road. This was how his firm handled its recently completed project at 1846 West Division Street.

The four-story residential-above-commercial building had sat unfinished for 18 months when SPACE was hired by Summit Design + Build to help complete the project for a developer who had recently purchased it. Because of this time lapse, for permitting purposes it was treated like a new development. One of the chief challenges was addressing issues that the original developer had not handled correctly. The balconies and cornices projected over the public way,

and the developer had not gotten the necessary permit, nor had he gone before the Wicker Park Community Group. The new owner not only had to get the public way permit, he needed to get a zoning variance to increase the number of units to 11 (10 were allowed; 8 were originally planned).

Community sentiment about projects like this can run either way. "The developer tries to come in as a white knight, but there can be residual hard feelings and distrust," Keller says. At the same time, people can also be very happy that a half-completed building will finally be finished, he notes. As soon as the construction fence went up with the firm's name on it, they started getting phone calls from appreciative neighbors. When the new owner leased the vacant ground-floor commercial space to a restaurant, that was another sign that the building was coming back to life.

In addition to permitting it like a new project, the city needed assurances about existing conditions. The steel and concrete were in good shape, but all the wood needed to be tested. Most of the trusses were fine, but the plywood decking needed extensive replacement. A 20-car underground garage already had its steel





Having sat unfinished for 18 months, the four-story building on Division Street posed challenges for the architects (see 'before' photo on next page), but in its now-finished form is a handsome addition to the neighborhood.

shoring and was in good condition but needed a new permit.

Project Manager Mark Heffron of Summit says one of the most problematic issues was that it was unclear exactly how far the construction had progressed, so every single connection had to be tested. They were further handicapped by lack of access to more than a handful of original construction documents.

On a more general level, the development needed to be reconceived inside and out to appeal to today's more selective market. Division Street had experienced a building boom in the early 2000s right after the city undertook a beautification strategy. A traffic lane was removed, bike lanes added, and the sidewalk was widened to 20 feet, making it attractive for sidewalk cafes. But the market has changed substantially since that initial flurry of construction, and developers must now provide more attractive properties. "The goal was a high-end residential product, whether apartments or condos," Heffron says.

The original design for the exterior made extensive use of inexpensive commercial storefront glazing. SPACE redesigned the facade with more wall panels and butt-glazed fenestration that

includes operable windows. The architects retained the masonry-clad "bookends" that run the full height of the building but unified the roofline by eliminating the false-front projections of the earlier design.

SPACE also worked with the client to completely rethink the interior. The original eight units were too large for the market, the new team felt, and the floors were laid out inefficiently. SPACE's designers developed shorter corridors and grouped bathrooms and utilities. They changed the orientation of the units so that the largest ones are now on Division, where the corner unit has views of downtown. They also worked with interior designer Marshall Erb to select high-end finishes.

Keller says the project is very similar to the many adaptive reuse-gut-rehabs the firm has done. But Heffron points out that with an old building the shell remains intact, whereas this project required a whole new building envelope. He echoes Keller's advice about the critical importance of upfront research on a project like this. "You have to educate your client on the due diligence phase, to be sure you'll be working off a good foundation—literally and figuratively," he says. "There are lots of gray areas, so find five or 10 issues that you



1.



3.



4.

Belmont photos by Dennis Rodkin



2.

Division Street photos courtesy of SPACE Architects + Planners

- 1. The Division Street project, in its unfinished and foreclosed state.
- 2. The same building, undergoing a revival.
- 3 & 4: The hulking, unfinished project on Belmont Avenue.

can make black and white. Everyone needs to understand what it will take to get to a clean slate."

Keller's partner Jean Dufresne says that architects must also educate themselves on issues like financing and banking in order to better understand the clients and their ultimate goals. Dufresne recently completed a renovation and addition of a foreclosed house on Lincoln Park's Fullerton Avenue that had been vacant for a year and a half. In this case, the house was in good condition and had many original features, such as inlaid floors and pocket doors. At the opposite end of the spectrum, the firm is now working on a couple of three-flats on Chicago's Far West Side that have been totally stripped. But the principle of understanding and efficiently achieving the client's end goal remains the same.

A much more straightforward example of bringing an abandoned project to market can be found on Belmont Avenue at the Chicago River. The six-story, 46-unit residential building began construction in 2006 and was foreclosed on less than three years later. Neither the layouts nor the facade will change substantially from the original plans.

"The building was designed for views of the river and courtyard," says developer Louis Korompilas, president and CEO of Premium Builders. He describes two changes he requested to leverage this feature: the elevator lobby, which faces the river, will have more glass, and some of the bedroom windows will increase in width from 32 to 48 inches. Another planned upgrade is to install fixed-pane windows with hoppers instead of the planned double-hung units. Interior finishes will be much higher-end than what the original developer had been planning. "People have lots of choices today," he points out, so the more-competitive market demands a higher-quality product.

In terms of the building's condition, "it's lucky they stopped construction when they did," says Jim Collins, AIA, of Criterium Collins Architects & Engineers. Because no windows had been installed, and the underground sewer had been completed, "it was like a parking garage, with nothing impeding the flow of water," so there were no mold or rot issues from the years of neglect. The concrete was fine, and the steel has only some easily-removable surface rust.

Of equal importance is the high quality of the original construction. Collins says that although it was built during a time when soaring market demand led to a lot of poor-quality masonry work, this building was well built, with all joints properly sealed. Collins has expertise in the field, because his firm specializes in forensic work and the design of repairs to existing buildings, particularly new ones. Both the Belmont and Division Street buildings had been prominent eyesores on heavily-traveled corridors, and Chicago has numerous other such unfinished buildings. Through careful investigation of existing conditions, and close attention to what the current market demands, architects and developers can mend these tears in the urban fabric. **CA**

You're choosing more than windows and doors.

Marvin® windows and doors are built to be long-lasting and energy-efficient, in plants that have been winning environmental manufacturing awards for over 10 years. Add our innovative recycling and reuse practices and you get more than ordinary windows and doors. You get products with the performance and durability to help you make a difference in your home and the environment for years to come.

Learn more at www.marvin.com/green.

MARVIN DESIGN GALLERY

BY ESTATES WINDOWS, LTD.

930 North Shore Drive
Lake Bluff, IL 60044
847-615-1003

www.MarvinbyEstates.com



© 2011 Marvin Windows and Doors. All rights reserved.
® Registered trademark of Marvin Windows and Doors.

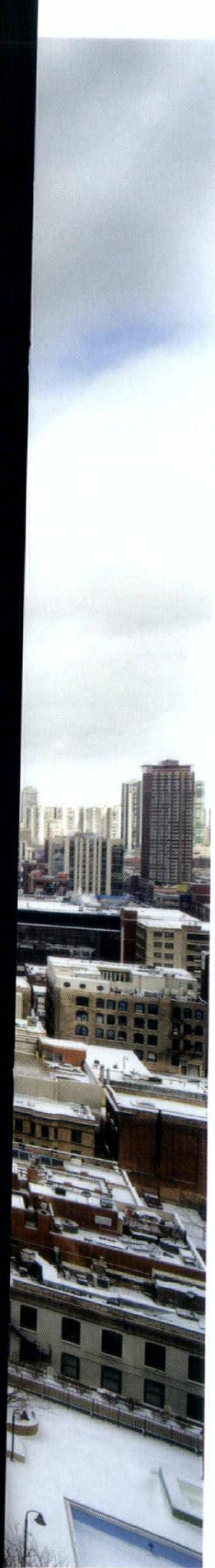
For the EI of It

THREE PROJECTS EMBRACE CTA TRAIN LINES

By Dennis Rodkin



Thanks to sound-blocking glazing on its windows, residents of the new EnV apartment building can enjoy the view of Brown Line trains that snake through the River North neighborhood.



WHILE MOVIES AND TELEVISION SHOWS DEPICTING CHICAGO OFTEN ROMANTICIZE THE ELEVATED TRAINS, turning down the volume on their deafening

rumbles and shrieks so they seem like benign choo-choos rolling by, in reality, the EI is kind of a tough neighbor to have. It's thunderously loud, and it throws off sparks and dripwater in ways nothing built to 21st-century standards would ever get away with.

But the EI is also a beloved pillar of Chicago's muscular self-image, and anyway, it's not going anywhere. It is where it is, and architects working with sites alongside its tracks are wise to incorporate it into their plans in innovative ways. In 2003, Rem Koolhaas and the Office for Metropolitan Architecture set the tone for a new approach to EI-side construction by wrapping the tracks that run over the roof of the Illinois Institute of Technology's student center in a noise-dampening concrete and stainless steel tube 530 feet long. Then in 2009, Jackie Koo's design for The Wit Hotel embraced the Loop's elevated lines as urban art, positioning the tall, transparent walls of the lobby expressly to showcase the trains as moving sculptures.

