

## ALL TOGETHER NOW

REHAB FITS MULTIPLE GROUPS INTO PARISH HOUSE

ALSO INSIDE:

STANLEY TIGERMAN ISN'T DREAMING 16

VOA'S TOWERING ACHIEVEMENT 30

HOW DEPAUL FOUND ITS GROUNDS 38

\*\*\*\*\*AUTO\*\*3-DIGIT 200 SCK 1 XXX  
PRSR1 STD  
US Postage  
Paid  
Mendota Il.  
Permit No. 5  
AIA  
MICHELLE BOXLEY  
1735 NEW YORK AVE NW  
WASHINGTON DC 20006-5209

# "NOW I get it!"

 MASTERGRAPHICS PROUDLY PRESENTS: Studio**MGI**

There's no denying it: images speak louder than words. State-of-the-art visualization not only makes your work look better, it makes you look better. That's where AEC visualization from Studio MGI comes in.

From photorealistic imagery, quality renderings and 3D modeling to video and animation, our AEC design experts are ready to help — with all the industry-leading expertise and service you've come to expect from MasterGraphics.

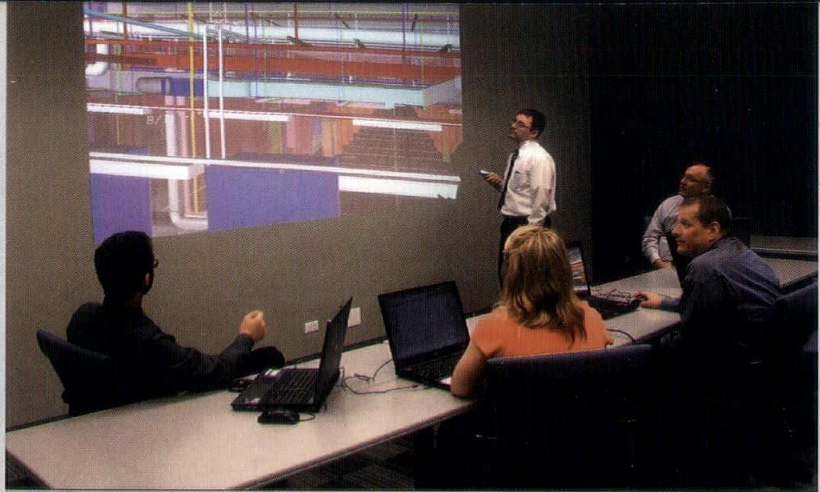


Studio**MGI**

A division of MasterGraphics Inc.

Call **800-873-7238** or go to  
[www.studiomgi.com/visual-aec.html](http://www.studiomgi.com/visual-aec.html)

# Hill Collaboration Center

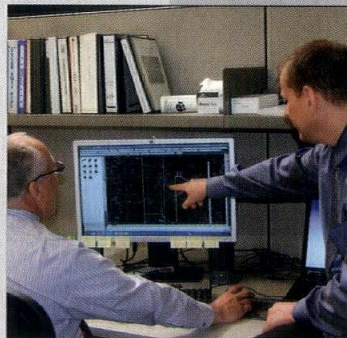


*"Progress is impossible without change..."*

— 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

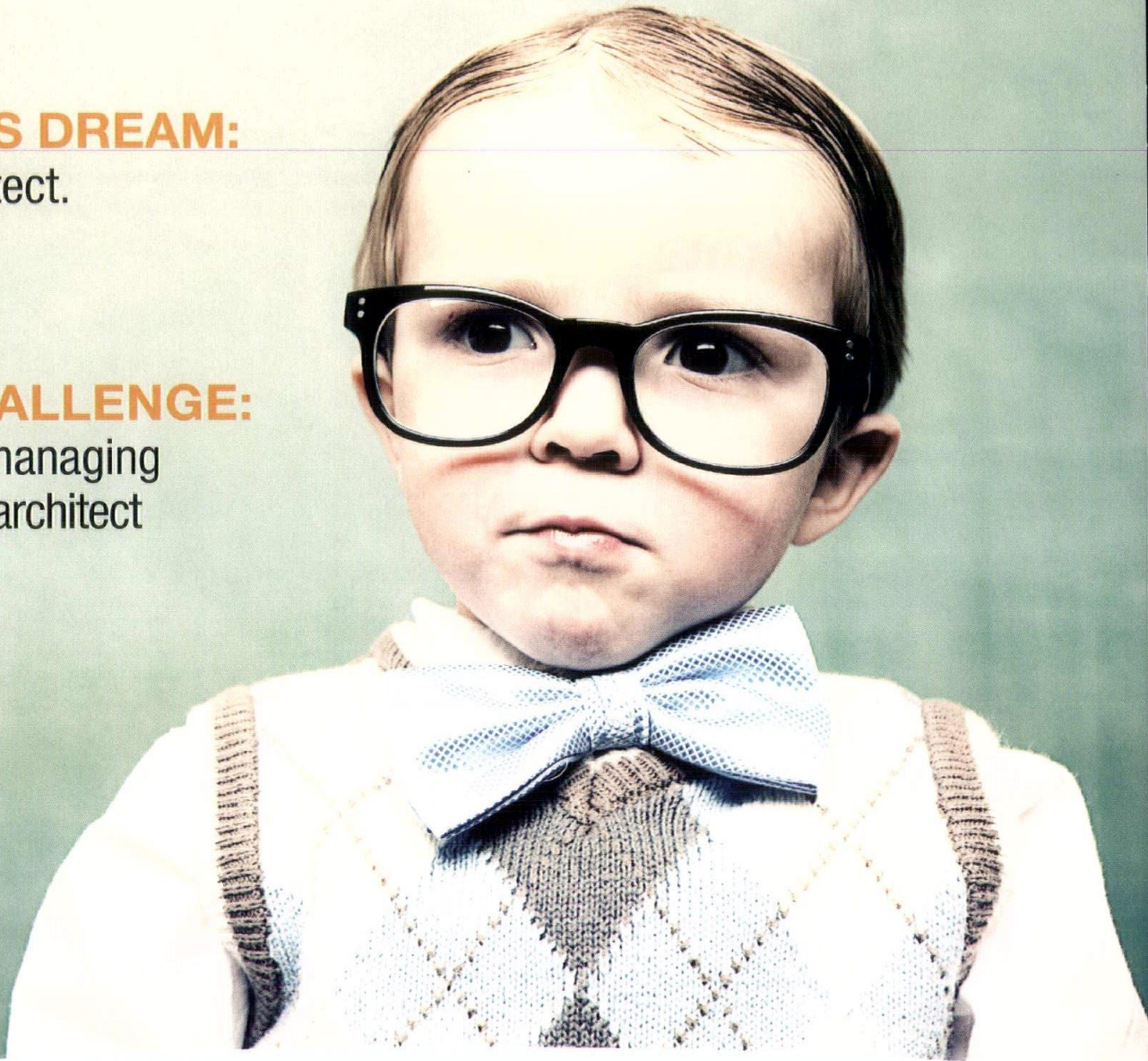
For additional information contact: Bob Krier, President  
847.451.5002 [www.hillgrp.com](http://www.hillgrp.com)

## YESTERDAY'S DREAM:

Become an architect.

## TODAY'S CHALLENGE:

Spend less time managing  
so you can be the architect  
of your dreams.



## TOMORROW'S SOLUTION – ArchiOffice

ArchiOffice<sup>®</sup> is a powerful, indispensable time tracking and project management software designed by architects for architects. Simplify the complex management tasks necessary to complete projects on time and on budget while increasing profits. With ArchiOffice running your firm, you'll have the freedom to spend more time on design or growing your business.

**Come to a live walk-thru and see how  
ArchiOffice can make your dreams come true.**

Go to [www.ArchiOffice.com/Chicago](http://www.ArchiOffice.com/Chicago) to register  
or call us at (888) 530-3057 for more information.

**ArchiOffice**  
Power your office. Empower yourself.

# CHICAGOARCHITECT

*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.

## Publication Director

Zurich Esposito  
[esposito@aiachicago.org](mailto:esposito@aiachicago.org)

## Publisher

Tony Mancini  
[tmancini@sgcmail.com](mailto:tmancini@sgcmail.com)

## Editor

Dennis Rodkin  
[dennis@rodkin.com](mailto:dennis@rodkin.com)

## Senior Editor

Lauren Finch  
[finchl@aiachicago.org](mailto: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](mailto:jelliott@sgcmail.com)  
616.846.4633

Pete Pirocanac  
[ppirocanac@sgcmail.com](mailto:ppirocanac@sgcmail.com)  
847.954.7935

## Advertising Coordinator

Renee Fonferko  
[rfonferko@sgcmail.com](mailto:rfonferko@sgcmail.com)  
847.391.1005

## Vice President,

### SGC/SGC Horizon

Diane Vojcanin  
[dvojcanin@sgcmail.com](mailto:dvojcanin@sgcmail.com)

AIAChicago



## Contributors

Lee Bay  
Cindy Coleman  
Ed Keegan  
Pamela Dittmer McKuen  
Laurie Petersen  
Lisa Skolnik  
Mary Beth Nevulis  
Leslie Streicher  
Raissa Rocha

*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](http://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](mailto: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](mailto:CA@aiachicago.org).

# PRESIDENT'S LETTER



## Dear friends, colleagues and fellow members:

Welcome to 2012 from AIA Chicago. For me, it is a great personal honor to enter 2012 as the chapter's president. I follow a well-worn path and will do my best to represent our profession and our city. Reflecting on the year, I must thank Fred Brandstrader, the 2011 president, and the entire 2011 board, as well as Zurich Esposito, executive

vice president of AIA Chicago, and the AIA Chicago staff for a year's worth of mentoring and support.

For the coming year, I look forward to working with the new board. This is a marvelous group of colleagues who will guide AIA Chicago well. Architects in Chicago are a fortunate lot; we work in a world-class city with an unmatched architectural heritage. At times it can feel like a surprisingly small community, yet we have a truly global reach. We couple unparalleled creativity and innovation with pragmatism and real-world problem solving. This is how we face today's very real challenges to our profession and our individual practices. This is how we bring value to our city, to our communities, to our practices and to our clients. This is how AIA Chicago continues to lead our profession.

In the coming year, we plan to continue this leadership by creating, nurturing and supporting both local and national initiatives.

Chicago architects have reason to be proud. The AIA Chicago Knowledge Communities program hosts nearly 90 events throughout the year. Our creativity and innovation is leading the way; the focus on energy as a crucial part of all architectural design by our chapter has built the foundation for the national AIA 2030 Commitment reporting. The chapter's Community Interface Committee (CIC) offers a network and forum for architects and designers to exchange knowledge related to public interest work. The CIC—one of very few component KC's or committees across the country with a mission in this spirit—brings a passion for service to our city to AIA Chicago. The annual awards program honors exemplary architecture and is exploring what it means for design to demonstrate both art and science through incorporating performance criteria into the honors awards.

So, as we welcome the new year, I thank you for this opportunity to represent AIA Chicago and look forward to working with our members to advance our profession in Chicago and beyond.

Regards,

Rand Ekman, AIA | President | AIA Chicago

# BRIGHTER FUTURES



Chicago Board of Trade Building

LIGHTING DESIGNERS  
**Schuler Shook**



Celebrating **25** Years

Chicago 312 944 8230  
Minneapolis 612 339 5958  
Dallas 214 747 8300

[schulershook.com](http://schulershook.com)

## 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 2012 BOARD OF DIRECTORS

**President**  
Rand Ekman, AIA  
**First Vice President/  
President-Elect**  
Peter Exley, FAIA,  
LEED AP  
**Vice Presidents**  
Scott Rappe, AIA,  
LEED AP  
Tony LoBello, AIA  
Jackie Koo, AIA  
**Secretary**  
Aurelien Tsemo, AIA, NOMA  
**Treasurer**  
Matt Dumich, AIA  
**Past President**  
Fred Brandstrader, AIA  
**Directors**  
Susan Turner, AIA  
Michael Wilkinson, AIA  
Mark Frisch, FAIA,  
LEED AP, BD+C  
Mike Damore, AIA  
David Eckmann, AIA  
Robert Forest, AIA  
Stephen Yas, AIA  
**Associate Directors**  
Erin Lavin Cabonargi,  
Assoc. AIA  
Yanet Herrera, Assoc. AIA  
**Professional Affiliate  
Director**  
Gregg Garmisa  
Gary Leopardo  
**Student Director**  
Jason Felda  
**AIA Illinois Delegates**  
Richard Master, AIA  
Sharon Samuels, AIA  
David Bradley, AIA  
Eric Davis, AIA  
Dina Griffin, AIA  
Mark Schwamel, AIA  
**AIA Illinois Delegate  
Alternates**  
Kevin Pierce, AIA  
Eben Smith, AIA

## 2012 COMMITTEE CHAIRS

**Community Interface  
Committee**  
Nootan Bharani,  
AIA, co-chair  
Scott Cryer, AIA,  
co-chair  
Betsy Williams, AIA, co-chair  
**Working With an Architect**  
Craig Cermak, AIA, chair

## 2012 KNOWLEDGE COMMUNITIES

**Design**  
Rocco Castellano, AIA,  
chair  
Anthony Viola,  
Assoc. AIA, co-chair  
**Design for Aging**  
Steven Montgomery, AIA,  
chair  
Heidi Dahle, AIA, co-chair  
**Education**  
Burcin Moehring, AIA, chair  
William Bradford, AIA,  
co-chair  
**Environment**  
Eileen Pedersen, AIA, chair  
Jeremy Cordell,  
Assoc. AIA, co-chair  
Jose Rodriguez, Intl. Assoc.  
AIA, co-chair  
Vuk Vojovic, Assoc. AIA,  
past chair  
**Healthcare**  
Samantha Duba, Assoc. AIA,  
co-chair  
Fran Hoerrmann, Assoc. AIA,  
ACHE, EDAC, co-chair  
**Historic Resources**  
Tim Scovic, Assoc. AIA,  
chair  
**Interfaith Forum on Reli-  
gion, Art and Architecture**  
Mark Kasprzyk, AIA,  
co-chair  
Douglas Lasch, AIA,  
co-chair  
**Interior Architecture**  
David Carr, AIA,  
co-chair  
Kristen Conry, AIA,  
co-chair  
**Practice Management**  
Randy Kurzman, AIA, chair  
**Regional & Urban Planning**  
Drew Deering, AIA, chair  
**Residential Design**  
William Bickford, AIA,  
chair  
Casimir Kujawa, AIA, co-chair

## Small Practitioners Group

Jean Dufresne, AIA, chair  
Terri Johnson, AIA,  
co-chair  
**Technical Issues**  
John Price, AIA, chair  
Jessica Deem, Assoc. AIA,  
co-chair  
**Young Architects Forum**  
Adina Balasu, Assoc. AIA,  
chair

## 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](http://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.*



Printed with  
inks containing  
soy and/or  
vegetable oils

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.



## Pilkington Pyrostop®

### Fire Resistance Glass

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

[www.pilkington.com/fire](http://www.pilkington.com/fire)



**PILKINGTON**  
NSG Group Flat Glass Business

# The Art of Metal

New Hampshire Institute of Art - Manchester, NH  
Architect: Dennis Mires, PA, The Architects  
Panel Contractor: A.W. Therrien Co.  
Material: .032 aluminum PAC-CLAD Flat Sheet  
Profile: SNAP-CLAD™ Panels and Flush Panels  
Finish: PAC-CLAD Zinc Metallic

LEED Gold Candidate  
AIA New Hampshire Excellence in Architecture Merit Award

Visit us at the IRE!  
Booth 835



**PAC-CLAD® Panels and Flat Sheet in Zinc Metallic transformed the New Hampshire Institute of Art into a Masterpiece...**

"Metal is a contemporary material that allowed us to differentiate the form with the same material and finish, and yet create different textures: the varying width, vertical standing-seam form versus the metal shingles form. It also provided a hand-crafted character using an industrial material that seemed appropriate for an art college."

—Dennis Mires, PA, The Architects, Manchester, NH

Build specs easily with PAC E-TOOLS...[www.pac-clad.com](http://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 jan | feb 2012

© Doug Snower Photography



29

## Departments

### 12 FAÇADE

#### SOM's Efstathiou Lauded For His Middle East Work

Native Chicagoan integral part of firm's projects in region

#### What's On The Mind Of Trung Le

Head of Cannon Design's "Third Teacher" effort

#### The Eye Of The Tigerman

Exhibit from Yale traces innovator's thinking

### 18 CHAPTER REPORTS

### 22 PEOPLE + PROJECTS

### 29 INTERIOR SOLUTIONS

The Teen Scene: Library space for teenagers flexes, slouches with them

### 45 THE PRACTICE

Two-Way Street: Interning at SOM has benefits for both the intern and the firm

### 47 THE SPEC SHEET

Staying Dry Requires Teamwork: Architects have good partners in the fight against moisture intrusion

### 50 A to Z

Zurich Esposito joins Margaret McCurry, FAIA, at Tigerman McCurry.

Photo courtesy of Lee Bey



30



50

Photo courtesy of Darris Lee Harris

Cover photo courtesy of Holabird & Root



34



38

## Features

### 30 Higher Education

VOA's tower for Roosevelt University stands tall next to a historic neighbor

### 34 Answered Prayers

Growing community center's church rehab serves many purposes

### 38 Big Plan On Campus

DePaul's campus has developed from a scattering of buildings, with guidance from Joe Antunovich

### 42 Passive Strategies For Building Healthy Schools

Expert panel details the best practices for improving the classroom environment

## Unfixed

An article titled "21st Century Fix" in the September | October issue of *Chicago Architect* raised legitimate concerns and issues dealing with projects that have been partially constructed, then abandoned due to the current economic climate.

The article noted these projects need to be structurally inspected and verified when left unprotected from the weather. In particular, a project located at 1846 W. Division was discussed. I am the original architect and would like to respond to "the sins of the previous owner." The article indicated that there were "issues the original developer had not handled correctly" in the development of this project.

The following statements will clarify the issues noted in the article:

1. The balconies did and still do project over the sidewalks; the statement that the previous owner had not obtained the necessary public way permits is incorrect. In fact there is no "public way permit." Permanent use of the public way in Chicago is a license issued annually by the Department of Business Affairs and Consumer Protection to essentially "rent" the area of the public way. The license does not transfer with the sale of the property.

This project required licenses to use the public right of way for planter boxes, balconies and earth-retention sheeting under the sidewalk. As confirmed by the original expediter, all original licenses were properly prepared and processed.

2. I did present this project to the Wicker Park Community Group and received their approval, which is a requirement to receive a building permit in the Wicker Park neighborhood.

3. There is criticism with the design of the floor plan, stating it needed to be reconceived. The original developer was also a real estate agent and at that time, in 2006, felt that eight larger units with additional commercial space on the second floor made economic sense.

Later we produced plans for 11 residential units and would have sought Zoning Board of Appeals (ZBA) approval and a revised

permit, if not for the economic crisis. I was hired by the current developer to work with their real estate agent to finalize the floor plans of an 11-unit project for the ZBA as recently as March 2010. It would be interesting to compare these plans with the constructed plans.

4. Regarding the budget expenditure of the commercial storefront glazing, speculating on the cost on this part of the project is subjective and insinuates that the windows were cheap and non-operable. The original construction's fenestration did have operable windows.

5. The article states that there was a "lack of access to more than a handful of the original construction documents." The new developer did have access to original construction documents, but declined the terms for the release of these documents.

It is difficult for the original participants to lose a project close to completion. This article did address important aspects of incomplete buildings left standing and unproductive, and how it affects a neighborhood's economy and appearance.

There were no "sins of the previous owner" at 1846 W. Division but rather a tsunami of economic problems throughout the country, sudden and devastating.

**> Peter Tromp, ASLA  
Tromp Architects, LaGrange**

The article's writer, Laurie Petersen, responds:

Because the article was about the challenges of resuscitating abandoned projects, it reflected the viewpoints of those currently doing so. One of the challenges it emphasized was the lack of information about what had or had not been done previously. An inquiry with SPACE Architects + Planners provided the following clarifications:

- Permit drawings obtained from the City of Chicago showed the balconies that

project over the sidewalks crossed out, leading the new team to believe that permits for them had not been granted.

- The Wicker Park Community Group had experienced such extensive turnover that their claim not to have seen any presentation about the project was apparently based on their experience as individuals.

- The floor plans changed substantially, due in large part to the economic climate.

- The fact that the new developer declined the terms for the release of the original construction documents explains why the new team had access to so few of those documents.

## Correction

In the September | October issue of *Chicago Architect*, the article 'For the EI of It' contained errors.

In a section of the article that described the apartment building EnV, the name of Stephen Droll, AIA, the Valerio DeWalt Train associate in charge of the project, was misspelled in two places.

In addition, that section's description of the glazing on EnV misstated some facts. On the building's west façade and half of its north and south facades, which are exposed to noise from passing EI trains, the glazing is an inch and 5/16ths thick (1/4-inch inner glass, 1/2-inch air space, and 9/16ths-inch outer laminated glass). On its east façade and the remainder of its north and south facades, the glazing is an inch and 1/16th thick (1/4-inch inner glass, 1/2-inch air space, and 5/16ths-inch outer glass).

**We regret the errors.**

# BIM-tegrated.

Complete consulting services for  
total BIM transformation.



Process  
Consulting  
Installation  
Training  
Customization  
Support  
Software



**Autodesk**  
Gold Partner

**ORACLE** Gold  
Partner

*Visit our new Chicago office!*



**MICRODESK**

800.336.3375 | [www.microdesk.com](http://www.microdesk.com)

Photo courtesy of SOM, Brian Lahiere ©Windfall Films



Efstathiou at the firm's office in the Santa Fe Building.

## SOM's Efstathiou Lauded For His Middle East Work

CHICAGOAN IS INTEGRAL TO FIRM'S PROJECTS IN THE REGION

George J. Efstathiou, FAIA, RIBA, is a Chicago kid who just happens to be the Middle East Architect of the Year. The third-generation Greek-American received his first architectural training at Lane Tech High School—a long way from Dubai, Riyadh, London and Jakarta, whose times continually blink on his computer at Skidmore, Owings & Merrill, where he has worked since August 1974.

Efstathiou is the fourth recipient of the

Middle East Architect of the Year award, sponsored by *Middle East Architect* magazine, but he's the first to be honored who is not native to the region. "To be recognized by my peers away from home is truly a highlight of my career," Efstathiou says. The magazine has also honored SOM's Burj Khalifa and Rolex Tower the past two years, and it's their success that frames Efstathiou's award.

The Burj Khalifa, at 2,723 feet tall, is the

world's tallest structure. The 771-foot-tall Rolex Tower is considerably more restrained, due to what Efstathiou describes as its tight urban site. The Infinity Tower—still under construction—will make even more of a splash. Its twisting structure rotates about one degree per floor. "It took some very innovative moves to make it work," Efstathiou says. "It's a simple idea, but very complicated engineering—not just structural, but mechanical as well."

When he graduated from the University of Illinois at Chicago in 1974, he set his eyes on the large firm, but he didn't expect to stay for his entire career. "I came with the intention of only being here a few years—to learn." Bruce Graham saw the young man as a more well-rounded type of architect and made him a project manager. He was soon named an associate, and then worked his way up the SOM ladder—becoming a managing partner in 2000.

That's when Efstathiou became SOM's point man in securing work in the Middle East, a part of the world that SOM first entered in its early days with U.S. Air Force base work in Algeria and Libya. Trying to get Middle East jobs, he would often be on the phone at two or three in the morning, sitting in a closet at his Chicago home in order not to disturb his family. The first commission was for the Burj Khalifa (then known as the Burj Dubai); it was quickly followed by the Rolex Tower and Infinity Tower, also in Dubai. He's also worked on significant planning projects, including the national Planning Strategies for the Kingdom of Bahrain and King Abdullah City for Atomic and Renewable Energy (KACARE).

Efstathiou gets a little misty-eyed when he recalls the opening of the Burj Khalifa in January 2010. He'd been working on the project about seven years, but says he didn't realize the magnitude of the accomplishment until that night. He and structural engineer >

# CHANGING THE WAY YOU SEE THE WORLD

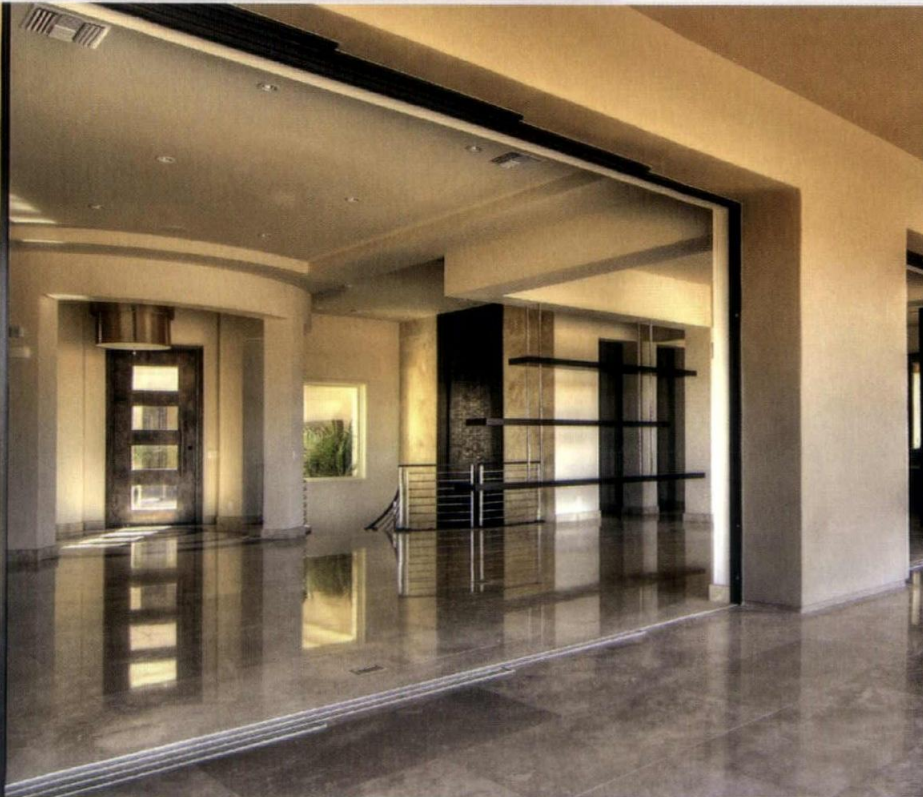
## Bi-Fold Doors Series

Completely custom door systems by Panda are of the highest quality in the world. These doors may span virtually any width opening and panels can be as high as 15 feet. Available in Aluminum, Thermally Broken, Wood Clad, and Solid Wood, to compliment any surrounding structure. Consider introducing the new trend of large opening Bi-Fold doors to your next project.



## Lift & Slide Doors Series

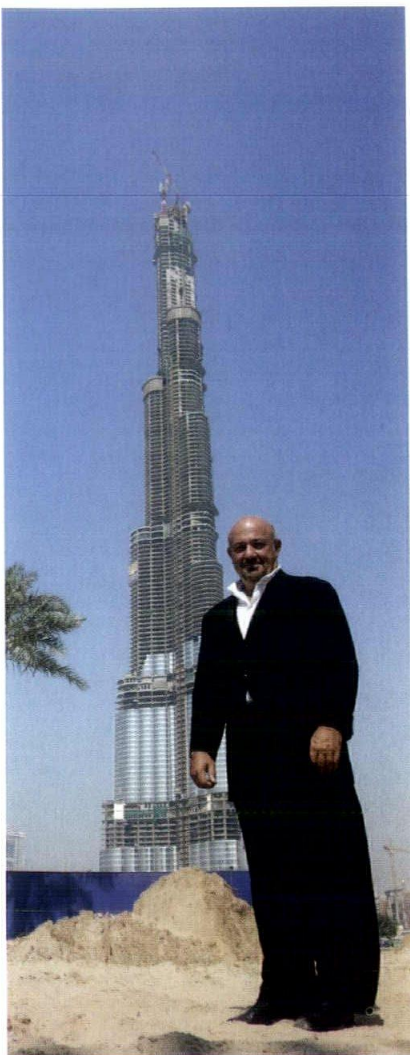
The Lift & Slide custom line from Panda truly offer the most luxurious sliding glass door option to any building. These systems are available in Aluminum, Thermally Broken, Wood Clad and Solid Wood and are offered in a variety of configurations including pocketing and radius. Panel sizes may be up to 20 feet in height and total unit widths are virtually limitless as many panels may be used.



702.643.5700 [panda@panda-windows.com](mailto:panda@panda-windows.com)  
[www.panda-windows.com](http://www.panda-windows.com)

 **PANDA**  
WINDOWS & DOORS

Photo courtesy of SOM | Robert Harter © Windfall Films



Efstathiou at the Burj Khalifa, prior to completion

Bill Baker had become media stars in the days surrounding the event—in fact, they were the only two people who knew the closely guarded secret of the building’s final height until that day. “I was walking back to my final interview—with *Nightline*—and I was all alone,” Efstathiou says. “I started crying because it was a big deal. This was a building for the world.” It also meant that he had left his imprint on SOM’s history. “Most partners don’t get to make a mark like that,” Efstathiou says—and that’s a big deal to this world-renowned architect who remains very much a Chicago kid.

> **Edward Keegan**

# What’s On The Mind Of Trung Le

HEAD OF CANNON DESIGN’S “THIRD TEACHER” EFFORT

By Dennis Rodkin

In September, schools in Winnetka and Champaign opened facilities shaped by the “Third Teacher” concept that Cannon Design’s principal and K-12 national practice leader, Trung Le, AIA, captains for the design firm. The idea—that educators and parents are the first and second teachers, and the learning environment is the third—dates to the 1940s but is one that veteran school architect Le believes is crucial to reworking our educational system to meet the demands of the 21st century.

Le shared with *Chicago Architect* some of his thoughts about Third Teacher and the projects at North Shore Country Day School in Winnetka and Booker T. Washington in Champaign.

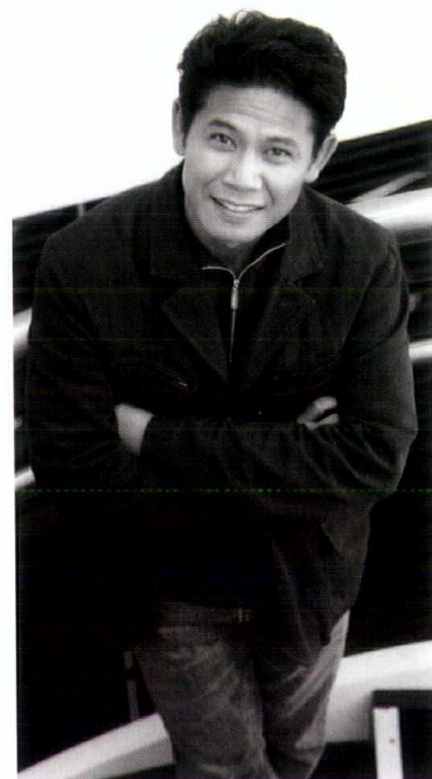
Photos courtesy of Cannon Design



Booker T. Washington School, Champaign

**“We want to engage the institution and its leaders** to really ask different questions and get down to the outcome they want for their students. There will still be the clients who say, ‘We want 100,000 square feet that serves 600 kids and costs this much.’ Ok, that’s one aspect of it, but what are the ultimate goals? Do you want your kids to be critical thinkers, to be engaged in problem-solving? We can design the ecology to support those goals.”

**“If we want students to be engaged** while they’re in the building, we need to design the whole ecology to [support] that. At Booker T. Washington, light fixtures are arranged like celestial constellations, and the Fibonacci sequence shows up in a window mullion. Every detail is there to raise their curiosity.”



## The Champaign school

has a program that emphasizes science, technology, engineering and math—the all-hallowed STEM curriculum. Key to success for adults in STEM-based professions, Le says, is “you need to learn to work with other perspectives and different thinkers to solve complex problems.”

The completed building has separate areas for each component of the curriculum, but all open into a large collaborative space. “They get direct instruction in one topic, but they go out and apply it in a larger context,” Le says. “That’s how it will be on the job.”



North Shore Country Day

**At North Shore Country Day,** the curriculum has long emphasized collaboration—but the classroom layout was more old-school, fostering an “I’m the teacher, look up here and pay attention” approach.

The Cannon project emphasizes flexible configurations of space and of furniture, so a teacher can pivot from a short burst of direct instruction to a time for students to work together in small groups, and back again. “The environment needed to be incredibly agile, to match the way they are teaching,” Le says. “Small ‘learning studios’ open into larger, less formal rooms, and the furnishings are lightweight for mobility.”

**“We’re big advocates for carpet tiles on the floor;**

90-something percent of all the floor surfaces you ordinarily put in schools are vinyl or the cheapest thing you can get, and it has no acoustical value. That’s not right for kids; science tells us that as adults, because of our mastery of language, if we miss a word in a communication, we can fill in that gap, but children cannot do that—if they miss a word, they lose the context and meaning of what’s being said. And carpet is soft; they can lie down on it to do their work.”