More recently, three projects of different sizes and types have all been completed beside North Side EI tracks, and each responds to the train in its own distinctive way. A house renovation turns the act of plugging itself up to block the noise into an opportunity to look rather sharp. A university museum takes advantage of its trackside setting to tout the exhibits within, and an apartment building treats the tracks like a vision of a steel river flowing past, thanks to noise-blocking glass cladding.

"The EI is such a big presence," says John Issa, whose Perimeter Architects renovated a house next to the Belmont EI station, "how can you not deal with it? Rather than try to hide or divorce yourself from it, why not let those conditions affect the design? Infrastructure is what makes us all want to live in a city, [so] work with it."

It's A Wrap

A client who had lived in his home next to the Belmont EI tracks had enough of the rumbling—not to mention the vandalism from EI users and others—and

approached Issa a few years ago with an unusual demand: "I don't want windows." His traditional frame home had six or seven standard-sized windows on its west side, facing the train right-of-way, and the client reasoned that getting rid of all of them would enhance his enjoyment of the location he loved.

It could also have made for a home that was unsightly on the outside and dark like a cave inside. Issa's solution: treat the exterior with a handsome, contemporary standing-seam metal wrap, and cut a long skylight in the home's top (pointed above and away from the noise source) that would let natural light spill down into the living space.

The client's wishes "kind of gave us the chance to make a really bold contemporary piece of architecture that had an excuse to be a little more aggressive," Issa says.

The result is a home that from the sidewalk—or a passing EI train—looks both puzzling and charming. It has the basic lines of a traditional boxy house (which it still is structurally, underneath the wrapping), but seems slightly off-kilter. Passersby must wonder: does that roofing material really run all the way down the side, and are there really no windows?

The standing-seam metal does run down the side and also becomes the railing for the entry stairs. It not only blocks noise, Issa explains, but serves another defensive purpose: "It's like armor. [The client] can stop worrying about kids throwing rocks against his wall." If a planned pedestrian corridor is built on the right of way, his home won't be exposed to abuse.

The metal panels are the full height of the house—about 26 feet—and 18 inches wide. The idea was to have as few seams as possible to minimize noise intrusion. Behind it is spray-foam insulation, chosen because it fills every air gap, further blocking noise.

There is one window on the home's west side, tucked well back from the street. Only from inside does the logic of its placement reveal itself: the five-by-five aperture frames a view of a sign at the station that reads "Belmont." But standees on the platform can't see in through that low window.

Nor can they see the client's sunken back yard, surrounded by three poured-in-place concrete walls. This took the place of the typical raised deck, where it



1.

1. A glass box projects from the side of DePaul University's new art museum, giving people who are standing on the Fullerton platform a peek at what's inside.

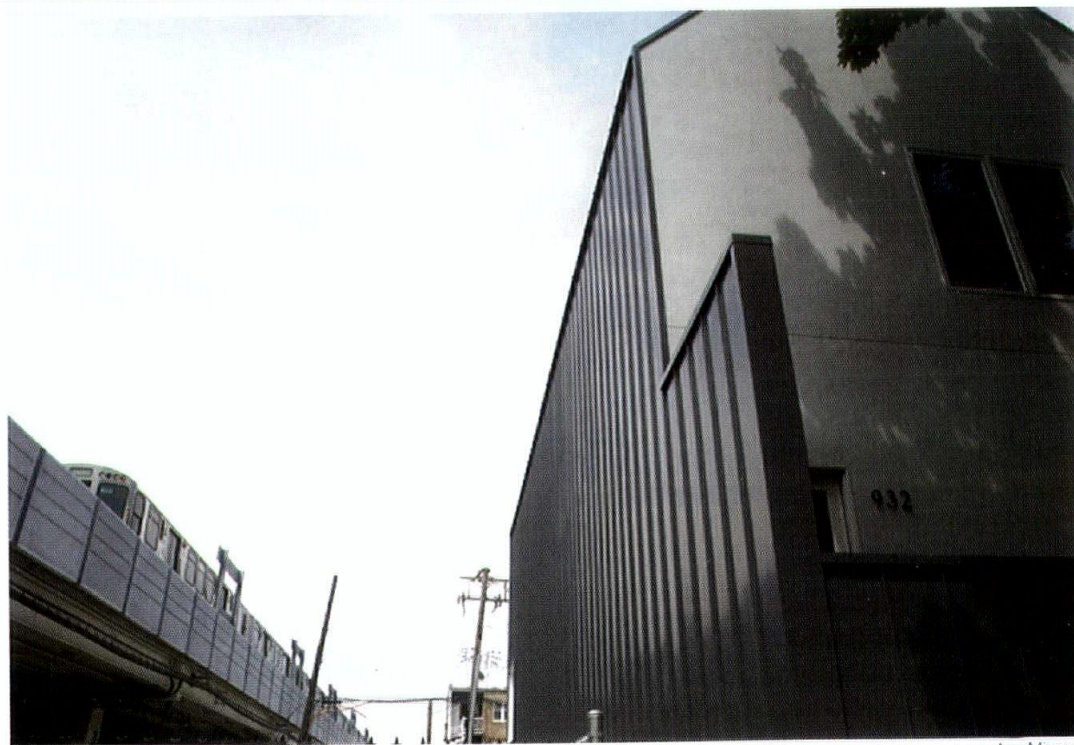
2. A rendering shows how the museum and an earlier DePaul office building together embrace the El tracks' place in the neighborhood.



2.



3.



4.

Ana Miyares

3. At the Belmont platform, passengers get a look at an intriguing home by Perimeter Architects whose trackside wall and roof are inscrutable, thanks to their standing-seam wrap.

4. The nearly blank western face of the house ensures that a planned pedestrian green space between the house and the tracks won't result in prying eyes intruding on residents.

felt like he and his guests were performing on a stage set up for El passengers' appreciation. In his below-ground yard, "nobody can see him, but he's got just an open sky view and as much sunlight as he had before," Issa says. Because it's on the north side of the house, the yard was never drenched in sun.

Even with extensive insulation and a client who was amenable to a striking and unusual exterior, Issa says his job was made somewhat easier by the fact that the home is situated next to an El station, not a run of track: "At least the trains aren't zipping by," he says. "They make a little less noise because they're slowing down there." Passengers might benefit, as well: they have time to get a good, long look at a beguiling piece of new trackside architecture.

The Show Off

In September, DePaul University's new 15,200-square-foot art museum opens next door to the Fullerton El station, where a nondescript brick power station stood until the CTA's station renovation project began in 2007.

For most of its El frontage—the west side of the three-story building—the museum presents an austere brick face. That's a strategic decision by the \$7.8 million project's architects, Antunovich Associates, that has largely to do with minimizing the deleterious effects that vibration from passing trains and uninhibited daylight could have on the art objects within the building.

But midway back in that wall, at the level of the El platform, out pops a clear glass box, six feet wide, ten feet tall and three feet deep. It is, essentially, a display case. With its new facility, the museum, formerly housed in part of DePaul's library, aims to attract more of the public to its shows. What better way, says Laura Fatemi, the museum's assistant director, than to "show the captive audience on the train platform what's going on inside here."

Suggested by Joseph Antunovich, AIA, who has worked extensively on the DePaul campus, the glass box was instantly appreciated by the school's and museum's planners for its outreach capability, Fatemi says. "You could see it would be like a funnel into us," she says. "From the El, I don't know how many thousands of people would get a glimpse into what is going on in here."

The glass serves a second purpose: letting in light. While museums are quite fussy about how much natural light they can let get near their collections, they do welcome it where they can. The window box captures some western light for the second-floor gallery, but carefully prevents it—and the heat it carries—from dominating the space.

Larger than the power station that preceded it on the site, the museum building itself also performs a bit of community service: it helps absorb the train's noise that has long been an irritant for residents of the historic townhouses to its east.

At a pre-opening university event, a jazz combo sat in the glass box. Slated for the museum's opening was a video signage installation touting the opening exhibit. In the future, the space might be where individual objects from an exhibition will be isolated. It might contain site-specific art installations that overtly engage people on the platform. Or it could simply offer a peek into a larger gallery show. "We're open to a lot of uses for it," Fatemi says.

Star Glazing

"Looking down at that train coming through an S curve and then down Wells Street past us and over the river, that's one of the coolest things that ties our site to the city," says Stephen Droll, AIA, Valerio Dewalt Train's associate in charge on EnV, a 29-story apartment building on Kinzie Street east of the Merchandise Mart. Brown Line tracks run next to EnV's western façade as they arrive at the Mart station.