Booker T. Washington School, Champaign

**Wherever possible at both schools**—and others he has designed—Le turned classroom walls and small windows into circulation areas with glass walls, for enhanced transparency about the school’s function. “If teaching is central to what you do,” he asks, “why are you hiding your teaching behind walls?”

Rather than distract students in the classroom, Le says, the transparency makes them feel less antsy about being shut off from the rest of the world, provides a distant gazing point that may focus some students’ listening, and “tells them this is what we do here, is share knowledge. We’re completely open.”

# Finally!

**A CEU that will help your practice grow in spite of the economy!**



## Staying in Front of Your Customers

**CEU: 1 hour, 1 LU credit with AIA, IDCEC, NKBA**

**PRESENTER: Jim Nowakowski @interlinejim**

**In your office – at your convenience – ready when you are!**

Let Interline’s proven CEU help your practice and overcome challenges. This one-hour CEU will deliver thought-provoking ideas to help you stay in front of your clients and prospects! Call 847-358-4848 with your available dates. Or, go to [events.interlinegroup.com](http://events.interlinegroup.com) and fill out the request form. Someone will call you to make the arrangements.

interline

interlinegroup.com

847 358 4848

# The Eye of the Tigerman

EXHIBIT FROM YALE TRACES INNOVATOR'S THINKING

Is Stanley Tigerman, FAIA, dreaming? Absolutely. Or not. An upcoming retrospective exhibition explores his dual states of being: dreamer and realist.

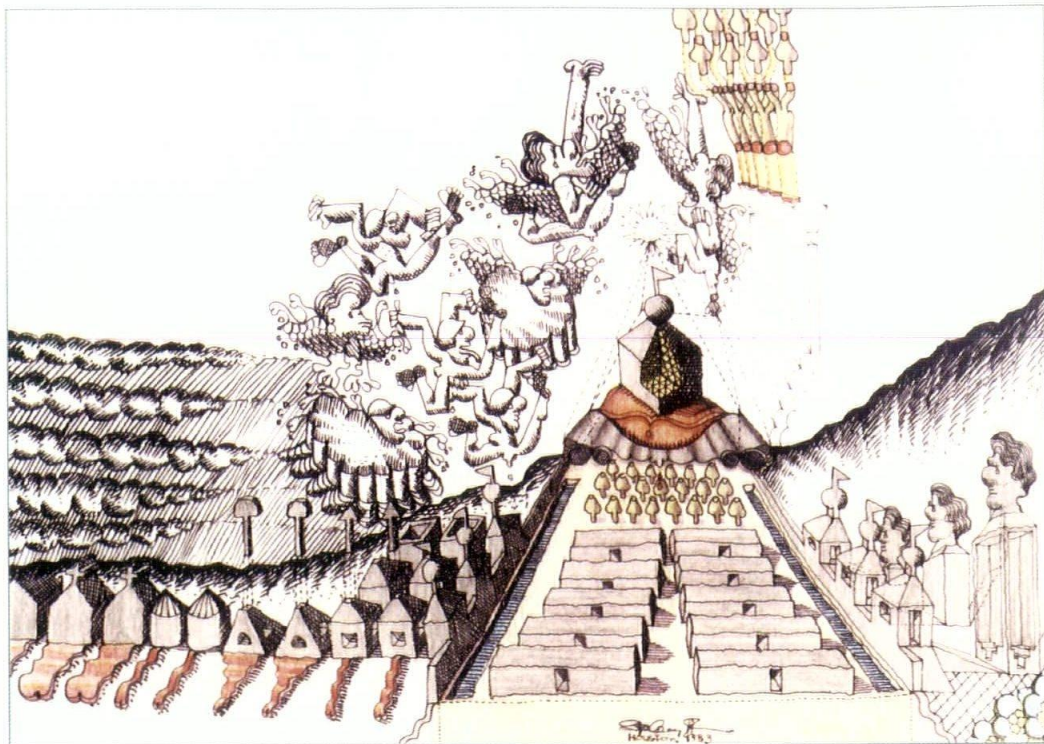
"Ceci n'est pas une rêverie: The Architecture of Stanley Tigerman" opens at the Graham Foundation for Advanced Studies in the Fine Arts Jan. 26 and runs through March. The title translates to "this is not a dream."

The exhibition is composed of 200 drawings, sketches and cartoons; 19 models; and 10 design objects from the architect's five-decade career. It originated at Yale University School of Architecture, Tigerman's alma mater, where it was curated by associate professor Emmanuel Petit.

"Architecture isn't a dream because it is real, but it reflects a dream," said Petit. "Especially in Stanley's case, who can be a complete dreamer. Yet when it comes to making architecture real, he becomes interested in taking care of real ethical and social problems in the world."

The exhibit items are arranged in thematic groupings, called "clouds," that represent Tigerman's recurring motifs and themes. The Death cloud, for example, addresses both life and death, as depicted in the models and sketches of the Illinois Holocaust Museum and Education Center in Skokie. The Under the Drift cloud features Tigerman's 1978 collage "The Titanic," which shows Mies van der Rohe's Crown Hall at the Illinois Institute of Technology sinking into Lake Michigan. Utopia covers a selection of hypothetical societies, while Humor lends a whimsical hand to serious architecture.

"What I tried to focus on was the fact that Tigerman is a provocative architect, and also a



'Houston 1983' is among many of Tigerman's architoons, satirical architectural drawings, that are featured in the exhibit.

brilliant cartoonist and a very good draftsman," said Petit. "I decided the show should reflect that by showing original drawings rather than photographs of finished buildings."

During the Yale run of the show, audiences were surprised and amazed by the liveliness, humor and beauty of the drawings, Petit said.

"Tigerman's work is important because he is part of a generation, which I too am part of, that rebelled against the Modernism that had been holding sway in America in the post-World War II generation," said Yale School of Architecture Dean and Professor Robert A.M. Stern. "We all used different ways to express our rebellion, but Stanley's drawing of Mies' Crown Hall floating like the upended Titanic summed it up in one breathtaking image."

Sarah Herda, executive director of the Graham Foundation, said that "while many people in different generations know Stanley's work to a point, this is an opportunity to see the broad spectrum and for new generations to be introduced to him, especially the early work." The foundation funded the exhibition.

Tigerman's association with Yale is far-reaching. He earned his bachelor's degree there in 1960, followed by his master's degree in 1961, and has returned on numerous occasions to teach and advise. This year he will donate his complete drawing archive to Yale University Manuscripts and Archives, where the materials will be available to

students and scholars for study. It was Tigerman's donation that prompted the exhibition. Petit was deemed the natural choice to curate, largely because in 1980 he wrote his doctoral dissertation on the subject of irony and devoted a chapter to Tigerman.

"Stanley gave me complete freedom," said Petit. "He never said 'no' to anything, but I tried to keep him informed of everything I was doing."

As for Tigerman, he's enormously pleased, but insists he had nothing to do with it. He gives all credit to Petit.

"I think it's an extraordinary show not because of how he cast an architect, but how he recast architecture," Tigerman said.

The exhibit coincides with the publication of two books: Tigerman's collected writings, "Schlepping Through Ambivalence: Essays on an American Architectural Condition" (Yale University Press); and his autobiography, "Designing Bridges to Burn: Architectural Memoirs by Stanley Tigerman" (ORO Editions). Following the Chicago run, the exhibit travels to the School of Architecture at the University of Illinois Urbana-Champaign.

"For me, this recession is great," Tigerman said. "While I don't have a lot of work, I'm drawing and writing like a mother... It's a very exciting time for me, literally at the end of my life."

> Pamela Dittmer McKuen





# HØERR SCHAUDT

landscape architects



Morningstar Headquarters Roof Terrace  
[www.hoerschaudt.com](http://www.hoerschaudt.com)

# CHAPTER REPORTS

## 2012 AIA CHICAGO BOARD MEMBERS



**President**  
Rand Ekman, AIA



**First VP/President-Elect**  
Peter Exley, FAIA



**Past President**  
Fred Brandstrader, AIA



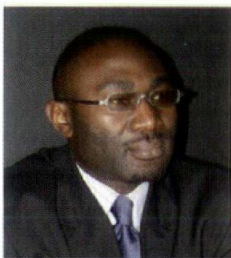
**Vice President**  
Scott Rappe, AIA



**Vice President**  
Tony LoBello, AIA



**Vice President**  
Jackie Koo, AIA



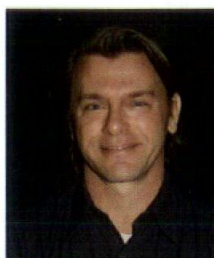
**Secretary**  
Aurelien Tsemo, AIA



**Treasurer**  
Matt Dumich, AIA



**Director**  
Susan Turner, AIA



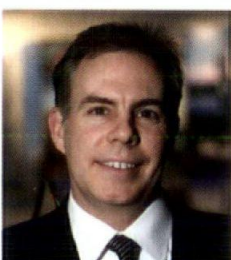
**Director**  
Michael Wilkinson, AIA



**Director**  
Mark Frisch, FAIA



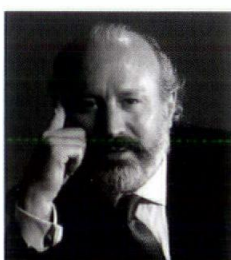
**Director**  
Mike Damore, AIA



**Director**  
David Eckmann, AIA



**Director**  
Robert Forest, AIA



**Director**  
Stephen Yas, AIA



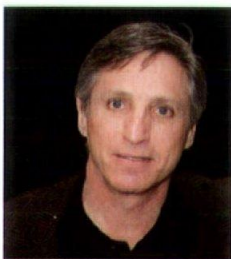
**Associate Director**  
Erin Lavin Cabonargi,  
Assoc. AIA



**Associate Director**  
Yanet Garcia, Assoc. AIA



**Professional Affiliate**  
Gary Leopardo



**Professional Affiliate**  
Gregg Garmisa



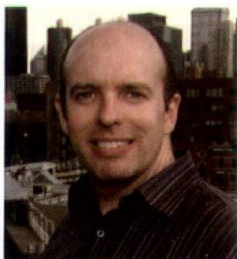
**Student Director**  
Jason Felda



**AIA Illinois Delegate**  
Richard Master, AIA



**AIA Illinois Delegate**  
Sharon Samuels, AIA



**AIA Illinois Delegate**  
David Bradley, AIA



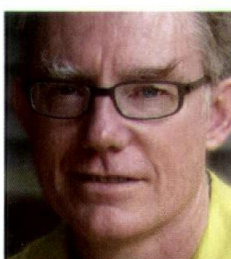
**AIA Illinois Delegate**  
Eric Davis, AIA



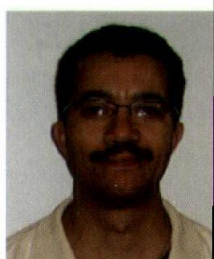
**AIA Illinois Delegate**  
Dina Griffin, AIA



**AIA Illinois Delegate**  
Mark Schwamel, AIA



**AIA Illinois Delegate**  
**Alternate** Kevin Pierce, AIA



**AIA Illinois Delegate**  
**Alternate** Eben Smith, AIA

## 2012 AIA CHICAGO FOUNDATION

### President

Lynne Sorkin, AIA

### Vice President

Tim Brown, AIA

### Treasurer

Grant Uhler, AIA

### Secretary

Dan Rappel, AIA

### Past President

Laura Fisher, FAIA

### Public Members

Lisa DiChiera, Landmarks  
Illinois

Mary Woolever, Art Institute  
of Chicago

Cady Chintis, w|c studio

### Members

Fred Brandstrader, AIA

Christopher Chwedyk, AIA

JinHua (Gina) Paradowicz, AIA

Walter D. Street III, AIA

Peter Schlossman, AIA

### Ex-Officio Members

Rand Ekman, AIA, President,  
AIA Chicago

Zurich Esposito, Executive  
Vice President,  
AIA Chicago

Paul M. Lurie, Esq., Emeritus  
Member

## SOM Named AIA Chicago's 2011 Firm of the Year



SOM teams receiving one of 10 Design Excellence Awards at Designight 2011.

Skidmore, Owings & Merrill LLP set up shop in Chicago 75 years ago and grew to become a cornerstone in the design community. During the past 10 years, the firm has used its assets to push onto five continents, designing everything from the world's tallest building, the Burj Khalifa, to the master plan for Panama's government city.

SOM was selected for the 2011 Firm of the Year Award from a field of nine applicants. Established in 1991, the award recognizes a single firm's outstanding achievements, consistent excellence and ongoing contributions to the advancement of the architectural profession. >

imaginative  
conceptual  
imaging

# IMAGEFICTION

312.726.0818  
www.imagefiction.com  
221 North LaSalle Suite 1510  
Chicago, IL 60601

Please visit our website  
and check out our new blog

The Centennial Vision:  
A Framework for  
Reimagining Navy Pier  
Metropolitan Pier and  
Exposition Authority  
Gensler Architects

Part of SOM's success is "the ability of the firm to believe in the power of the group, not an individual, as a creative force that can produce meaningful, lasting design for our time," said Brian Lee, FAIA, LEED AP, a design partner at the firm. That collaboration has been highly recognized, with the Chicago office winning nearly 300 awards over the last 10 years, 35 of which were AIA Chicago Awards—including the 10 Design Excellence Awards SOM projects received in 2011.

"It goes without saying that the tall buildings built by this office are unparalleled," Lee said. Some of those recently completed

include the Burj Khalifa in Dubai (2010), the Infinity Tower in Dubai (2011), the China World Trade Center in Beijing (2010), the Fluidic Tower in Seoul, South Korea (2010) and the Rolex Tower in Dubai (2010).

While it was reaching across the world, SOM also kept a hand here in Chicago, designing the Trump International Hotel & Tower (2009), The Ledge at Skydeck Chicago in Willis Tower (2009), the Chicago Riverwalk Main Branch Framework Plan (2009) and the Millennium Park Master Plan (2002), among others.

Focusing on its civic commitment, SOM has spent the last three years creating the Great Lake Century initiative. The firm's pro bono plan calls for "a joint US/Canadian 100-year vision to protect and renew the environment and economies along the 11,000-mile shoreline of the world's largest fresh water resource." The plan has been endorsed by 85 mayors of both sides of the border—and won SOM a Special Recognition Award for Regional & Urban Design from AIA Chicago.

Besides the firm's vast capabilities, SOM also does its part in shaping tomorrow's designers with their highly competitive internship program, which you can read more about on page 45.

About being named AIA Chicago's Firm of the Year, Lee said, "We are honored by the design recognition of our recent work that both connects to the Chicago community and reaches globally to some of the most important commissions today."



Interior of the Rolex Tower, Dubai.

## Sterk Receives Young Architect Award



Tristan d'Estree Sterk, AIA, of the Office for Robotic Architectural Media & Bureau for Responsive Architecture (ORAMBRA), has been recognized as AIA Chicago's Dubin Family Young Architect of the Year. The award recognizes excellence in ability and exceptional contributions by a Chicago-area architect between the ages of 25 and 39.

An assistant professor at The School of The Art Institute of Chicago, Sterk received his bachelor of architecture in 1999 from The University of Adelaide, Australia, and his MFA specializing in emerging technologies from the SAIC in 2004. That same year, Sterk started working as a design architect at SOM in Chicago, and from 2006 to 2008 he worked at Busby Perkins+Will in Vancouver.

"Tristan's work stood out because it was

**White** **Charcoal**

### NATURAL STONE VENEER

*norstone*  
new dimensions in natural stone

- FIRE PLACES • KITCHENS • INDOOR & OUTDOOR WALLS
- BATHROOMS • WATER FEATURES • EASY INSTALLATION
- AVAILABLE IN STANDARD AND XL SIZES

• 4 UNIQUE COLORS: OCHRE, CHARCOAL, IVORY AND WHITE

• INEXPENSIVE

**Ochre** **Ivory**

### STABILIZED DECOMPOSED GRANITE

KAFKA STABILIZED PEWTER GRANITE  
Walgreens Corporate Grounds - Deerfield, IL

RECYCLED PORCELAIN

RECYCLED FIRE BRICK

1-800-852-7415

# Kafka Granite

www.kafkagranite.com

NEW! We now offer several recycled materials crushed & blended with Stabilizer binder for use as pathway, courtyard or driveway surfacing. Gain additional LEED points by using these previously land-filled materials.

40+ NATURAL STONE & RECYCLED COLORS AVAILABLE

## AIA Chicago Presents Distinguished Service Awards

about the type of structures we could live in tomorrow," said a juror.

That type of forward-thinking design can be seen in Sterk's "Prairie House: House for a Fashion Pattern Maker and Fiber Artist," which received a 2011 AIA Chicago Design Excellence Award, Special Recognition in the Unbuilt category. The home was designed to use actuated tensegrity systems, in conjunction with soft cladding systems, to produce a house estimated to emit less than half of the carbon of a typical house in Illinois.

Sterk was awarded the Schiff Fellowship in Architecture in 2003 and the Chicago Architectural Club Emerging Vision Award in 2005. When asked about the Dubin Family Young Architect designation, Sterk said, "It's an honor to be a part of such a successful crowd—I hope to live up to the standards they have set both within their practices and their contributions to the Chicago scene."

The AIA Chicago board recognized Asif Rahman, Ken Dunn and the organization *archi-treasures* as separate recipients of the 2011 Distinguished Service Award.

"Serving and working with Chicago's professional design industry has been a rewarding and educational experience," said Rahman, chief plan examiner for the City of Chicago, Department of Buildings. "I am sincerely grateful that my efforts are appreciated by the many members of the AIA."

Rahman has distinguished himself as an ally of the architectural profession in both his current position and his previous job as the assistant fire engineer for the Chicago Fire Department. The nomination explained that "Asif has, through his thorough understanding of the code and thoughtful mentoring of his colleagues, developed an atmosphere where departmental staff are willing to entertain innovative ideas regarding new materials, emerging building systems and precedent-setting design."

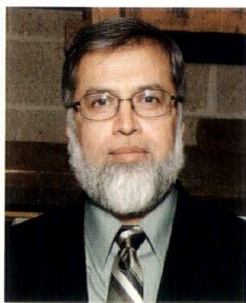
Ken Dunn, the founder and president of the Resource Center, has had a major impact on sustainability and the built environment in Chicago for

nearly 40 years. Dunn has brought "healthy food to those lacking it, and perhaps more important, gardens [that have] served to bring hope to neglected neighborhoods, build pride, beautify and even enhance the value of the land to support future economic development," according to his nomination.

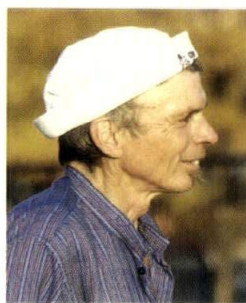
In its mission of recovering overlooked resources in the urban setting and diverting them to programs that support sustainable neighborhood development, the Resource Center was the city's first, and is today its largest, non-profit recycler. In 2000, the Resource Center built City Farm, a sustainable vegetable garden on a vacant acre of land once occupied by Cabrini Green. Today, City Farm produces 25,000 pounds of vegetables per year, which are purchased not only by individuals, but also by local restaurants.

"We are deeply honored to receive this AIA Award for Distinguished Service," said Joyce Fernandes, executive director of *archi-treasures*, the third recipient of this year's award. *archi-treasures'* mission is based on a core value that "all communities, even the poorest, should have critical input into how their environment looks, feels and is used." Since 1996,

this arts-based, community development organization has helped to reduce social isolation in 23 Chicago communities, many of which are the poorest and most underserved, "by facilitating community-based partnerships city-wide; partnering architects with subsidized housing residents, high school students, ex-offenders and others to implement community ideas," said Fernandes.



Asif Rahman



Ken Dunn



Joyce Fernandes

## Botti Studio of Architectural Arts, Inc.

1-800-524-7211 • [www.bottistudio.com](http://www.bottistudio.com) • FAX: 1-847-869-5996

Established in 1864, Botti Studio's scope of work includes total/partial restorations and conservation of historic mansions, public buildings, museums, corporate and private institutions, churches, synagogues, new commissions in stained and faceted glass, marble, mosaic, statuary.

Stained & Faceted Glass • Marble • Mosaic • Statuary • Interiors  
Painting & Decoration • Historic Discovery

New York, NY - Chicago, IL - LaPorte, IN - San Diego, CA - Sarasota, FL  
Nassau, Bahamas - Agropoli, Italy

# PEOPLE + PROJECTS



## Two design competitions recognized

the Advocate Lutheran General Hospital patient care and children's hospital patient care tower in Park Ridge. The project, by Cannon Design, received a National Award from the Society of American Registered Architects, and a Green Good Design Award from the Chicago Athenaeum and the European Center for Architecture, Art, Design and Urban Studies.



## AIA Chicago extends its condolences to the family and friends of Arthur Dubin, AIA, who

died in October at age 88. He was the father of Peter Dubin, AIA, and the brother of Martin Dubin, FAIA. He worked for four decades in Dubin and Dubin, the firm that his father, Harry, started. He began working there just after his service in World War II. According to an obituary in the *Chicago Sun-Times*, Dubin's work sometimes combined his love of trains with his architecture expertise; he carried out Harry Weese, FAIA's vision for the Van Ness and National Zoo stops on the Metro in Washington, D.C., and among his projects was the busy Davis Street stop in Evanston. The family also helped salvage stained-glass ceiling and glass and iron pieces by Louis Sullivan; they later were donated to the Art Institute of Chicago.

For his service in the Army during World War II, Dubin received two Bronze Stars and a Purple Heart. Among his collection of railroad artifacts was a Pullman porter that encapsulated the story of segregation in its blue thread. *Sun-Times* noted, and he helped integrate the profession with support of John Moutoussamy, a pioneering African-American architect. The Dubin family eventually took the name Dubin and Moutoussamy.

**David Sheston, AIA,** LEED AP, formerly a senior project manager with Jones Lang LaSalle in Chicago, is now with the San Francisco office of GTG Consultants.

## At Greenbuild 2011 in Toronto,

Wight & Co. was the first company to receive green firm certification from the Sustainable Performance Institute (SPI), an independent nonprofit organization whose mission is to mainstream green, healthy, efficient and intentional building and development.

"Wight has demonstrated that sustainability is fully institutionalized into all of their systems, processes and activities," said SPI's executive director, Barbra Batshalom. "Sustainability is integral to Wight's culture and company DNA."



## Studio Printworks has released wallpaper designs

by Sharon and Peter Exley, FAIA, principals of architectureisfun, as part of its Great Contemporary Artists collection. Called Peter's Musings, the designs draw their inspiration from Roberto Burle Marx's mosaic sidewalks in Rio de Janeiro. They are available at [www.studioprintworks.com](http://www.studioprintworks.com).



## David Fleener Architects

completed two 24,000-square-foot interior build-outs for Carr Workplaces, which rents out individual offices or office suites with shared amenities, such as reception area and conference and mail rooms. One of the Fleener projects is on the 51st floor of the Aon Center on East Randolph Street, and the other is on the 17th floor of the suburban Oakbrook Terrace tower. The project's associate architect is Rust | Orling Architects of Virginia.



**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.

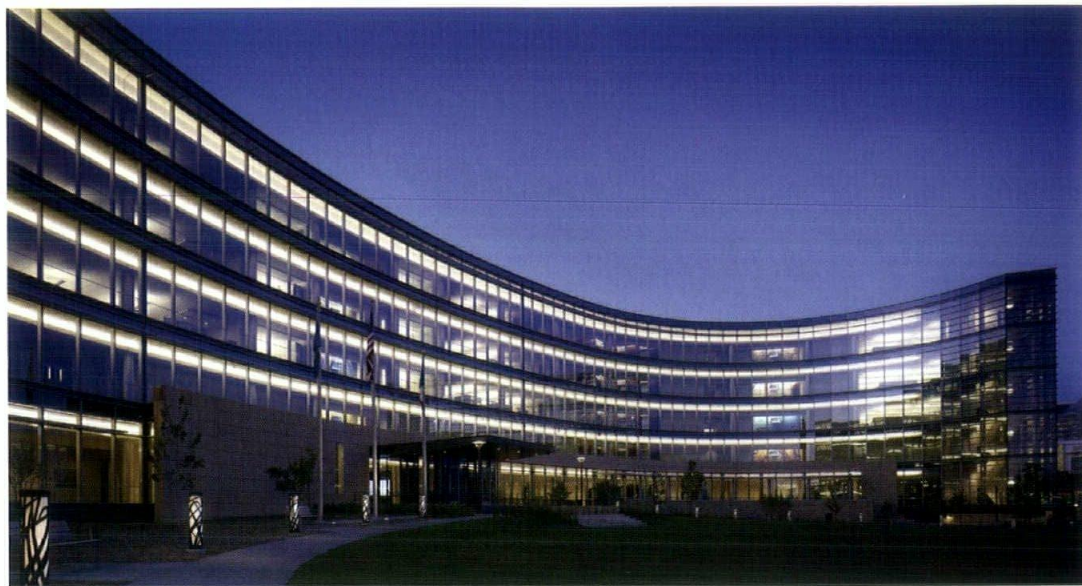
Call our office today 1-800-356-9050

**Chicago:** 312-431-0125

**Rolling Meadows:** 847-303-6460

or visit [imaginitt.com](http://imaginitt.com) for more information.

**IMAGINITT**  
TECHNOLOGIES  
A RAND Worldwide Company



**An HOK project**, the headquarters for Wellmark Blue Cross Blue Shield in Des Moines, Iowa, is the world's largest corporate office building to have achieved LEED-NC Platinum certification. The 603,900-square-foot building, designed by partners HOK and RDG Planning and Design, spans two city blocks and houses nearly 2,000 employees.

Sustainable features of the project include a 45 percent reduction in energy use, extensive daylighting, monitors for occupancy and daylighting, site habitat protection and a storm water harvesting system that provides a 55 percent reduction in overall water use. About 2.5 million pounds of construction waste—90 percent of the total—was recycled.

## The American Society of Landscape Architects

gave Hoerr Schaudt a 2011 Honor Award in the category of Analysis and Planning for its campus landscape plan for the University of North Carolina at Chapel Hill.

The firm's plan for the campus of the oldest public university in the country prioritizes the landscape, not the architecture, as the dominant feature of the campus, and recommends preservation strategies that honor a variety of historical eras and stylistic influences. The campus includes many natural features and magnificent ancient trees.



## Legendary singer Dionne Warwick

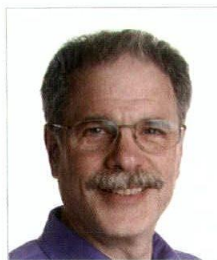
designed some interiors for the new Black Ensemble Theater Cultural Center at 4450 N. Clark St., in tandem with her design partner, Bruce Garrick. Vibrant with hues of red, orange, brown and gray, their work graces public spaces, including the lobby and restrooms, in a building designed by John Morris, AIA, which opened in November.

Warwick met the theater group's head, Jackie Taylor, in 2006 when the group performed a tribute to Warwick's career in music.



**Ghafari Associates designed** a 63,000-square-foot school building that opened in the Gage Park neighborhood as the United Neighborhood Organization's tenth charter elementary school.

The three-story stainless steel and glass structure accommodates 576 students, as well as faculty and support staff. Construction of the fast-track project began in February 2011; the building was complete in time for the start of the 2011-12 school year in early September. It was a design-build project under which Ghafari developed the architecture and engineering in collaboration with design architect JGMA (Moreno Architects) and Primera Engineers.



## Alan Itzkowitz, AIA, LEED AP

has formed ABI Specifications Consulting. This follows 21 years with Earth Tech Inc., and DeStefano Partners. Itzkowitz has more than 35 years of experience writing specifications and QC/QA reviews of drawings and specifications for educational (primary, secondary and post-secondary), military, public works, police stations, fire stations, transportation and historic facilities.





215 West



Walsh Construction

## Solomon Cordwell Buenz has news of three projects:

> 215 West Apartments, a LEED certified 675,000-square-foot building in the Loop, was completed. At its 15th floor, a steel truss extends 25 feet out over a low-rise historic building next door; the truss supports the residential floors above and unites the tower with the 12-story parking garage and the mixed-use ground floor.

> For Walsh Construction's headquarters, the firm completed a fourth-floor addition and full-space renovation of the existing three-story structure. Floorplans were reconfigured throughout the resulting 60,350-square-foot space, which has been certified LEED Platinum.

> The firm is creating a campus space utilization plan for Illinois College in Jacksonville, Ill., a plan that will help the college make plans for capital improvements and new development over the next decade.



## Construction is underway on a Harley Ellis Devereaux project,

a 77-unit, five-story apartment building in Country Club Hills, Ill., that will be the first permanent supportive housing facility for South Suburban PADS (Public Action to Deliver Shelter).

The design includes such sustainable features as geothermal heating and cooling, and solar thermal heating of domestic hot water. When complete, the apartments will be leased to formerly homeless people, who will be charged "income-appropriate" rents.

It's scheduled to be ready for occupancy in 2012.

## Krueck and Sexton was selected

by the GSA Design Excellence Program for a 475,000-square-foot federal office building to be constructed in Miramar, Fla., near Miami. The firm plans to make it a 2030 Zero Environmental Footprint project.

The building will be two narrow bars 70 feet long on an east-west axis in order to minimize solar heat gain and capture maximum daylight for the office floors. The bars—one six stories and the other seven—will be joined at their midpoint by a connecting link and enclose two exterior courtyards. Facades will have floor-to-ceiling high-performance glass, "dynamically articulated in response to sun angles, views from the interior and subtle reflections of the surrounding sky and wetlands," the firm said in a project description.

With most of the site given over to restored wetlands, the building's site will enhance users' connection to the surrounding natural habitat, the architects say.

Construction was scheduled to begin in late 2011, with completion scheduled for 2014.



**The American Planning Association** named Pullman, on Chicago's far South Side, as one of the nation's 10 great neighborhoods for 2011, as part of its Great Places in America program.

The award highlighted the 19th century company town, which was later incorporated into the city, for its innovative approach to workforce housing, its park-like plan and array of intriguing architecture, and for its residents' ongoing preservation activities.

The community plan worked for the 1880s but is also smart today, APA officials said. Built at a cost of \$8 million as a complete community including factories, housing, parks, shops and churches, the town of Pullman was voted the world's most perfect town at the 1896 Prague International Hygienic and Pharmaceutical Exposition.





Travis Clifton



Cory Kamholz

**Travis Clifton has joined Holabird & Root** as the firm's director of interior design. She had worked for several firms, including Carlos Martinez & Associates and Gary Lee Partners, before launching her own firm, T Clifton Design, in 2005. Her work has been published in several magazines, and has won two AIA Chicago Design Excellence Awards and an IIDA Interior Design competition in office design.

The firm has also promoted Cory Kamholz, AIA, LEED AP, to associate.



Clark and Broadway rendering

Nick Norman-Hirsch Associates, LLC



Hotel Lincoln Rooftop Bar and Deck

Nick Norman-Hirsch Associates, LLC

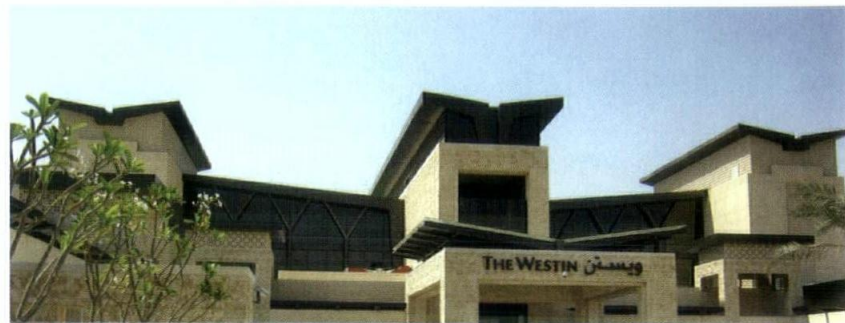
## Hirsch Associates is working on two projects

reworking existing North Side buildings for new tenants.

A vacated Borders bookstore at the Clark, Broadway and Diversey intersection is being converted into a two-story Walgreen's WE (or "Wellness Experience") store. Principal Howard Hirsch, AIA, is pulling back the building's pointed brick corner to create a two-story glass entrance. Hirsch notes that the result will be "a transparency that is not typically found in [Walgreen's] prototype facilities."

In Lincoln Park, a structure that has operated since 1928 as a hotel (under various names) is getting all new finishes throughout, a lobby redesign, expansion of the first-floor restaurant and conversion of an unused penthouse suite into a rooftop hotel and deck. Hirsch is working with the San Francisco interiors firm Dirty Lines Design on the project, which is expected to re-open under the name Hotel Lincoln in spring 2012.

On both projects, Hirsch's client is Centrum Properties.



## The Westin Abu Dhabi Golf Resort and Spa,

a GREC Architects project in the United Arab Emirates, opened in November.

GREC and an international team of consultants designed the hotel to "enhance the offerings of the Abu Dhabi Golf Club without imposing upon the dramatic landscapes of the elite golf course," the company said in an announcement. Chiseled stone exteriors and minimalist, contemporary interiors forged from rusticated gold limestone, petrified wood and warm-hued accents complement the desert surroundings. Outdoor spaces are veiled in crafted architectural screens to help contend with the extreme climate of the desert.