While Droll enthuses about the visuals of that river of steel, he notes that proximity to the El boosted EnV's sustainability cred, too. Because the site is so well served by public transportation—both trains and buses—the development team was able to negotiate a reduced parking-to-residences ratio. There are about 129 parking spaces for the 250 apartments, a ratio of about half a space per housing unit, compared to the norm of about one to one. "So we definitely saw the El as an asset," he says.

Nevertheless, capitalizing on the neighbor's good looks and usefulness demanded mitigating its noisiness. Blocking sound would clearly make the building more appealing to potential renters, but Droll says it was also essential to getting the project off the ground in the first place. The developer, the Lynd Co. out of Texas, had financial partners who were "concerned the El would be a detriment to the project's viability," Droll says.

Unlike DePaul's museum or Perimeter's home remodel, a highrise apartment building angling for luxury-level prices couldn't quite go with placing a blank, sealed-up wall next to the tracks. Instead, the solution lay in high-quality acoustical glazing, which is very expensive. So the architects devised a plan to use the acoustical glazing on the building's west face and the western half of the north and south facades, with the rest being a more standard glass. The acoustical glazing cost about 25 percent more than the other product, Kroll says. However, it's also thicker, and that's where the job became tricky.

For the building's noisy sides, there's glass a quarter-inch thick on the inside, half an inch of air space, and an outer layer of glass five-sixteenths of an inch thick. On the quieter sides, it's a quarter inch, a half inch, and a quarter inch.

"I wish I had counted how many hours we spent detailing the system to get the two thicknesses of glass to end up in the same plane," Kroll says. He notes that the quieter sides' glass sandwich is already thicker than the norm, "so the performance acoustically is up over your typical urban apartment." In the end, EnV, which was completed in mid-2010, debuted as something that seemed improbable: an all-glass building next to the rattling El tracks. But it has done well, attracting a healthy flow of tenants, even with rents higher than much of the surrounding market.

Droll says the team's studies into glass performance told them that the extra-thick glazing would have a secondary visual benefit: When the air between two glass panels condenses in cold temperatures, he explains, the exterior panel often "sucks in and almost looks concave, and you get these crazy muddled reflections." But with a thicker panel on the exterior, it will be the inner panels that bend, he says—and reflectivity is not necessarily something tenants desire inside (if they even see it behind their window coverings).

Come winter, Droll says, the exterior view of EnV "will look laser crisp." CA

BEER CRAFT



Photo by Robert Harris

HANDMADE DETAILS GIVE REVOLUTION BREWING ITS BUZZ

By Lisa Skolnik

A 110-year-old heavy timber warehouse in Logan Square (below left) was transformed into a state-of-the-art brewpub by architects Cheryl Noel and Ravi Ricker of Wrap Architecture (below) and Josh Deth.

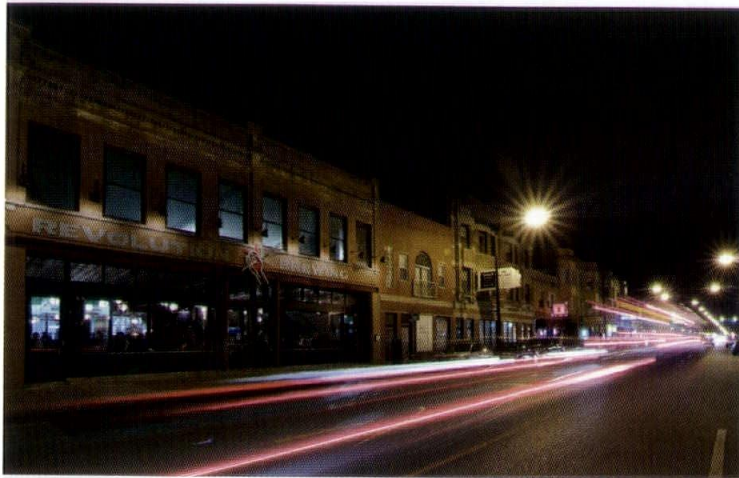


Photo by Robert Harris



Photo by Wrap Architecture

STARTING A NEW COMPANY IN THIS DISASTROUS ECONOMY WOULD BE DIFFICULT ENOUGH. But for the entrepreneurs behind a Logan Square brewpub, building every aspect of the business yourself—right down to the actual structure you call home—makes the startup process even trickier.

"I expected it to be challenging and knew I had to be shrewd and extremely creative with the budget," says Josh Deth, creator, founder and managing partner of Revolution Brewing in Logan Square. What he didn't expect was all the good old-fashioned elbow grease it required. "Josh ended up fabricating almost all of the finish details himself," says Cheryl Noel, AIA, co-principal with Ravi Ricker, AIA, of Wrap Architecture in Logan Square.

Deth had a more conventional plan in mind when he called the architects out of the blue in February 2008. He was just putting together a deal to buy a 110-year-old heavy timber warehouse in Logan Square that had once been a printing plant to start Revolution Brewing, and wanted to use them to design and execute the project. They had done a home renovation for him three years earlier.

With 6,000 square feet on each of three levels, the warehouse was large enough, but the structure was loaded with debris and hadn't been touched in decades. "It was in really bad shape and needed to be completely gutted," Noel says.

Deth also had a limited budget. "The building cost about a million dollars, and he hoped to renovate the structure and build it out for \$600,000 to \$700,000. But it needed a full million dollars," Noel says. Much of that would go to creating a state-of-the-art, glassed-in brewery visible from the restaurant. Deth felt strongly about this

detail because "seeing all the action helps people connect with the beer," he says.

The project required so much new infrastructure and equipment that "we basically had no budget for the interior," Noel says, "so we had to be really creative." The details that bring a project to life and give it character and cachet are especially important in a hospitality environment, she notes.

Noel and Ricker did the plans for the structural work to renovate the entire building and eke out a fermentation cellar and finished beer storage in the basement and a brew house, kitchen, dining room and bar on the first floor. The plan left the second story unfinished but fitted with new plumbing and mechanicals until Deth had the funds to finish it. He hoped to build a second bar, private dining room and second kitchen there when budget allowed (and is opening as we go to press, a few years ahead of schedule thanks to the brewery's success).

And when it came to adding the final layer—namely the finishes, lighting and furnishings—the team was exceptionally creative, coming up with inventive solutions that have helped make Revolution Brewing as exciting in the visual sense as its acclaimed artisanal beers are gastronomically. Much of the structure's original but decrepit pressed tin ceiling was falling down, "so we scavenged every bit that we could, moved it to the front of the first floor and refinished it," Ricker says. There it makes a stylish and historically appropriate crown for the restaurant and bar, which blends the old and newly created in its décor. But the most intriguing details were more surprisingly homespun. Here are the highlights: >

99 Bottles of Beer Chandelier:

Deth wanted the style of the brewpub to match its substance, which inspired Noel, a glass blower by trade, to develop a show-stopping chandelier. Through trial and error, she hit on the idea of blowing beer bottles into globes—not an easy endeavor since they're made out of mold glass and aren't very flexible.

"You can blow them, but they return to their original shape very quickly and are quite brittle," she explains. She finally found a shape that worked and used 99 blown beer bottles to make the fixture, which Ricker actually assembled with a hanging system he designed and fabricated. He cut 300 pieces of aluminum into little diamonds, and then threaded them together with fishing leader in groups of three.

Clusters of nine bottles were attached to a steel ring and hung individually from the ceiling in 11 masses to create the entire installation.