Thomas Erdelac

## Gary Lee Partners has taken on two new staffers:

> Thomas Erdelac, AIA, is a principal, directing day-to-day operations at the firm and providing strategic guidance, management and technical support to its project teams and clients. He had been at Grubb & Ellis's project management group.

> Joseph Sperti, AIA, is a director. He had been an associate principal at Booth Hansen.

## Peter Ruggiero, AIA, has joined HOK

as senior vice president and design principal, working in its Houston, Texas office. Formerly a principal at SOM in Chicago, Ruggiero will direct HOK's design teams for all projects in the Gulf Coast, and will take a seat on the firm's design board.





203 N. Wabash



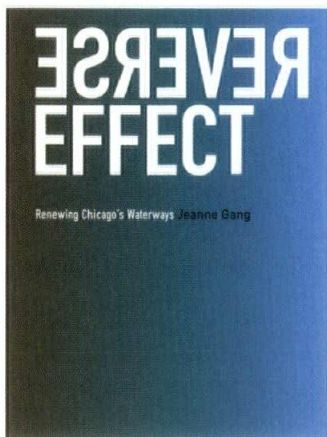
Heidi Hagen, Lillian Park, Brad Lightner

**Booth Hansen is designing** the renovation of the historic Dearborn Bank building at 203 N. Wabash into a hotel, Virgin Hotels' first in North America.

Designed by the firm Rapp and Rapp in 1928, the building has Art Deco detailing on its exterior and handsome old main stairs from the first floor, but is otherwise largely bereft of original interior detailing. The building is a City of Chicago landmark and is on the National Register of Historic Places.

Working with the John Buck Co. and Virgin Hotels North America, Booth Hansen expects the facility to re-open in 2013 with 250 hotel rooms, restaurants and lounges. In other news, Booth Hansen:

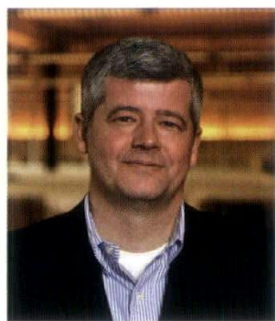
- > brought on three new staff members for its architectural design team. They are: Heidi Hagen, Brad Lightner and Lillian Park, Assoc. AIA.
- > opened a San Francisco office headed by associate principal Joseph King, AIA, LEED AP, who was formerly in the Chicago office.



**In November, Studio Gang** and the Natural Resources Defense Council released a new 116-page book by Jeanne Gang, FAIA, "Reverse Effect: Renewing Chicago's Waterways." Available for purchase at amazon.com and www.studiogang.net, the book explores ideas about how to transform the Chicago River and its relationship to the city it flows through.

## Michael D. Cody joined FitzGerald Associates

as a principal in the merger of his Naperville firm, Cody Design Group, with FitzGerald. Cody will help FitzGerald expand its retail design services and be part of a plan to enhance its office and industrial work.



## In November, the Society of Architectural Historians

announced that it had raised enough matching grant funds to secure the full \$460,643 that the National Endowment for the Humanities had awarded the group to develop the SAH Archipedia, an online edition of Buildings of the United States.

Initially, the NEH had given the group until late March 2012 to raise the matching grants, but when its budget became a target of cuts, the NEH told SAH that to secure funding, it would be advisable to finish up six months earlier. SAH was successful, and NEH funds were disbursed in November, allowing development of the online resource to get underway.

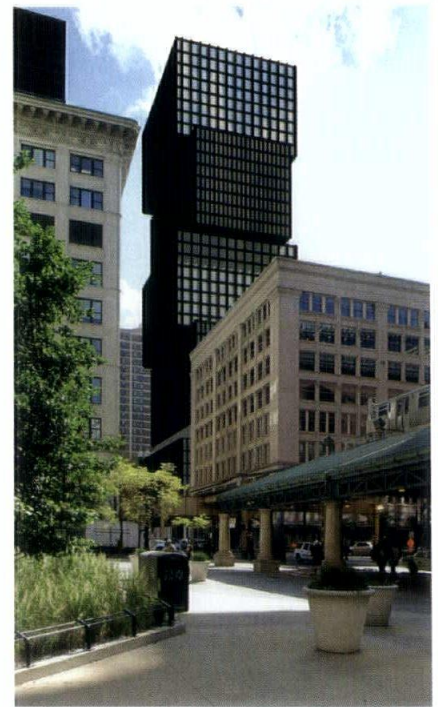
## After retiring from SOM

in October 2010, Peter Ellis, FAIA, founded a new practice dedicated to the design and implementation of new cities. The firm, Peter Ellis New Cities, has offices in Jaypee Gardens, India, and Chicago. It is now designing and implementing Jaypee Sports City, a 5,000-acre site 30 miles south of New Delhi along a new toll road to Agra. The city will accommodate one million residents and another million who commute there for work.

## The domestic practice partners of DeStefano Partners

have left to form a new firm, Lothan Van Hook DeStefano Architecture LLC. Led by Avram Lothan, FAIA, as design director and Mary Ann Van Hook, AIA, as managing principal, with Jim DeStefano, FAIA, as consulting principal, the new firm will also include Alexandra Shinewald, AIA, and Connie Miller as principals.

The first LVDA project is the design of an apartment high-rise in the southeast section of the Loop that is dense with colleges and universities. It addresses the market for housing for students, faculty and staff at those institutions.

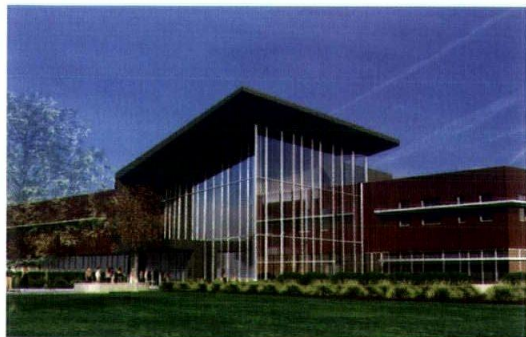




## As part of the celebration of its 55th year, the Old Town School of Folk Music

in January opens its new East Building, across the street from its existing home in Lincoln Square.

Designed by VOA and aiming for LEED Gold certification, the building, at 4545 N. Lincoln, is the school's fourth facility in Chicago and its first-ever new construction. It contains 16 acoustically engineered classrooms, three dance studios with skylight windows and Szold Hall, a 2,100-square-foot, 150-seat convertible space with theatrical lighting. Szold Hall will function variously as a classroom, dance hall and performance venue.



## Greg Spitzer, AIA, LEED AP

has been promoted to design principal at Demonica Kemper Architects. The firm is the executive architect for a group of projects underway at Kishwaukee College in Malta, Ill., including design for a new student center and a campus operations building, and extensive renovations to the existing facilities.

The new 80,000-square-foot student center is targeting LEED Gold certification and will provide a new front door for the college community. Phenolic wood rainscreen panels define second-floor administrative spaces, while student activities functions are located on the ground floor and incorporate expansive areas of glazing and outdoor terraces. The projects, totaling \$50 million, are expected to be complete in December 2013.

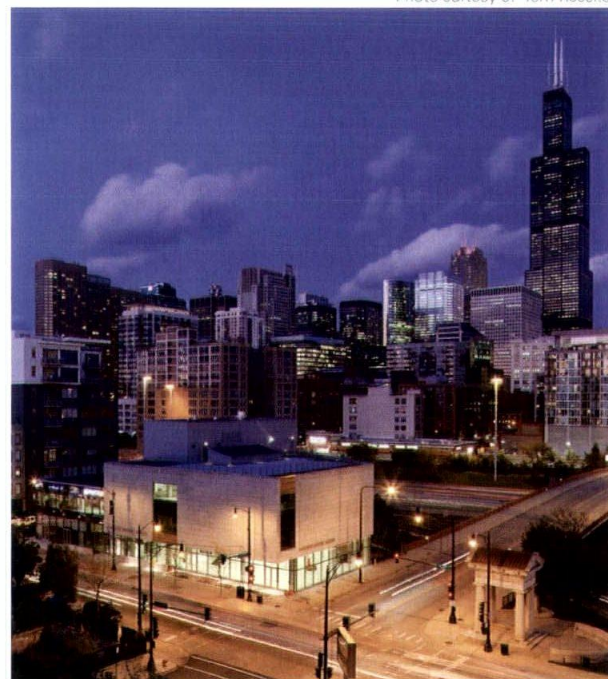
## Adam Lara, AIA,

joined Simeone Deary Design Group as a senior associate. He was previously with Hyatt Hotels Corporation.



**Pappageorge Haymes** marked its 30th anniversary with a party at Hotel 71, the renovation of which was one of the firm's own projects.

Photo courtesy of Tom Rossier



## The National Hellenic Museum

opened in November on a site in Greektown. The 40,000-square-foot, \$20 million museum is the design of Demetrios Stavrianos, a principal at RTKL Associates.

© Doug Snower Photography



Everything is variable in this space for teenagers, including prints, furniture forms and colors.

their activities, groups of friends and their technology," he adds.

In response, the new library features a young adult book collection, formal and informal study spaces, and interactive zones that support reading, research, and both individual and group study.

What did the teens want? "Teens asked for 'computers, computers and computers,'" Sharon Exley says. Therefore, terminals are near at hand and positioned to give easy access to the technology and the digital media they desire. The Media Lounge has two-sided seating that allows teens to do what teens do best: chill, relax, face a performance or sit turned to the digital console. It's their chance to be focused, social or irreverent. For the times when getting together is unscheduled, a centrally located big table is that opportunity. It supports face-time that often morphs into impromptu meet-ups, or it can become a game area or even a classroom.

All spaces, furnishings and graphics evoke elements the teens defined as "cool" during participatory workshops. Artist Mathew Hoffman of SIGHN was brought in to tag the space with anime-inspired graphic elements. The informality of the Fountaindale Public Library encourages teens to interact. But more, it suits their study habits and responds to teenagers' notions of identity and aesthetics.

"The teens weren't used to having people ask them what they wanted," Peter Exley says. "It took a while to get them to engage. But, once they did, listening to them was enlightening. It was fun."

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

## The Teen Scene

LIBRARY SPACE FOR TEENAGERS FLEXES, SLOUCHES WITH THEM

By Cindy Coleman

Husband-and-wife team Sharon and Peter Exley, founders of Chicago-based architectureisfun, combined serious fun with solid design strategy for VORTEX, a teen space in the Fountaindale Public Library, located in Bolingbrook. It started with a highly energized participatory process that engaged teens around the discourse of what tomorrow's library can become.

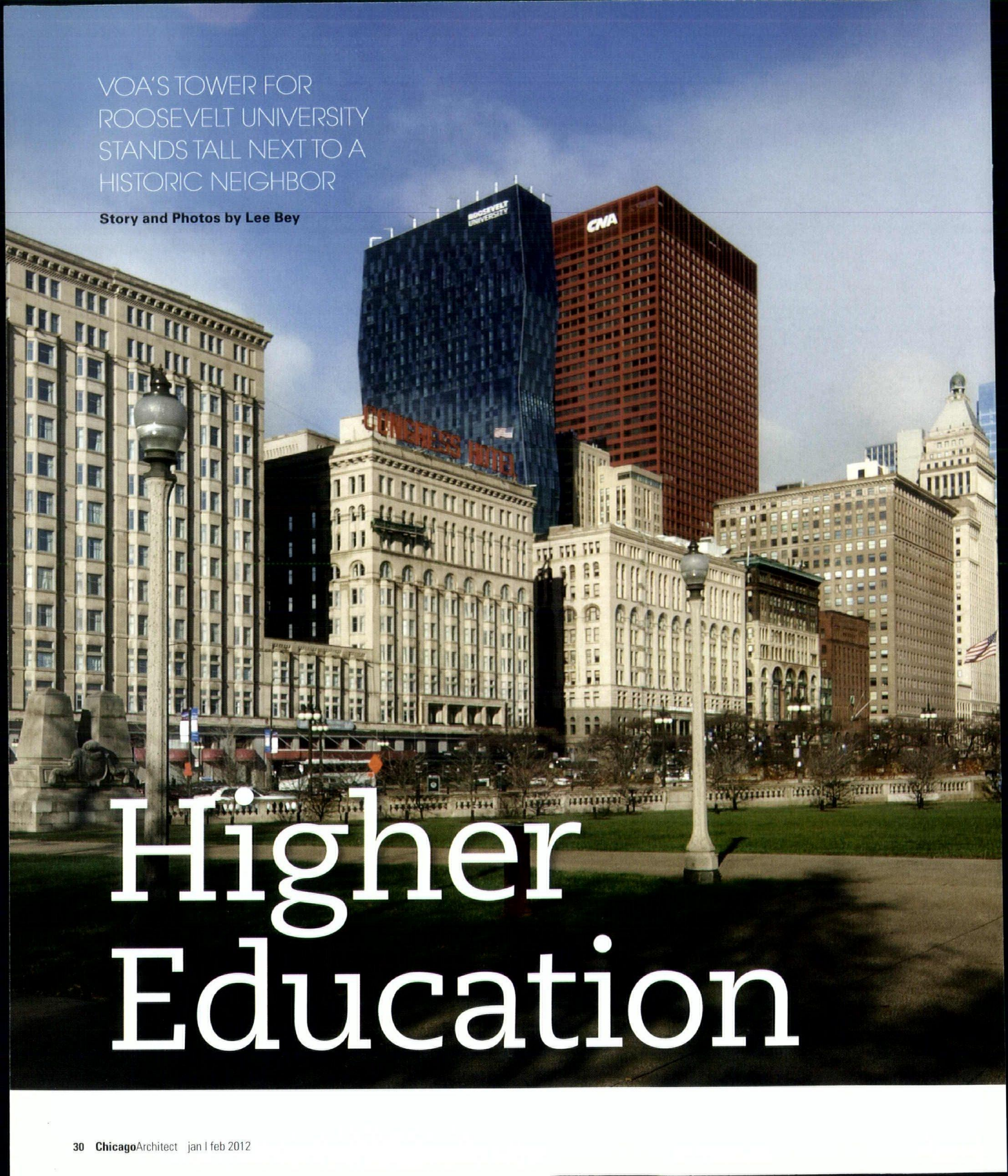
"Teens don't want to be thought of as children," says Peter Exley, FAIA. While they

use the library for research, homework and general information-gathering like adults, the way they do it, he has learned, is very distinctive—it's more interpersonal and impromptu, and involves different settings to support not only the variety of functions, but also their different types of postures like standing, sitting or slouching.

"It was an interesting opportunity to look at what is unique to teen culture," Exley says. "They are constantly connected to

VOA'S TOWER FOR  
ROOSEVELT UNIVERSITY  
STANDS TALL NEXT TO A  
HISTORIC NEIGHBOR

Story and Photos by Lee Bey



# Higher Education

LIKE MANY COLLEGES AND UNIVERSITIES ACROSS THE COUNTRY, Roosevelt University is experiencing a building boomlet: adding residence halls, classroom space, indoor recreational areas and other new amenities.

But there is a difference. While many of its brethren in higher ed have a fair amount of acreage on which to build, Roosevelt had only a relatively narrow frontage on Wabash next to the rear of its iconic Auditorium Building campus.

With no room to spread out, Roosevelt and architecture firm VOA Associates went vertical, neatly arranging a new array of university functions within the thin, chiseled confines of a glassy, forward-looking, 32-story tower that complements the skyline and the distinguished Auditorium Building.

The striking new structure, to be completed early this year at 423 S. Wabash, also represents a bold step for the 67-year-old university known for its mission of social justice and its distinguished list of alumni that includes the late Chicago Mayor Harold Washington, jazz musician Ramsey Lewis and cartoonist/author Shel Silverstein.

"Roosevelt University had to make a statement," said the project's lead architect, VOA principal Christopher Groesbeck, AIA. "They were looking to do something that said 'We are an institution; we are going to be here; we sustain the community and we should be proud to express that fact.'"

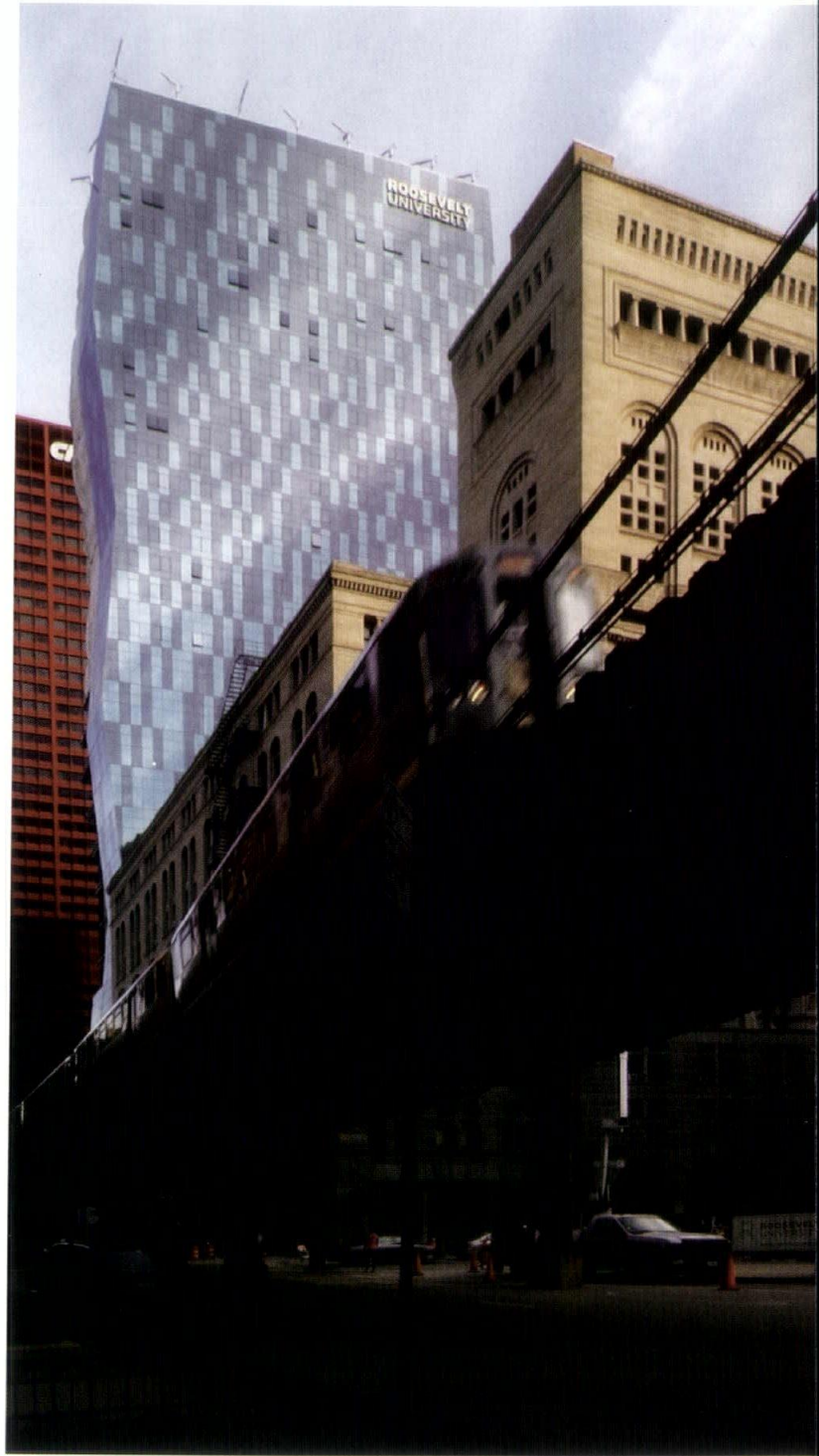
Charles R. Middleton, Roosevelt's president, said the building "stands as a tall pledge both for our continuing commitment to build upon [our] earlier successes and to academic excellence."

The tower was built to address the university's rapidly growing enrollment. Additional classroom space was required, but the university also needed dining space, conference rooms, recreational areas, a fitness center, office spaces, a theater, a bookstore and housing for 600 students.

"One of the big things here [was to] create a better campus for Roosevelt University," Groesbeck said. "And when they took a look at their options of how to expand, how to bring [the Auditorium Building] up to date, they decided to keep the flagship in place and revitalize it with a new facility."

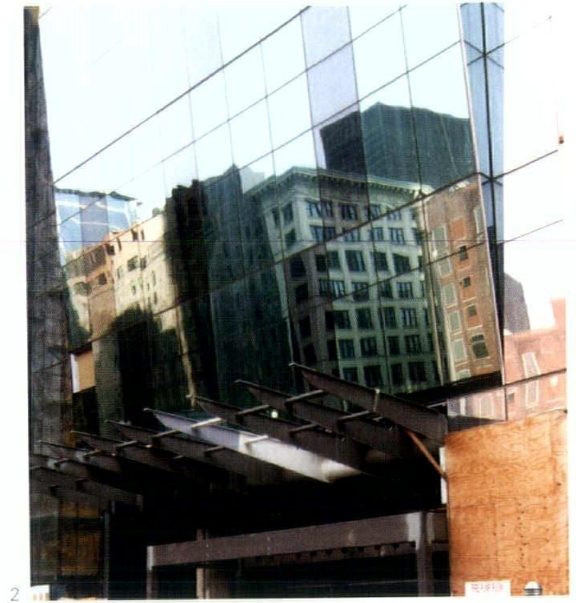
To make room for the new tower, Roosevelt demolished Herman Hall, a hulking, 19-story midcentury concrete dorm building on Wabash. The Fine Arts Building Annex—architect Andrew Rebori's comparatively razor-thin 1924 building—was also demolished, but its terra cotta façade was preserved to be used as part of the new structure.

Designing and building a new tower next to the Auditorium, the revered Louis Sullivan/Dankmar Adler-designed landmark, was daunting. The two structures had to be connected so that they shared space on the tower's lower levels, but that was only half the problem. Should the new building visually reference the old? Might they clash? Indeed, the rubble of Herman Hall might have contained a lesson or two of what not to do with the design of the new tower. The old building's concrete color and window pattern struggled to visually blend in with its celebrated neighbor. And it failed. VOA



(left) Roosevelt's multi-hued, multi-angled tower takes its place beside CNA, another modern bolt of color that stands respectfully back from but towers over the historic Michigan Avenue cliff wall.

(right) The tower occupies a slim site that is bounded by the iconic Auditorium Building, El tracks and other urban features.



considered more conventional-looking designs for the new tower, but university officials—fortunately—encouraged their architects to take the more daring approach.

"If this building does not work we are in a whole lot of trouble," Groesbeck said he often told members of his team in jest. "If it's in the middle of a block somewhere, you can just drive by. But we thought about how this building will be standing for many decades to come, so it must really, really work. I'm very pleased with the fact that it's coming off."

As it happens, Groesbeck had some experience here. He worked in I.M. Pei's office in 1976 when the firm designed the sleek, 60-story blue glass John Hancock Tower near the 1877 Romanesque revival Trinity Church in Boston. Preservationists feared the new building would overpower the Henry Hobson Richardson-designed church. But the controversy passed and the paired buildings—one glass and one stone, each of its own time—have provided one of the more interesting architectural juxtapositions in America.

"We did not want to dilute the power of the original Auditorium Building, because that building in and of itself is almost a perfect building in many ways," Groesbeck said. "So we could use glass and we could look at proportion to break the [new] building down so it didn't look so much like a big monster next to the Auditorium. And that tower emerged and kind of compliments and contrasts with the Auditorium."

The tower's unusual form borrows from a familiar source: Constantin Brancusi's Endless Column sculpture. The tower's narrow sides alternately angle inward and outward, much like Brancusi's work, giving the building a profile akin to stacked hourglasses. The changes in the building's profile correspond to a

change of a "neighborhood" within the tower, Groesbeck said. "[Brancusi's column] is a repeated form—a non-finite form—that seemed to imply it could keep going [upward], which to me embodied the university experience," Groesbeck said. "You are there for a time, but it transforms. And it continues."

That notion resonated with VOA architect Michael Siegel, who was in charge of designing the building's distinctive curtain wall.

"What fascinates me about it is that we did dozens and dozens of sketches about the form of this building," Siegel said. "And until you merge the idea [for the form] with the idea that we want it to express the continuous process of learning, none of them worked. They were kind of lumpy things that didn't have meaning and looked like Gumby."

Locating the building's core on the north side of the structure and making it visually set apart and identifiable by the use of precast (as opposed to sheathing it in glass) was inspired by an even more familiar—and local—example: SOM's midcentury beauty, the Inland Steel Building.

"That precast portion was really fascinating," Siegel said. "We struggled with that until late into the process. It's the core and the spine of the building and [ultimately] Sol Lewitt's sketches became the inspiration for it."

Another distinctive feature of the building is the way glass is used. In addition to the undulations on the east and west edges of the tower, the patterned bluish glass curtain wall gradually gets lighter in hue as the tower rises. The task of mastering all that glass fell to VOA's Siegel, who's known to work a little magic under glass. He worked with architects Kreuck & Sexton to create the angled glass face of the Spertus Institute at 610 S. Michigan. The team considered



1. While it's slender on the east and west sides, the building offers a broad south expanse, but is relieved from becoming a cold slab by its 'stacked hourglasses' profile and by the variety of hues on the curtain wall.
2. Reflections in the curtain wall play up the relationship between the older neighborhood structures and the colorful newcomer.
3. The materials of the new tower and its next-door landmark, the Auditorium Building, contrast effectively at close range, but the architects carefully avoided having them compete, up close or from a distance.

clear or gray glass originally, but Groesbeck wound up studying Chicago buildings with glass tinted in other colors.

"I looked south, north, east—sunny days, wintry days," Groesbeck said. "What kind of glass seemed to work best? And it was more in kind of the bluish or silverfish hues that worked the best."

"I'd like to point out it took three months to get Chris to think that way," Siegel interjected, with a laugh. "He was partial to an all-gray system."

Siegel managed to design a curtain wall without spandrel lines running through the form, giving the façade a gridless look. The result is that the building has a fit and finish in real life that is almost difficult to tell from the perfected images in the architectural renderings depicting the tower. Both Groesbeck and Siegel give liberal credit to the manufacturers and fabricators of the system.

"We could have sat in our office and drawn that curtain wall ourselves," Siegel said. "[But] we said 'If you want to do something this extraordinary, we need to go to the world market.' We shopped vendors. We collaborated with different high-tech glazing companies to work through this deal and achieve it. In the end it was bid out to pretty sophisticated and worldly people and Permasteelisa ended up building it." The company is headquartered in Italy but has offices worldwide.

Another issue was retaining the façade of the narrow Fine Arts Building Annex, which is a protected city landmark, and making it a useable part of the new building, rather than a "we had to save it, so there" appendage.

"As our [new] building sort of cascades down, you have something that maintains that street scale, which is the Fine Arts," Groesbeck said. "I cannot tell you how much cursing has gone on over keeping that. But I am glad it's there."

Inside, the building is indeed a university turned on its end. The first four floors house a myriad of



uses, including admissions offices, the Fine Arts Annex bookstore, financial aid offices, a multipurpose room and a third-floor link to the Fainman Lounge in the Auditorium Building. The fifth through tenth floors include classroom space, faculty offices, labs and the like. Offices for the university's president, provost, the chief financial officer and other bosses will be among the space occupied on the 11th through 16th floors. The 16th through 31st floors—which boast some of the city's most sensational views of the lake—will be for student housing.

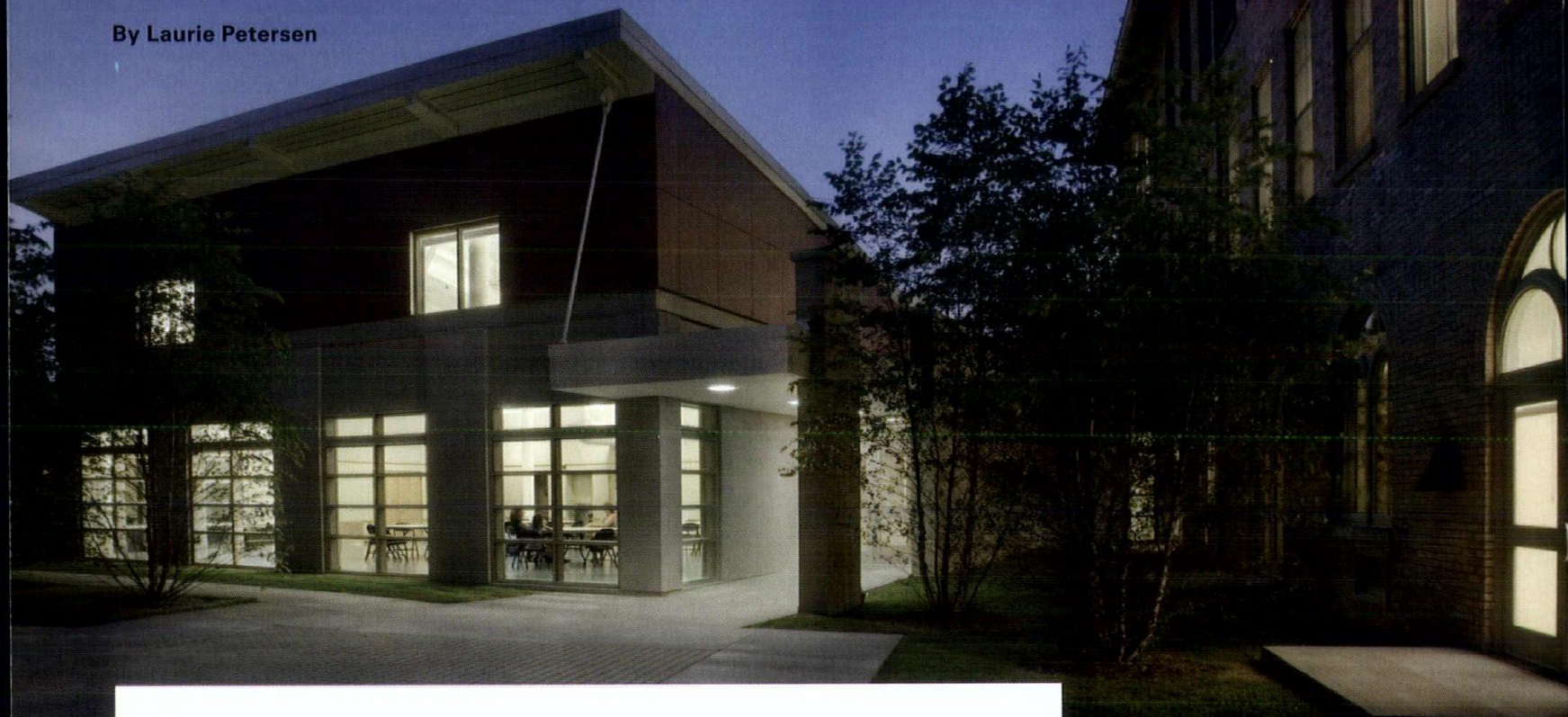
"I took pictures looking out on the Planetarium, Soldier Field—what a place to live," Siegel said. "Absolutely astonishing. The administration will have views of the lake and there are some incredible classroom views. The history that is looking in behind you in your classroom is amazing."

Groesbeck said the building will be an amenity Roosevelt can tout in order to win students to its campus. "This is about recruitment and enrollment," he said. "You have to provide this when your competition is not." **CA**

# ANSWERED PRAYERS

GROWING COMMUNITY CENTER'S CHURCH REHAB  
SERVES MANY PURPOSES

By Laurie Petersen



**E**MPTY CHURCHES AND SHUTTERED PAROCHIAL SCHOOLS ARE SCATTERED THROUGHOUT CHICAGO'S NEIGHBORHOODS.

Meanwhile, day care centers, community organizations and charter schools are searching for facilities. Could this be divine providence?

Concordia Place is a success story that illuminates both the challenges and the rewards of such undertakings. Concordia Lutheran Church in the North Center neighborhood was seeking to expand its very successful early childhood program. A church complex about a mile southwest in Avondale was on the market, and the neighbors did not want it razed for condos. Renovating the buildings and constructing an annex resulted in an expansion of mission and program: Concordia Place now serves a multi-age population from babies to senior citizens.

The property featured an unusual set of structures. St. Veronica Parish was founded in 1904 and a year later dedicated a combination church-school building at 3300 N. Whipple. What looks like a three-story brick-and-limestone school actually contained a sanctuary on the ground floor, classrooms on the floor above, and a large community hall on the third floor. Gone was an old wood-frame convent in a wood-frame penthouse above it all; it was destroyed by fire years ago.