Bourbon Barrel Walls:

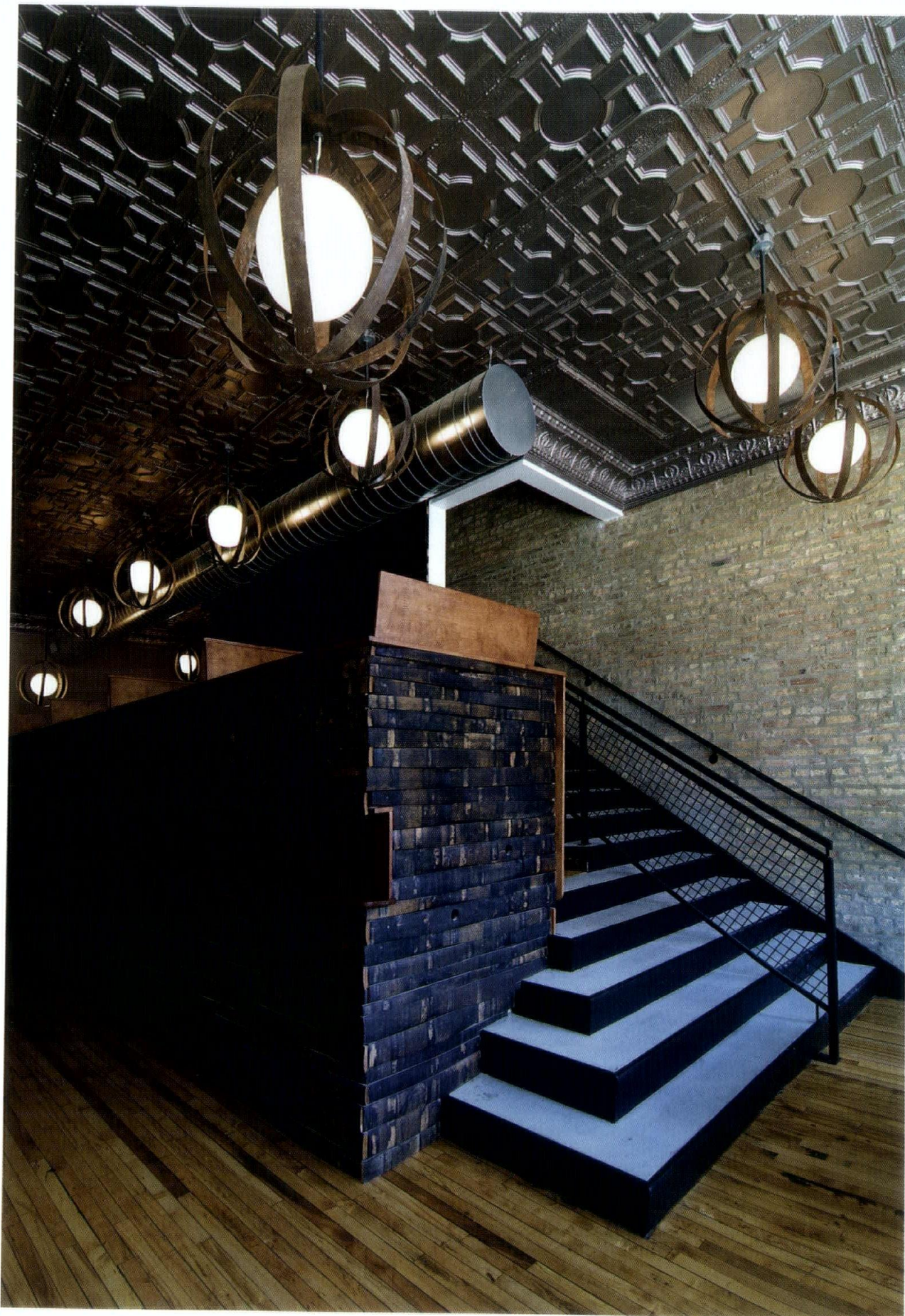
(Seen on page 36) Deth used to work at Goose Island Brewery and knew that there would be used bourbon barrels to spare since their use is limited in the brewing process. They're also made out of high-grade, slow growth, quarter-sawn charred American white oak.

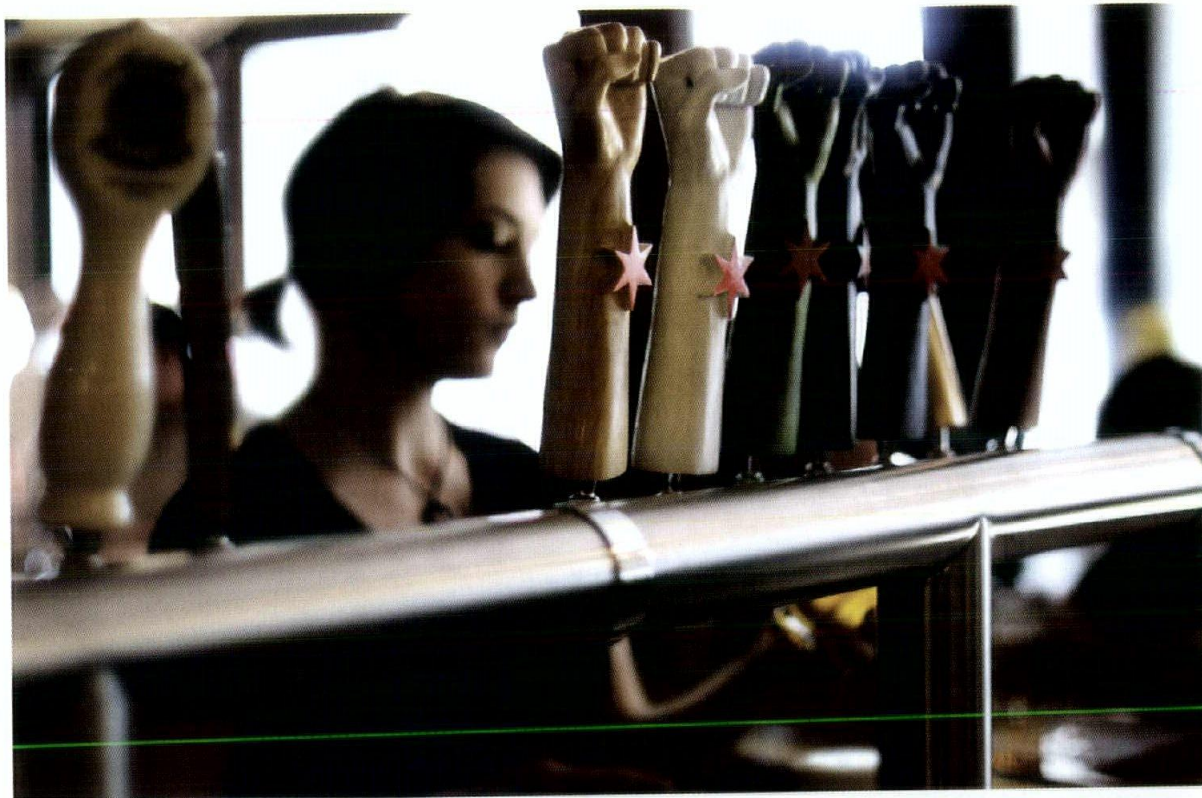
"We got 60 of them donated, and Josh wanted to use them for planters in front of the brewery," Noel says. "But we thought that made the place feel like a country kitchen instead of an urban brewery with an industrial edge. So we took a few apart to figure out what we could use them for and realized they would look really interesting as a wall treatment." They were staggered to create a woven pattern, screwed on to a plywood backing and sealed with Tung oil, which is applied yearly.



Barrel Hoop Pendants:

After using the barrel staves, the rusty steel hoops were castoffs, piling up and begging for reuse. But classic globe lights Deth bought at Ikea and Evergreen Oak Electric inspired him to bolt three hoops together into a sphere and float them over each globe. To do so, he had to drill holes in the hoops at 180-degree angles and bolt them together on one end and use plumbing pipe to make extensions to encase the pendant's suspension cords and thread them through the other end.





Beer taps:

Deth had dreamed of opening a brewery for 14 years, and developed a logo (a fist emblazoned with a brewer's star) more than a decade ago with the help of noted beer label designer Randy Mosher. The logo is reflected on fist-shaped columns that support the upper bar, which were made by millworker Aaron Heineman using a CNC machine. Deth thought of applying the same tactic to the beer taps, and used different varieties of wood to reflect the type of beer on tap. They made about 60 taps in all, and some were also painted.

Recycled Beam Benches:

To site the brew house, with its accompanying fermentation tanks, where it could be seen on the first floor, all the equipment had to be built in the basement and reinforced with a thick concrete slab and much more steel because of weight (the brew house, which contains the main equipment, is eight tons, and the eight tanks range from four to eight tons each depending on size). So about 400 square feet of the first floor was removed and glassed to let guests see the equipment below. The old timber planks from that portion of the floor were recycled into benches for the booths." Josh planed them and resealed them himself," says Noel.





Hand Cut Signage:

A major sign could have cost major bucks, so Deth, who learned to weld when he worked at Goose Island Brewery, decided to make the signage himself. Mosher had already developed the logo and type, so Deth adapted it into large letters and a fist with the help of Noel and Ricker, who printed them out as templates on two- by three-foot sheets. "It gave me a great excuse to buy a plasma cutter," Deth quips. He had to use a welder to attach the several pieces of steel that were required to make the giant fist.

 DESIGN²⁰¹¹GHT

AIA CHICAGO PRESENTS THE
56TH ANNUAL DESIGN EXCELLENCE AWARDS

Distinguished Building Award

Interior Architecture Award

Regional & Urban Design Award

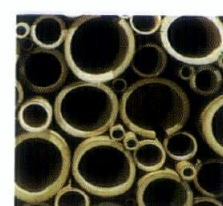
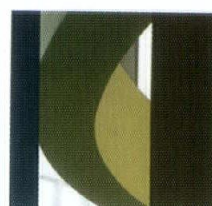
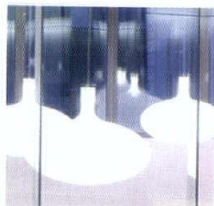
Unbuilt Award

And the 2011 Lifetime Achievement Award to Ben Weese, FAIA

FRIDAY OCTOBER 28 2011
GRAND BALLROOM  NAVY PIER

AIAChicago

Emcee: Victoria Lautman, Cultural Journalist



Defining Net-Zero Energy Buildings

EXPERTS RECOUNT THEIR EFFORT TO REACH CONSENSUS ON
WHAT THE CONCEPT REALLY MEANS

By Paul Torcellini, Ph. D., P.E., and Shanti Pless, LEED AP

NET-ZERO ENERGY BUILDINGS (NZE) HAVE BEEN THE SUBJECT OF RESEARCH INITIATIVES AT THE NATIONAL RENEWABLE ENERGY LABORATORY AND IN THE DEPARTMENT OF ENERGY IN RECENT YEARS. In 2006, we and our NREL colleague Michael Deru and our DOE colleague Drury Crawley published "Zero Energy Buildings: A Critical Look at the Definition," an early attempt to reach a common definition, or even a common understanding, of what the term "zero-energy building" means.

With the passage of the Energy Independence and Security Act of 2007, the pace of activity surrounding net-zero energy buildings quickened. EISA 2007 authorized the Department of Energy to host industry-led Commercial Building Energy Alliances and to establish the Net-Zero Energy Commercial Building Initiative, whose mandate is to support the goal of net-zero energy for all new commercial buildings by 2030. EISA 2007 further specifies a net-zero energy target of 50 percent of all U.S. commercial buildings by 2040 and a net-zero standard for all commercial buildings, new and existing, by 2050. Toward this end, the Department of Energy has set a goal of creating the technology and knowledge base for cost-effective net-zero energy commercial buildings (NZE) by 2025.

In response to this aggressive agenda, in 2009 we, along with Dru Crawley, took the next step in our discussion of net-zero energy

buildings with the publication, in ASHRAE Journal, of "Getting to Net Zero." Last year, we added another dimension to the definitions based on a hierarchy of possible renewable energy supply options for NZEBs, in "Net-Zero Energy Buildings: A Classification System Based on Renewable Energy Supply Options."

This article summarizes the key points in our effort to create a workable set of definitions for NZEBs, based on these three documents. The formulation of the definitions was guided by two basic principles: 1) energy efficiency and demand-side technologies need to be optimized first, before renewable energy supply is considered; it is almost always easier to save energy than to produce it; and 2) the fewer the number of energy transfers, the better.

Seeking A Workable Consensus

The quest for ever greater precision in measuring energy performance has uncovered the need for greater precision in the definition of "net-zero energy performance." What do design and construction professionals, building owners, energy experts, government officials and others involved in the built environment mean by this term?

In concept, an NZEB is a building with greatly reduced operational energy needs. In such a building, sufficient efficiency gains will have

The San Ysidro Land Port of Entry, on the border with Mexico, is the busiest such facility in the world. PVs and a closed-loop geo-exchange system contribute to its efficient energy use.



Rendering: Miller-Hull Partnership

been made such that the remaining portion of the building's energy needs could be offset by renewable technologies. An NZEB should have no adverse energy or environmental impacts associated with its operation. In other words, an NZEB should be highly energy efficient and capable of producing at least as much energy over the course of a year as it draws from the utility grid.

To arrive at a consensus definition, Building Teams involved in an NZEB project must evaluate two interrelated concerns:

- How will the team account for energy use? Some projects may target net-zero energy at the site. Others might allow purchased renewable energy to supplement on-site renewables, with that energy accounted for at the source. Still others might put primary emphasis on energy cost, with the goal being to offset any purchased energy with the sale of revenues from on-site renewable energy. Lastly, some might target net-zero emissions of greenhouse gases.
- What are the physical boundaries for choosing among renewable energy options? If a project targets net-zero energy use at the site, that limits the choice of renewables to sources and technologies available within the building footprint or at the site. Other projects might use renewable energy sources from beyond the site (e.g., biomass) to produce power at the site, while others might incorporate purchased renewables, such as renewable energy certificates (RECs).

Agreeing on energy-use accounting and the choice of renewables is pivotal to determining the design goals and strategies of NZEBs.

These factors guided us in formulating the following definitions for various types of net-zero energy buildings (note: NZEBs are assumed to be grid-connected):

Net Zero Site Energy: A site NZEB produces at least as much energy as it uses in a year, when accounted for at the site.

Net Zero Source Energy: A source NZEB produces (or purchases) at least as much renewable energy as it uses in a year, when accounted for at the sources. Source energy refers to the primary energy used to extract, process, generate and deliver the energy to the site. To calculate a building's total source energy, imported and exported energy is multiplied by the appropriate

site-to-source conversion multipliers, based on the utility's source energy type.

Net Zero Energy Costs: In a cost NZEB, the amount of money the utility pays the building owner for the renewable energy exported to the grid is at least equal to the amount the owner pays the utility for the energy services and energy used over the year.

Net Zero Emissions: A net-zero emissions building produces (or purchases) enough emissions-free renewable energy to offset emissions from all energy used in the building annually. Carbon, nitrogen oxides and sulfur oxides are common emissions that NZEBs offset. To calculate a building's total emissions, imported and exported energy is multiplied by the appropriate emissions multiplier, based on the utility's emission and on-site generation emissions (if any).

Classification System Based On Renewables

More recently, we have added to our definitions by developing a classification system based on the renewable energy sources used in the four types of NZEBs. This classification system starts with the premise that all NZEBs must first reduce site energy use through energy efficiency and demand-side renewable building technologies. This includes such strategies as daylighting, insulation, passive solar heating, high-efficiency HVAC equipment, natural ventilation, evaporative cooling and ground-source heat pumps.

The classification system breaks down NZEBs into two groups: one that uses on-site supply options, and another that uses off-site renewables. At the highest level of the classification system is NZEB: A, a building that offsets all its energy use from renewable sources within its footprint. Next in rank is NZEB: B, which obtains some or all of its renewable energy from the project site—for example, photovoltaics that are mounted on the ground.

NZEB: C buildings use renewables from off the site, such as biomass or wood pellets. At the lowest end is NZEB: D, which uses a combination of on-site renewables and off-site purchases of renewable energy credits.

There is no "best" definition of net-zero energy buildings, nor is there a "best" method for accounting for energy use. Each has its merits and drawback, and Building Teams should select the

appropriate approach for each project to align with the client's goals. However, across all NZEB definitions and classifications, one design rule remains constant: reduce energy demand to the lowest possible level first, then address energy supply. NZEB teams should use all possible cost-effective, energy-efficiency strategies first before incorporating renewables. Preference should be given to sources available within the footprint, such as solar hot water. Using on-site renewables minimizes the NZEB's overall environmental impact by reducing losses incurred from transportation, transmission and conversion losses of off-site renewable energy sources.

Off-Grid Net-Zero Energy Buildings

Achieving an NZEB without the grid is very difficult, largely because the current generation of energy storage technologies is limited. Most off-grid buildings rely on outside energy sources such as propane for space heating, water heating and backup generators. Off-grid buildings cannot feed their excess energy production back onto the grid to offset other energy uses. As a result, the energy production from renewable resources must be oversized. In many cases (especially during the summer), excess generated energy cannot be used.

It is possible, though, to have a grid-independent NZEB. To do this, any backup energy needs would have to be supplied from renewable resources such as wood pellets or biodiesel. An off-grid building that uses no fossil fuels could be considered a pure NZEB, as no fossil fuels or net annual energy balances would be needed or used.

Net-Zero Energy Beyond Single Buildings

As NZEBs become technically and economically feasible, extending their boundaries to groups of buildings—net-zero energy campuses, communities, towns, bases and cities—may become more and more realistic. Extending the net-zero energy boundary beyond a single building addresses the emergence of communities, neighborhoods and campuses that would generate renewable energy for a certain group of buildings. However, the energy would not necessarily connect directly to a specific building's utility meter. This would be considered a community-based renewable energy system that would be connected to the grid, or to a district heating or cooling system.