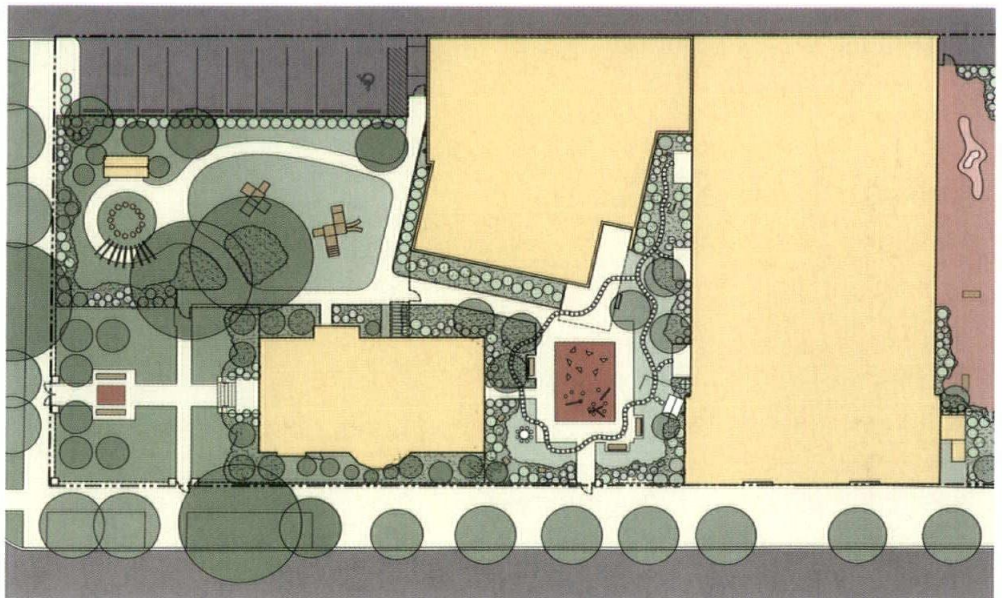
Chicago cultural historian Tim Samuelson says that this building type was not uncommon in the Chicago Archdiocese during the period. He notes that "it was a good,

Images courtesy of Holabird & Root

Lit up at night, the annex (left) is set up for a community event and glowing like the neighborhood beacon it has become. During the day, the interior space is used for children's large-motor activities.

Three buildings contribute to the complex (top right). At left is the red brick Schlacks-designed rectory, rehabbed in an earlier phase of work. The St. Veronica's church/school building is at right, and the annex is at back. Together, they enclose a courtyard that is used for both school and community events, including a farmers' market run by the after-school teens.

The site plan (bottom right) shows the three buildings (in yellow): rectory on left, church/school on right, annex pulled to the back of the site between the two older structures. A playground for preschool children is left of the annex, and a fenced play area for toddlers is tucked to the right of the school building.



Images courtesy of Holabird & Root

pragmatic Chicago-style solution.”

The combination church-school building may now be the most readily adaptable of church properties, as it has no bell towers, large rose windows or tall, voluminous naves. And the lack of the typical church basement means the main level is usually just a step or two up from the sidewalk, making ADA compliance easier to achieve. The principal design quirk of the St. Veronica's building was the slope of the first floor toward the back wall where the altar was located.

In contrast to the modest church-school structure, the rectory, built a decade later, is an imposing red-brick Tudor design by noted ecclesiastical architect Henry Schlacks. The archdiocese closed both church and school and sold the property to the city of Chicago in 1989. For a time, it was used as overflow space for nearby Carl Von Linne School, but by 2001 it was vacant and suffering from vandalism.

When Concordia Lutheran purchased the property that year, leaders of the group knew that the first two floors of the church-school building would be perfect for their early childhood and preschool program. But according to Reverend Nicholas Zook, they

wondered what to do with the third floor. With the help of consultant Laurel Lipkin, they surveyed the community and found that because of gang activity, teen programs would be welcomed. There was also a large population of seniors and non-English-speaking adults. So the “bonus space” of the third floor would house a more comprehensive program, a community center. In addition to licensed childcare and preschool programs, Concordia Place's offerings include after-school and summer camp programs for ages 6 to 12, leadership development for teens, English classes for adults and wellness programs for seniors.

Architects Holabird & Root were charged with meeting all the varied programmatic needs while preserving historic exteriors. Careful site planning made use of every square inch of the property. “We wanted to get as much space as possible for the kids to play but also make a welcoming gesture to the public,” says project designer Maria Segal. A single-story annex replaced a decrepit 1950s addition. Its colors and materials—soft red and light sage green composite cement panels—mediate between the red brick rectory and the yellow brick church-school building. Siting the annex at the back of



the lot created a courtyard that is now used for both school and community events, including a farmers' market run by the after-school teens.

The high-ceilinged annex is used for children's large-motor activities as well as banquets, community meetings and worship services. Extensive glazing provides a visual connection to the outdoors and makes it glow during evening events. A playground for the preschool children is just south of the annex, and a fenced play area for toddlers is tucked into the north part of the site, offering direct access from those classrooms.

The church complex is rated orange—meaning it possesses significance to the community—on the Chicago Historic Resources Survey. Receiving state funds for the project triggered the involvement of the Illinois Historic Preservation Agency. The original wood windows were restored and double-glazed. A compromise was reached between IHPA's directive to preserve all window openings and Concordia's desire to change them into glass-paned doors for the

first floor classrooms: alternating windows were changed into doors, and small square windows were punched into the walls below the sills of the remaining windows.

The interior of the church-school was gutted except for a stairway in the southeast corner. Folding wooden doors that divided a large room on the third floor were reused for the same purpose. Another compromise was reached with the second-floor hallways, which IHPA wanted to be as wide as they had been originally. To meet this directive, yet gain much-needed classroom space, Holabird & Root bumped out bays into the hallway and then took advantage of the configuration to incorporate hall benches.

The archdiocese had removed about half of the stained glass windows before selling the property. Those that remained were removed from the first-floor sanctuary and placed in back-lit frames in the historic stairwell and in the third-floor teen room, which can also serve as a chapel. Preservation of the glass was not required by the IHPA but was done at the insistence of Rev. Zook, who "wanted to

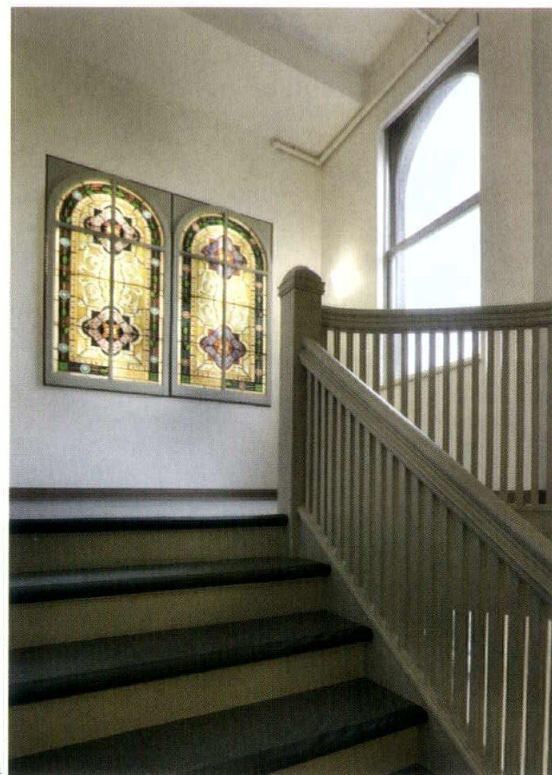


2



3

1. To maximize daylight and views for the children, alternating windows of the first-floor classrooms were changed into glazed doors, and small square windows were created just above floor level. Activity areas are defined by low walls, lofts, and changes in ceiling and floor treatments. The neutral palette is a soothing backdrop for the children's toys and activities.
2. To gain classroom space while meeting the IHPA's requirement for wide second-floor hallways, Holabird & Root bumped out bays and then incorporated benches. Interior windows provide views into classrooms.
3. The skylit third floor café serves as a secondary lobby and multi-age meeting space.
4. The stairwell is the only historic element of the otherwise gutted interior. Back-lit stained glass windows were originally in the first-floor sanctuary.



4

show continuity with this place as an anchor in the community."

The interior materials palette is in neutral, soothing colors with natural materials, such as birch plywood, used wherever possible. "That way the child brings the life and color to the spaces," Segal says. She and the client were able to visit several other childcare centers and found some common desires: maximization of natural light, a scale that is appropriate for children and an abundance of storage spaces. Zook praises Segal for creating storage from otherwise useless space, which helps maximize the flexibility of the rooms. He is also enthusiastic about the variety of lighting, including daylight, that is found throughout the building.

The child-appropriate scale was achieved despite high ceilings by breaking down the scale of the classrooms with alcoves, cubbies and lofts. Activity areas are defined by changes in ceiling and floor treatments. Low, square windows provide views into adjacent classrooms as well as to the outdoors.

The third floor has an array of spaces whose flexibility has been key

to the building's success as a community center. Zook had wanted a grand first floor lobby, but it was not practical because that valuable space was needed for classrooms, so instead, the project team created a great lobby upstairs. A pitched-roof skylight structure provides abundant north light, and a café serves as a multipurpose space used at different times of day by seniors, adults and teens. New doors can close off the corridor to separate the licensed preschool spaces from the community areas. Segal notes that this kind of mixed-use facility is a good model for the pooling of resources that is now often necessitated by tight budgets.

Challenges during the process included the discovery of cast-iron columns, requiring the addition of a secondary set of them in steel. Zook feels that the added costs of preservation were part of the organization's "good faith relationship to the community," which includes former St. Veronica parishioners. Instead of being lost to the wrecking ball, this former church serves a new organization's mission as a place "where all our neighbors can gather, learn and grow." **CA**

DEPAUL'S GROWTH IN LINCOLN PARK HAS BEEN MASTERFULLY PLANNED

# BIG PLAN ON CAMPUS

By Dennis Rodkin

**O**N A WARM AND BREEZY AUTUMN AFTERNOON, a gaggle of undergrads is tossing around a football on the main quadrangle of DePaul University's Lincoln Park campus. All around, the foliage is in its deepest colors of the season. Other students are lying in the grass, sprawled on benches, and otherwise savoring what may be the last temperate weather in a while. A pair of young guys skateboards past, carrying grocery bags from the nearby Dominick's store toward the dorms.

Seated at a table on the quad, Joe Antonovich, AIA, surveys the scene and notes that "when we started working on the campus in the 1980s, most of this quad was just a gravel surface parking lot. DePaul didn't really have a campus then, merely some buildings."

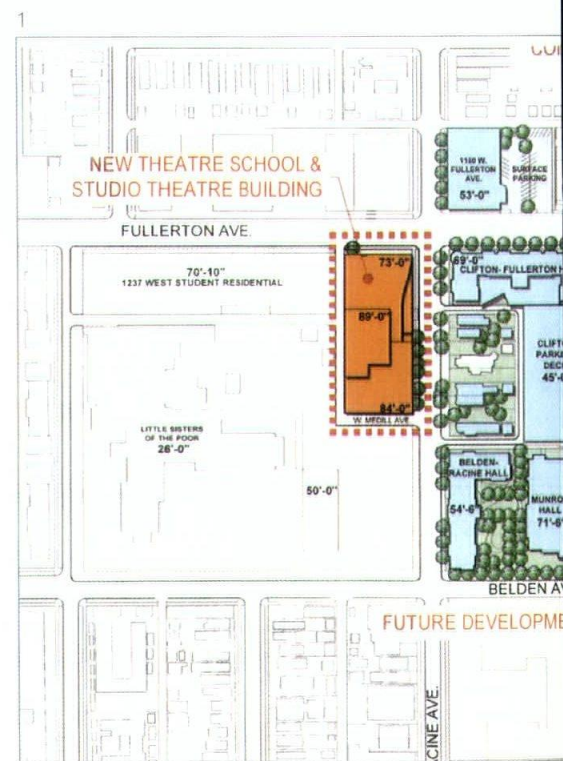
In just over 25 years, DePaul's presence in Lincoln Park has gone from a motley bunch of structures sprinkled over the blocks surrounding the Fullerton El stop to a clearly defined, cohesive arrangement of facilities that project the image of a thriving institution humming with the vibrancy of the thousands of students it serves. This month, as a major new component of the campus master plan opens, a second is well underway on one end of the campus and a third is expected to follow right along on the other end.

"Each time a piece goes into place, you

see the master plan is doing its job," says Bob Kozoman, DePaul's executive vice president, who has been with the university since 1982. His tenure has spanned three campus master plans, from one drawn up in the early 1980s by Dirk Lohan, FAIA, with assistance from Antonovich, who worked for Lohan then; through a 1990s iteration and onto the present plan, a 2009 document. The latter two were done by Antonovich's own firm. "We've made [what was] a commuter campus back then into a residential urban campus blended into a historic neighborhood."

It's been a little like solving a Rubik's Cube eight city blocks long. Putting up the new \$33 million Arts & Letters classroom building that opens this month only became possible because the university had over the years acquired a cluster of seven residential two-flats, one at a time. Their combined footprint was sufficient to create a 119,000-square-foot building near the center of campus. That, in turn, freed up space at the east end of campus, between Fullerton and Belden avenues along Halsted Street, to develop a new home for the university's acclaimed music school.

Meanwhile, a parcel at Racine and Fullerton, on the far west end of campus, which "just five or six years ago wasn't even available to us," as Kozoman notes, did ultimately become DePaul property. Construction began there in June on the future home for the school's



Campus photos and renderings courtesy of De Paul University

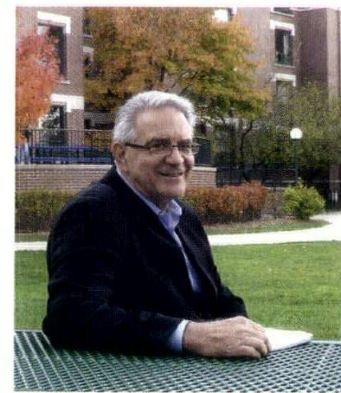


2



3

1. The current master plan, with the latest and proposed buildings in orange, adds bookends to the campus—the theater school at far left, and the music school at far right—as well as filling in a gap in the middle. Two decades ago, much of what's blue or green in this image was non-existent.
2. Now underway at the far west end of the campus is the Pelli-designed home for DePaul's noted theater school.
3. At street level, the theater building will be highly transparent, offering passersby views not only into the lobby but into backstage workshops.
4. Joe Antunovich, AIA



4





1



2

1. DePaul's plan embraces the El tracks, literally: green space, a mixed retail and academic building, the art museum and other facilities have been laid out along both sides, putting high-use areas within easy reach of the Fullerton station.
2. A proposed music building on the eastern edge of the campus will interface with Halsted Street, beckoning visitors to partake of performances. Buildings on the site now stand aloof from Halsted, the distance enhanced by a tall wrought-iron fence.

old McCormick Theological Seminary, whose academic buildings DePaul bought decades ago;

- the fact that the campus is largely ringed with high-end homes whose residents have invested heavily in the neighborhood—not only financially but with their interests in preserving its historical character.

Dealing with each of these has helped shape a unique campus. The El created an organizing line, along which most of the largest-mass buildings have been placed. It keeps them from overshadowing residential neighbors and helps block the trains' rumbling. The townhouses will feel less like an interruption over the next several years, as the single city block of campus they cut off from the rest becomes the exclusive turf of the music school. Students won't be crossing back and forth past them so often just to get from one academic class to another. And the neighborhood's environs, including all the historical homes and commercial buildings, inspires the look of many campus structures.

"You need contextual buildings, especially at the edges of the campus, not monuments to architecture or to one architect," says Antunovich, who over the years has participated in countless of the community-relations meetings DePaul holds with its surrounding neighbors. "We don't want any more Schmitts," Kozoman says, referring to the Brutalist structure at Belden and Seminary that is a relic of an earlier vision of the campus that turned its back to the neighborhood.

Sited on commercial Fullerton Avenue, the five-story, \$69 million Pelli theater building will be more on the monumental side, with an exterior of limestone panels and glass. But it's to continue a characteristic that Antunovich says has been fundamental in the plan: porosity. Just as pedestrians pass in, through and out of the Richardson Library, the student center and other buildings, the theater building's shops for scenery building and other backstage functions will be visible to passersby.

Plans for the music school node eight blocks east call for similar transparency. While a high wrought-iron fence now separates campus buildings from the sidewalk, the plan intends "to say, 'welcome to DePaul,' not 'go away,'" Janis says. The fence will be gone, and the three main music buildings—two renovated and one built new—will interface with the street and be set among enhanced (albeit small) green spaces that further invite outsiders onto the campus.

The welcome mat is also out at the de facto main entrance to the Lincoln Park campus, the Fullerton El stop—one of the CTA's busiest thanks in part to DePaul students racking up nearly 1.5 million transit uses per academic year. West of the tracks, five-story Centennial Hall, a university building completed in 1998, has student housing above two floors of retail—a Dominick's grocery and a Starbucks, valuable amenities not only for students but for anyone in the neighborhood. East of the tracks is the university's new art museum, completed last summer and open to the public.