For a large organization or neighborhood, it is often more cost-effective and efficient to generate renewable energy in a central location on campus or in the community, rather than on (or in addition to) individual buildings. Community-scale systems allow for a single point for all maintenance and offer economies of scale—larger, central systems can be better optimized and cost less per kilowatt of generation capacity.

Community-based renewable energy systems, however, have some transmission and distribution losses when providing energy directly to a building. Inefficiencies and costs such as distribution piping and wiring, pumping losses, distribution transformers and thermal losses are often associated with district distribution systems, whereas this is generally not the case with a building-based

renewable energy generation system.

The energy-use accounting methods and renewable energy supply hierarchy concepts we have developed for standalone NZEBs still apply to net-zero energy communities. A parallel definition system further defines net-zero energy communities and extends the single-building net-zero concepts to multiple buildings with districtwide renewable energy systems.

Encouraging Building Teams to Act

This classification system begins ranking energy supply options in the NZEB context. As Building Teams and property owners look to design NZEBs, they must begin a discussion of which classification to seek in order to set workable goals for their projects. Since the publication of the initial NZEB definition paper, we have applied these definitions to multiple real-world NZEB examples with various renewable energy options. Some of the buildings used to evaluate these definitions can be found in the Zero Energy Buildings Database, which was developed by the U.S. Department of Energy.

In addition to refining the definitions, we felt that it would be beneficial to classify buildings based on how well they achieve NZEB status by considering which renewable energy supply options they use. We have developed a simple flow chart that illustrates how to navigate the prerequisites and classification requirements to classify NZEBs (at: www.BDCnetwork.com/NZEBflowchart).

This classification system is meant to encourage, when possible, energy-efficiency strategies, followed by the use of footprint and on-site renewable energy to power buildings. The long-term benefits of these options are numerous:

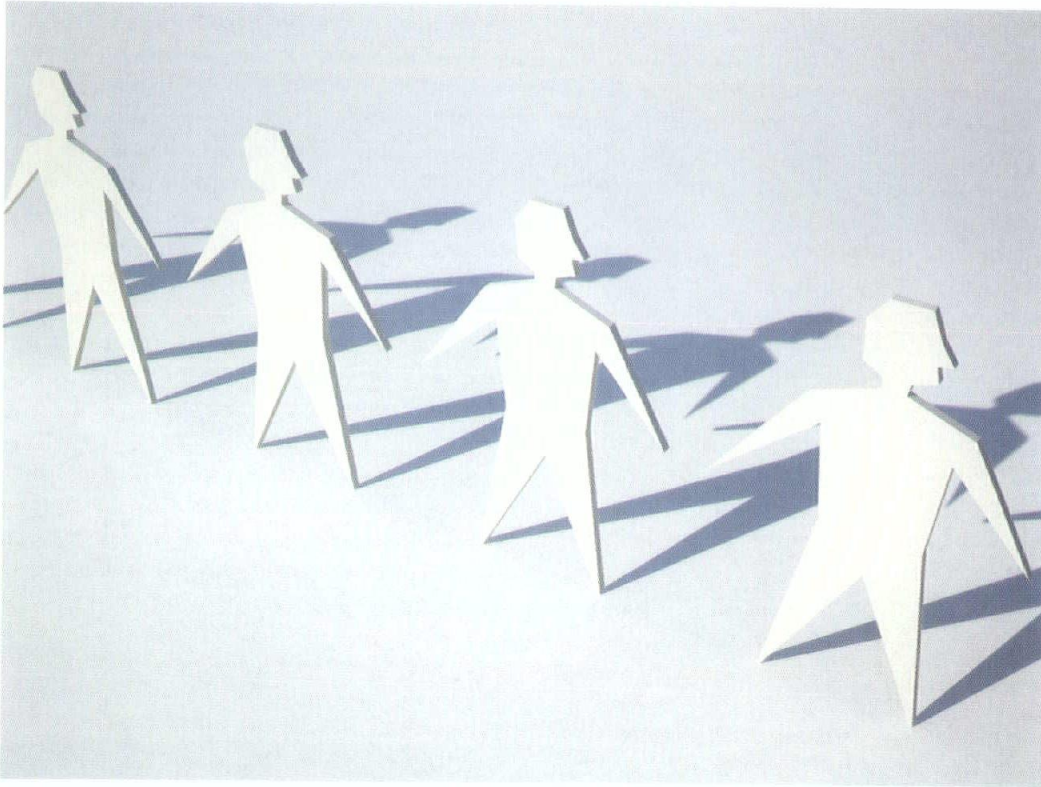
1. Optimized usability of power-generation capacity in the NZEB context
2. Less reliance on the grid, and therefore less need for investment in the grid
3. Less energy required because energy losses through conversion, transmission, and distribution would be minimized
4. Fewer peak demand problems with utilities

Ultimately, it is our hope that Building Teams will be encouraged to create more energy-efficient, high-performance structures if the buildings must generate their own energy. **CA**

Paul Torcellini is Group Manager for Commercial Buildings Research, and Shanti Pless is a Senior Research Engineer at the National Renewable Energy Laboratory, Golden, Colo.

This article was reprinted with permission from Building Design + Construction, copyright 2011 Scranton Gillette Communications.

The complete article, the 64-page White Paper "Zero and Net-Zero Energy Buildings + Homes," and seven previous White Papers may be downloaded at: www.BDCnetwork.com/whitepapers.



There's Working, And There's Networking

THE ART AND SCIENCE OF RELATIONSHIP BUILDING

By Jacqueline J. Loewe

Many professionals choose not to improve their relationship-building skills because they assume you are either a "people person" or you are not. For those of us in a "seller-doer" role within our firms, it is assumed we are extroverts with a natural talent for making small talk and easily connecting with people. For those of us in a technical role, we are perfectly content to leave the schmoozing to others so we can focus on meeting project deadlines. But the reality is: everyone is in the business of building professional relationships and with a little training, we all benefit from

enhancing our networking skills.

If you have not already been developing your networking plan, now is the time to get started. The quality and quantity of your professional relationships may have a dramatic impact on your career success and satisfaction. Becoming an active networker is more than attending events and gathering business cards. Seasoned networkers expand their professional networks and take advantage of opportunities to learn new skills, consider alternative professional views and position themselves for new projects.

Improving the way you connect with people in formal and informal business settings is a teachable skill, just like learning how to apply the latest in BIM technology. With proper training, you become more confident in networking settings and you experience tangible results. While learning to become a better connector, it is important to be true to yourself, letting your natural personality drive the manner in which you meet new people. Through training, you will learn how to maximize your personal strengths, become more comfortable and relaxed with the networking process, and make more meaningful connections.

How can you benefit from improving your relationship-building skills?

The lingering effects of the recession on the architecture profession have highlighted the importance of building and maintaining strong relationships with existing clients, other project consultants and co-workers. If you have a strong connection with the people you rely on to deliver a project on time, you are more likely to meet your deadlines and have a satisfied client. In these difficult economic times, competition is fierce and the stakes to keep your existing clients happy have never been higher. The way we keep clients is often the same way we develop new ones. We work to build effective relationships based on trust and confidence. Perhaps the most important skill pertaining to relationships is active listening. By actively listening and being responsive to your clients, consultants and co-workers, you will enhance your individual relationships. You do not need to become best friends with your entire project team, but learning and recalling something about your teammates' background, family or interests outside of work can go a long way in improving communications and getting people invested.

Why should you invest in improving your networking skills if you do not have a business development role in your firm?

Participating in conferences and industry events is a great opportunity to expand your own professional network to learn about changing technical resources, industry trends and new players in the market.

Connecting with different people in your industry is invaluable; you never know what information people can share and yes, every once in a while, someone may have insight into an upcoming project that would be a good fit for your firm.

An often-overlooked aspect to networking is preparation. Before you head to that professional dinner or event, think about topics and relevant questions you can ask the people you meet. If possible, review

the attendee list, Google a few people and determine who may be a prospect or knowledgeable industry resource. Be prepared with appropriate conversation and plan to follow up. Demonstrate your genuine interest in the people you are talking with—make it about them, not you.

Think of the relationship-building effort as a multi-stage process. If you connect with someone whom you can help—or who can help you—consider ways to stay in touch over time. People prefer to conduct business with people they like and trust. The first positive impression and subsequent, relevant follow-up can turn a new relationship into a mutually beneficial business contact that lasts your entire career.

Everyone is able to improve on the way

in which he or she enhances business relationships, and the payoff can be enormous. When you expand on the quality and the quantity of the people in your personal network, your career will be the better for it. So go ahead and start a conversation at that industry cocktail party. Your next inspiration or opportunity may come from the person standing right next to you.

Jacqueline Loewe is the founding partner of Sheridan Park Consulting, which provides business development consulting and networking training within the real estate-related professional services arena.

AIA Chicago will host a networking seminar by Loewe on Oct. 20. See page 19 for details.

Chicago Debates

Join the debate.

Leading voices from architecture, design, business and politics discuss the future of Chicago.

To participate in the discussion and to find out about upcoming debates, visit www.architecture.org/ChicagoDebates

CHICAGO ARCHITECTURE FOUNDATION

224 South Michigan Avenue, Chicago, Illinois 60604
312.922.3432 | www.architecture.org

PRESENTED IN PARTNERSHIP WITH CHICAGO READER CHICAGOREADER.COM

OFFICIAL AIRLINE SOUTHWEST

THIS PROJECT IS GENEROUSLY SUPPORTED BY NATIONAL ENDOWMENT FOR THE ARTS AIA Chicago

No Fear Of Commitment

CHICAGO FIRMS MAKE BIG STEPS TOWARD 2030

By Steve Kismohr and Colin Rohlfing

AIA National created an initiative in 2009 to challenge its member firms to take a leadership role in reducing energy consumption in the built environment. By adopting the AIA 2030 Commitment, many firms have risen to this challenge—and Chicago is leading this initiative. Chicago is home to 24 of the design firms that have signed the commitment. That's 15 percent of the total sign-on, and the largest involvement of any city.

By measuring the potential energy consumed in a proposed building, architects and their design teams can predict energy costs for building owners and operators. The AIA 2030 Commitment includes a simple,

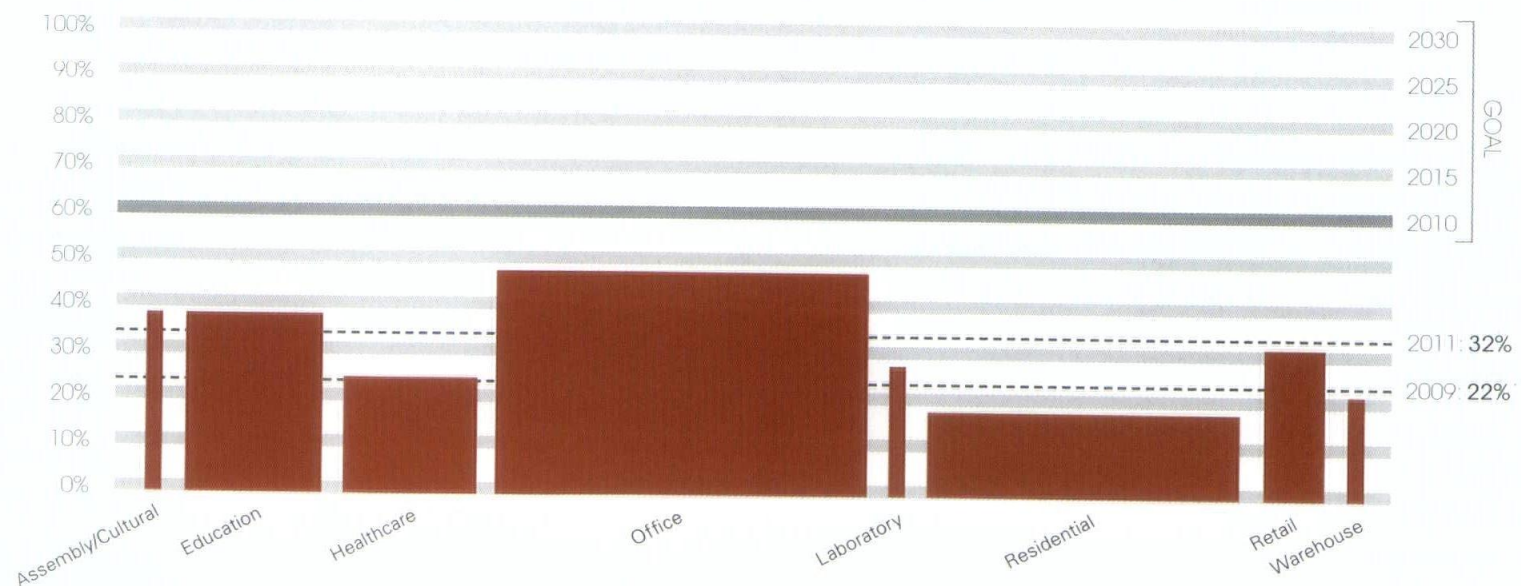
yearly reporting mechanism for tallying a firm's predicted energy intensity for all buildings in the design phase. AIA Chicago's 2030 Working Group, which created the national AIA reporting tool, has collected two years of reporting data from Chicago firms signed onto the commitment. The group was curious to see how Chicago matches up with the national data and how the data trends could provide additional insight for Chicago design firms.

On the national level, the year 2010 reporting encompassed more than 380 million square feet of the built environment. The average reduction reported for design

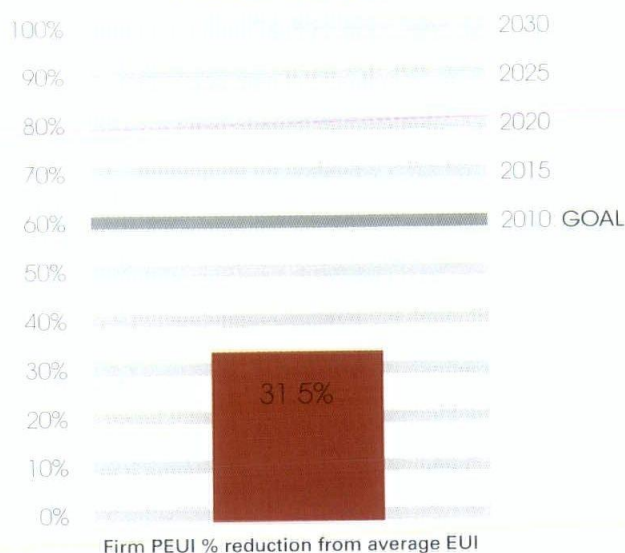
firms was approximately 35 percent, using the Energy Information Administration's Commercial Buildings Energy Consumption Survey 2003 data as a baseline. For lighting power density, measuring the watts per square foot for a given occupancy/space type, reduction on a national scale was approximately 21 percent. (Note that there is a +/- factor of 2 percent for this data.)

The 2010 results indicate that Chicago-based design firms are creating buildings that are predicted to use 32 percent less energy than the national average, affecting more than 39.2 million square feet of the built environment. The energy reduction reported

**AIA Chicago Participating Offices
2010 Predicted EUI Reduction by Building Sector**

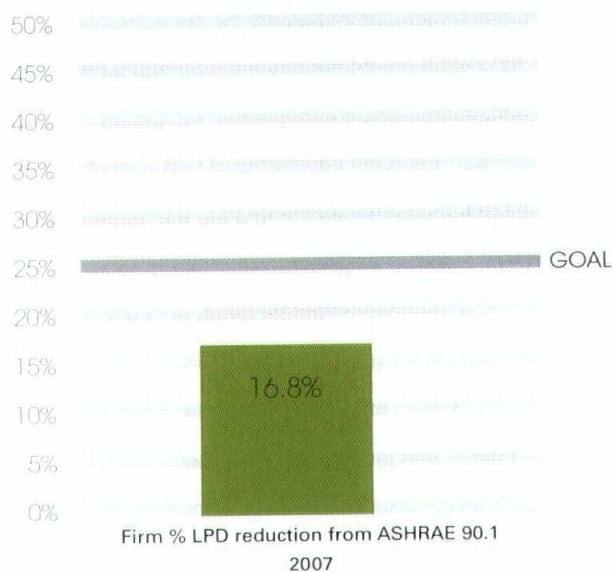


Predicted EUI



Current 2030 PEUI reduction goal	60.0%
Firm PEUI % reduction from average EUI	31.5%
GSF included in PEUI analysis	39,281,262
% of included GSF meeting current goal	3.4%

LPD Analysis



LPD reduction goal	25.0%
Firm % LPD reduction from ASHRAE 90.1 2007	16.8%
GSF included in LPD analysis	14,259,199
% of included GSF meeting current goal	33.4%

by Chicago firms is similar to that of all firms reporting nationally, probably due in part to Chicago's high percentage of firms signed onto the commitment. These results also confirm a 10 percent increase in efficiency from 2009 levels reported in Chicago. Similar results can be seen among interior fit-out projects in our region. Collectively, Chicago-based firms are also designing spaces that are predicted to decrease lighting power density levels by 17 percent from ASHRAE / IESNA baseline standards—a percentage similar to levels reported in 2009.

The Chicago data accumulated over the two-year period also suggests that certain building types are predicted to be more efficient. Commercial office space and education buildings, including both higher education and K-12, are leading the way. Laboratories and healthcare facilities are lagging behind, possibly due to the high amount of energy required to operate these building types. Although Chicago residential building data also suggest a slower increase in energy efficiency, the national baseline metrics to measure this are currently under refinement.

Members of the working group have shared their best practices for incorporating energy reduction techniques in their designs and management techniques. Some noted the AIA 2030 Commitment has helped them organize their priorities and clarify the goals of energy efficiency in their practice. Given an imperative, they now have a reason to speak to the building owners about energy efficiency and related equipment. Using an energy model also provides data and graphical information firms may use to present multiple energy use options. Tracking the predicted energy use across multiple projects has also brought another set of parameters to understand the performance and skill sets of project teams and their consultants.

The Chicago 2030 Working Group predicts the increased performance of buildings resulted from a combination of energy efficiency awareness during design, inclusion of energy modeling in more projects, and the measurement of firms' total designed energy use. Eileen Pedersen, the current Chicago COTE KC chair and working group member, said, "if you don't measure it, you cannot track it." The Chicago data indicates that 80 percent of 2010 design projects are performing whole-building energy modeling.

This number has increased significantly from past years and is becoming the norm for mid- to large-size projects. Residential and small commercial project designers are also beginning to realize the benefits of tracking designed energy use. The working group continues to expand its membership as more Chicago-based firms sign onto the commitment, and hopes to see an even greater increase in performance and firm participation continuing Chicago's momentum for 2011 firm data.

For more information about the 2030 Commitment and to sign your firm up on the AIA 2030 Commitment, go to <http://www.aia.org/about/initiatives/AIAB079458>. See www.aiachicago.org for more information about the reporting tool and Chicago's involvement.

Steve Kismohr, AIA, LEED AP BD+C is a senior project manager at the Midwest Energy Efficiency Alliance. Colin Rohlfing, Assoc. AIA, LEED AP BD+C is the sustainable design leader at HOK's Chicago office.

INDEX OF ADVERTISERS

AIA Contract Documents	49	Chicago Plastering Institute	21	Marvin Windows & Doors	21
AIA Designight	41	Chicagoland Roofing Council	C3	MasterGraphics	C2
Architemps Inc	23	IMAGINit	13	Peterson Aluminum Corp.	8
BQE Software	4	ImageFiction	6	Pilkington Fire Protection Glass	15
Brizo	7	Leopardo	Back Cover	Ragnar Benson	10
BD+C University	26	Mankato Kasota Stone	17	The Hill Group	3
Chicago Architecture Foundation	46	Marvin Design Gallery	31	WoodWorks	23

You have a plan.
Protect it.



► NEW DOCUMENTS RELEASED

Protect your plans for tomorrow with AIA Contract Documents today.

AIA Contract Documents just released new and updated agreements that address the unique requirements of urban planning, multi-family and mixed-use residential projects. With an eye towards sustainability, we offer documents that can help guide your revitalization project with a framework for transforming aging urban structures into vibrant communities. Easy to use, widely accepted and fair and balanced for all parties involved – get off to a smart start with AIA Contract Documents.

NEW DOCUMENTS TO INCLUDE URBAN PLANNING, MIXED-USE HOUSING AND RESIDENTIAL PROJECT DEVELOPMENT AGREEMENTS - AVAILABLE THROUGH AIA CONTRACT DOCUMENTS SOFTWARE AND AIA DOCUMENTS-ON-DEMAND™.

To learn more, call 800-242-3837
or visit aia.org/contractdocs.

AIA Contract Documents®
THE INDUSTRY STANDARD.

Windows and the Windows logo are trademarks of the Microsoft group of companies.



ZURICH ESPOSITO JOINS RALPH JOHNSON, FAIA, in his office at Perkins + Will's headquarters at 330 N. Wabash Ave.

Zurich Esposito: Here you sit, one of the most successful and modest architects in the business—national design director for Perkins+Will, the firm that Architect magazine ranks as number one. How meaningful are rankings and awards to you?

Ralph Johnson: Is winning awards meaningful to me? Sure. We don't design the buildings to get awards, but getting recognition from your peers, like with AIA awards, is really gratifying.

ZE: What projects are currently on the boards for you?

RJ: We have a couple great projects right now. A student center for Case Western Reserve, with an interesting and challenging site, between Frank Gehry's business school and Phillip Johnson's sculpture. It's a challenge because there is a relationship between those two elements, and we need to preserve that.

We're also doing a hospital in Nairobi, the Kenya Women and Children's Wellness Centre, for the James R. Jordan Foundation of Chicago. Speaking of awards, the design for that project just won a World Architecture News Award [see People & Projects, p. 20].

ZE: A lot of Chicago firms are surviving, and some thriving, on work for projects in China and other quickly developing countries. How does doing projects in countries with very different cultures than ours change the role you play as a designer?

RJ: There has to be some kind of cultural and environmental response to the project's location. Working with a good local architect as a sounding board is important. So is research. As the architect, you still have to bring your own ideas.

The Nature Museum we did in Shanghai with Peter Lindsay Schaudt is influenced by Chinese gardens, something we're both interested in. You can describe it as "modernism meets China."



ZE: Is that what's meant by "normative modernism," the term that has been used to describe your work by academics and authors like Tom Fisher?

RJ: Yes, it's modernism adjusted to its context. It's responsive modernism, as opposed to object buildings.

ZE: Speaking of influences, your design for the new Rush Hospital has been compared to Bertrand Goldberg's design for Prentice Hospital. Is that a project you admire?

RJ: Yes, I do admire the building. I didn't set out for that effect, but at some point in time I realized the similarities, and of course some differences, too. I assume the process we went through in its development was similar to Goldberg's process, maybe. The program led us to a similar solution and it makes sense.

ZE: How did you get the commission for what is probably the world's tallest house, in Mumbai?

RJ: There's not a lot I can say about that project. I have to be quiet since it's considered confidential. But that project, like many, shows

that client relationships are very important in our business. We had done other work with the client, including a couple headquarters projects. When a small, exclusive competition for the client's residence wasn't yielding the results they wanted, they invited us to submit a scheme as a late entry. We don't do houses so we resisted at first, but in the end the project you're asking about is a multi-use building with some very high living areas. We continue to do projects with this client.

ZE: As design director for the firm, what kind of boss are you and does being a boss keep you from designing?

RJ: As a boss I'm pretty informal. I'm usually not here in my office, but at someone else's desk. But Perkins+Will isn't just the 250 people here in Chicago, but the total 1,500 people all over. As a firm we have formal peer reviews for big projects. Ed Feiner [FAIA] in our D.C. office, and I run the peer review process for the firm. Ed, a good critic himself, formed and ran the peer review for the GSA before he came to Perkins+Will. As director of design I don't design every building; I limit the number of buildings I do. **CA**



Join the Green Revolution

When the building needs to meet the New International green Construction Code requirements, or get LEED Points, the Building Envelope is a key element to success. And, it needs to be done right the first time.

From the bottom up, below grade walls and underslab floor protection, above grade plaza and parking deck waterproofing, air/vapor barriers, roof membrane with garden, reflective, ballasted and photovoltaic coverings, the Chicagoland Roofing Council Contractors and Local 11 workforce understand the science and art of the Building Envelope as an air and water tight system.

Whether it's liquid or spray applied, and self-adhered sheet membranes, our Chicagoland Roofing Council professional contractors and

workforce have decades of experience. They are approved and certified for installation of these above grade air/vapor barrier and waterproofing membranes.

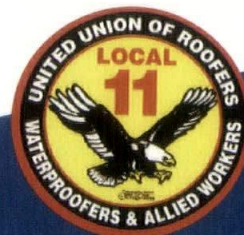
The Chicagoland Joint Apprenticeship Training Center has a full membrane building envelope curriculum for a well trained, efficient workforce. We have many contractors who can provide single source building envelope protection from the bottom up.

Chicagoland Roofing Council contractors - One Call, Single Source Responsibility, for a roof and building envelope system that works.

**Call 877.671.ROOF or visit
www.chicagoroofing.org
to find Green Roofing Professionals.**



**Chicagoland
Roofing Council**



www.chicagoroofing.org



 **Leopardo**

www.leopardo.com

CONSTRUCTION DESIGN - BUILD DEVELOPMENT

Interiors • Healthcare • Retail • Municipal • Recreation • Office • Industrial • Higher Education
• K-12 Education • Hospitality • Residential • Community • Aviation • Federal