With so many kinds of transparency or porosity, the relatively young campus has been carefully knitted into the much older neighborhood in which it has developed. Nobody pretends there haven't been missteps over the years—a onetime plan to create a college arch over Fullerton was roundly rejected by the community—but along the way, the plan team has created a whole lot of 'there' there. **CA**

equally prestigious theater school. Designed by Cesar Pelli, the 165,000-square-foot theater building will serve as a complementary bookend to the music school, where a construction start date has not yet been set.

Earlier phases of development have put a 190,000-square-foot library at the campus's core, created dorm space for about 1,500 students and created the kinds of flexible social spaces—both indoors and out—that give a campus life. That included shutting down the block of Seminary Avenue between Fullerton and Belden for creation of the main quad and a pedestrian pathway fronting three campus buildings. The master plan calls for doing the same a block east, on Kenmore, although that action has not yet received city approval.

Kozoman, Antunovich and Bob Janis, DePaul's vice president of facility operations, all agree that crafting an almost entirely new 45-acre campus within a fully functioning urban neighborhood is a vastly different experience than "if we had 200 acres of clean slate out in the cornfields," as Antunovich puts it.

"Siting and placement has been a combination of planning and opportunity, in terms of different acquisitions we've made over time," Janis says. "We can't just put a new building up on that hill over there and [create] a new axis."

Antunovich notes that "at planning school, you can draw these arrows saying, 'people should move along this corridor,' but okay, we have obstacles." Chief among them:

- the Red Line El tracks that slice through campus around the halfway point;
- a full city block interruption of the campus fabric by privately owned historical townhouses that were part of the



# 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



## 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.

# Passive Strategies for Building HEALTHY SCHOOLS

BEST PRACTICES FOR  
IMPROVING THE CLASSROOM  
ENVIRONMENT

**By the Building Team of FGM Architects, KJWW Engineering Consultants, and Turner Construction Co.**

## CONTRIBUTORS

From FGM Architects: John F. Ochoa, FAIA, LEED AP, President & CEO; James G. Woods, AIA, LEED AP, Executive Vice President; August F. Battaglia, FAIA, Executive Vice President; Jeffrey T. Huck, AIA, Vice President; Joseph Pullara, AIA, LEED AP, Vice President; and Peggy Hoffmann, IIDA, LEED AP, Vice President

From KJWW Engineering Consultants: Jeff Oke, PE, LEED AP

From Turner Construction Co.: Joseph B. Marfi, LEED AP BD+C, Director, Sustainable Design & Construction

## LEARNING OBJECTIVES

After reading and studying this article, you should be able to:

1. Describe ways to use daylighting and natural ventilation to provide healthy and productive classroom environments in K-12 schools.
2. Discuss strategies for optimizing environmentally challenging school construction sites, including brownfields and steeply sloping, heavily wooded sites.
3. Delineate several flooring systems that provide robust, durable and environmentally sensitive systems for use in elementary and secondary schools.
4. Understand techniques for mitigating dust, dirt and debris in K-12 construction sites so as to enhance indoor air quality and occupant health in completed school projects.

**W**ITH THE DOWNTURN IN THE ECONOMY AND THE CRASH IN RESIDENTIAL PROPERTY VALUES, school districts across the country that depend primarily on property tax revenue are struggling to make ends meet while fulfilling the demand for classrooms and other facilities.

School boards are looking for Building Teams to deliver new buildings and reconstruction projects at the lowest reasonable cost. At the same time, most school boards want the presumed benefits of sustainable design and construction—improved indoor environmental quality, enhanced student performance, and better student, teacher and staff health—even if, for budgetary or other reasons, they choose not to pursue formal recognition programs, such as the U.S. Green Building Council's LEED certification.

How can Building Teams deliver K-12 schools that meet these demands for sustainability while keeping projects in line with extremely tight budgets?

In recent years, the Building Team of FGM Architects, KJWW Engineering and Turner Construction has met this challenge through a series of "passive strategies" that deliver maximum value to school districts at minimal or, at most, reasonable additional cost. In general, these strategies use the givens of nature—earth, water, sun and air—to control costs while providing optimal learning environments for students.

## Using Mother Earth To Shelter The Building

One of the most cost-effective passive strategies is to use the site itself, when possible, to achieve sustainable benefits. In some cases, this can be done by avoiding the standard cut-and-fill approach to balancing the site and, instead, using the features of the site itself to achieve a cost-effective, environmentally sustainable solution.

Several lessons can be derived from approaching site planning in this way:

1. In general, nature—wind, water, the sun—will prevail. It is always better to take the time to understand the natural constraints of your site and work with them than to fight against them. Trying to beat nature usually turns out to be expensive and foolhardy.
2. Site Planning 101 demands that every project begin with a thorough site analysis that, along with the building program, establishes the initial design concepts. Regardless of where you think you want the building to be located and how it should be oriented, you must consider how water will flow onto and off the site, the direction of prevailing winds and the path of the sun throughout the year.
3. Working within the natural conditions of the site can result in interesting and engaging K-12 architecture that is the most sensitive to the environment and beneficial to students, teachers and staff.

#### Daylighting For Improved Classroom Performance

Providing sufficient daylight to classrooms has become a worthwhile and commonplace strategy that is widely believed to enhance student performance and well-being. However, getting daylighting right is not so easy, as even some of the most skilled practitioners have found. Fortunately, there are many options available today in terms of controlling the kind of lighting that is desirable in classrooms. These include:

1. Vertical fins mounted on the exterior to control sunlight
2. Specialty glass to provide diffuse light
3. Integrated daylight sensors
4. Glass block and translucent wall panels

#### Natural Ventilation – A Breath Of Fresh Air

The use of operable windows to provide natural ventilation in classrooms is a passive strategy that is gaining greater acceptance, particularly in climates with dramatically different seasons such as the Midwest.

Used properly under optimal outdoor conditions, natural ventilation can also reduce energy consumption in the building. For this to occur, two things must happen:

1. The size of the operable windows must comply with the applicable ventilation code. ASHRAE 62.1-2010, Section 6.4, states that the area of the opening must be a minimum of 4 percent of the net occupiable floor area. If a typical classroom is 900 square feet, the minimum operable area of the windows must be 36 square feet. Note: Since many classrooms only have windows on one wall, the maximum distance from the operable window that can be naturally ventilated is equal to two times the height of the classroom.
2. To actually save energy, control systems that turn the mechanical ventilation off when the windows have been opened, and notify the

## BEST PRACTICES FOR THE CONSTRUCTION SITE

1. Construct site roads with gravel and maintain them throughout construction to prevent excessive movement of site soil due to erosion and to cut down on blowing dust. Supplement periodically with watering (required in most states, but also a good-neighbor policy).
2. Provide shaker plates at the public road access to clean the tires and wheel washdown to eliminate mud being tracked onto road surfaces. Note: Civil penalties for violating these practices can range into the tens of thousands of dollars in some jurisdictions.
3. Restrict access to the building to just two entrances after finishes. This reduces the cost of providing the walk-off surfaces and maintenance labor while significantly enhancing the overall cleanliness of the project. Note: Provide emergency exits as required.
4. Install silt fences and seed stockpiled soil to prevent erosion and dust.
5. Cover planter drains with jute mesh to prevent drainpipes from clogging.

building engineer if the temperature or humidity has drifted too far from the setpoint, must be in place.

#### Interior Design Strategies For K-12 Schools

Two interior design strategies that have proven effective in K-12 schools are 1) the use of translucent shade systems, and 2) new flooring solutions: biobased linoleum, carpet tile and epoxy.

**Translucent window shades**, both manual and motorized, have been found to be an effective design system for use in conjunction with daylighting strategies in schools. While these shades cost more than blinds, their life expectancy and reliability of performance and maintenance are unparalleled.

Translucent shades permit views through to the exterior landscape, while minimizing glare and heat gain in spaces. Note: Darker toned shade cloth is easier to see through than lighter colors, which bounce light back toward the viewer. The shades are available in a variety of openness factors, depending on the sun exposure. Use a smaller openness factor on southern and western exposures and a greater openness factor on eastern and northern exposures.

**Specialized composition tile.** Vinyl composition tile (VCT) has long been popular in school settings, but it is facing competition from biobased linoleum (brand name: MCT), which is made from 66 percent biobased materials, principally linseed oil and wood flour. MCT is especially suited to K-12 projects because it requires less maintenance than VCT and never needs to be stripped. It also has a reasonable first cost.

**Carpet tile.** School districts should strongly consider carpet tile over broadloom. Traditional 12-foot-wide broadloom carpet often comes only in monotone colors with no large-scale patterning, shows stains and develops odors over the years. In contrast, today's generation of carpet tile offers significant benefits in education environments: 1) significant noise reduction in classrooms and corridors, 2) underfoot comfort for teachers standing for long periods, 3) ease of replacement for damaged areas, 4) slip resistance, and 5) demonstrated indoor air quality benefits.

*Recommendation 1:* Use more than one pattern of carpet tile within a given space so that different zones can be identified—circulation vs. main work areas—or to highlight a teaching wall or other focal point in a space.

*Recommendation 2:* Use larger scale patterns. This mix of patterns and colors can create interesting floorscapes that enhance architectural

elements and define usage zones, while concealing dirt and traffic patterns. The more monolithic, or solid, a pattern is, the more it shows dirt. Utilizing a mix of patterns can also define circulation areas and preplan for future replacement, without losing the original design intent over time.

*Recommendation 3:* Check for manufacturer ship-back programs. Tile makers are eager to increase their post-consumer content and have developed programs that make it easy to send carpet back to be recycled.

*Recommendation 4:* Embrace the use of walk-off carpet tile. It's not just for vestibules anymore. Extending walk-off carpet into lobbies and corridors vastly reduces the maintenance required for all floor types. Think about extending it for 15 to 20 feet into entry spaces. It's more expensive, but it will pay for itself with reduced labor for cleaning, and it will last for decades.

**Epoxy flooring.** Once the flooring of choice in industrial settings, epoxy flooring is an excellent flooring material for use in school restrooms, kitchens, cafeteria serveries, locker rooms and showers—in fact, in any space that would benefit from a waterproof floor. Epoxy floors provide a seamless surface, slip resistance and relatively easy maintenance. Installed properly, they cost far less than porcelain tile and there is no grout, which inevitably gets dirty in tile floors. CA

# 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.**



Photos courtesy of SOM

During their internships last summer, students working at SOM also got behind-the-scenes tours of such important Chicago buildings as Orchestra Hall.

SOM internship in 1999, he finished his education and then went to work at SOM, where he's now an associate. For a few years, he headed up the internship program, and in his own studio, hosts at least one intern each summer.

He's not alone in considering an SOM internship a valued bridge between education and professional work. Abigail Gruff, a student at the School of the Art Institute of Chicago, was part of SOM's crop of 20 interns last summer, and is continuing in an internship through this school year. In her final year at school, she says, "we're doing professional-practice classes, so having [had] a summer of seeing how it actually works, in the practice classes I can put two and two together. It feels like a good transition into working."

At a time when many firms have scaled back or eliminated their internship programs, in part because of the high staff cost of overseeing them, SOM has maintained its program. Tryggestad and others involved with it say that's for a few reasons: the firm benefits, just as the participating students do; and, perhaps more important, it's a way to keep the profession vital.

"There's a commitment to the profession, to training young people, irrespective of whether there's something in it for us," says Nancy Abshire, AIA, an SOM associate who is involved with the program.

That's not to suggest there's no benefit. Along with the labor they contribute, interns bring other benefits to the firm, says Colin Gorsuch, the SOM architect now running the program. One is their word-of-mouth influence on their classmates and professors back on campus. "They go back to their schools and say what a great experience they had at SOM," he says. "It's almost a marketing tool for the firm."

Another, larger benefit interns bring is their cutting-edge knowledge of software

## Two-Way Street

INTERNING BENEFITS BOTH THE STUDENT AND THE FIRM

By Dennis Rodkin

Lucas Tryggestad, AIA, recalls arriving the first morning of his internship at an architecture firm "in my nice suit and tie thinking, 'I'm ready to get involved in architecture.'" But he was sent straight to work in the blueprint room, a hot, smelly place, and "the jacket and tie were off within the first hour." The rest of the summer continued on the same disappointing note.

Undaunted, Tryggestad took another internship the next summer at Skidmore,

Owings & Merrill, where an internship is a somewhat more sophisticated gig. He was assigned a mentor, worked in a studio, attended talks by firm partners and "backstage" tours of important Chicago buildings, and generally "got a three-month look at whether this was what I wanted to do with my life."

The three-month sample of life at SOM clearly cleaned out the sour aftertaste from Tryggestad's previous internship. After his

for use in the practice of architecture. Both Gorsuch and Tryggestad say that it's quite common for interns to come in with mastery of up-to-the-minute software that contributes to the reservoir of knowledge at the firm.

"And they make the [staff architects] feel competitive about catching up on that software," Gorsuch jokes.

The firm's stature makes it possible to bring in "the best of the best" interns, says Gorsuch. With well over 300 applicants vying for just 20 spots, he notes, the firm can hand-pick people "who can handle the responsibilities we're going to give them."

Those include working alongside the established architects in a studio, or a variety of studios. Gruff says she spent much of the summer assembling construction documents, a task that showed her how it all comes together. Abshire says that "we try to avoid giving them the grunt work. A lot of internships were historically utilizing students to do foam core cutting and rather unchallenging tasks."

While SOM has had summer interns for many years, the program's current format



SOM interns got a hardhat tour of the Trump project as well.

dates back to the mid-1990s, when the Illinois state legislature adopted NACRB's Intern Development Program (IDP), a mandatory fulfillment for architects seeking licensure in the state. Students who are not planning to pursue licensure are also eligible to intern at SOM.

Size has its advantages. SOM is big enough to support a corps of 20 interns at a time, enough that they can't simply be consigned to the "free admin work" that Gruff says she performed at an earlier internship. The firm schedules talks by partners, behind-the-scenes tours of Chicago

buildings, end-of-summer presentations by the interns, and social events for the class of interns—so that even if some of the work assigned turns out to be menial, the summer overall heightens the intern's experience.

Also heightened, in many cases: the desire to work not just in architecture but at this particular firm. Tryggestad and Gorsuch both got the bug while interning, but they're not the only ones. About 20 of SOM's Chicago architects are alumni of the internship program. "You see what it's like here and decide it's where you want to be," Tryggestad says. **CA**

## Small projects are big news



### AIA Chicago's Small Project Awards return

AIA Chicago and the Small Practitioners Group recognize outstanding projects with the 2nd annual Small Project Awards.

Award categories include structures and objects.

Submissions due March 22.

Celebrate at the awards reception on May 11 at Architectural Artifacts.

Visit [www.aiachicago.org](http://www.aiachicago.org) for more information and to see last year's submissions.

# STAYING DRY REQUIRES TEAMWORK

## ARCHITECTS HAVE GOOD PARTNERS IN THE FIGHT AGAINST MOISTURE INTRUSION

By Richard Fencl, AIA, CSI, LEED AP

**W**e have known how to battle moisture intrusion for a long, long time. Architects have been plagued by water issues for as long as there have been buildings and every one of us is aware that moisture is not just liquid, but baffles us as a gas and freezes at 32 degrees Fahrenheit.

So what is new?

More than anything else, it is the "discussion" that is new. The discussion that addresses more than the water, more than the physics, but the integration of the entire assembly; the properties of all of the materials within that assembly; the placement of those materials in relationship to one another—and the combined effect that all of this has on the performance of the envelope winter, summer, spring and fall.

It is the discussion that integrates the products, new or old; the science and the solution. And in that, we have partners. Façade component manufacturers are recognizing they are not just product producers. Many are recognizing the need to explain their component/product within a successfully integrated assembly addressing thermal and moisture concerns in addition to component issues.

A great example of this is the Precast/Prestressed Concrete Institute (PCI). PCI's precast concrete producers are aware they cannot just sell plank and panel and bid you

adieu. They are learning as an industry that they have to be façade consultants with their products and address the sealants, insulation and cladding that are used with their planks and panels. The third edition of the PCI Architectural Handbook is a great resource for all architects, as it presents the precast concrete as a system and not just a product.

The Brick Institute and the International Masonry Associations are also realizing that they are more than bricklayers, and are beginning to address the development of the masonry wall assemblies and not just the brick that clads that wall.

Beyond the associations, we are seeing independent façade component manufacturers joint-venture with one another to co-exist within a single system and provide a complete engineered moisture-resistant system, oftentimes with a single-source warranty. Although proprietary, these alliances allow for the combined science of the companies and their products to be developed and sold as a system, which if nothing else, potentially eliminates the finger-pointing we so often see when things go bad.

Also, we now have many manufacturers offering scientific evaluation tools for confirmation of moisture success—not only with their product, but with the entire wall or roof assembly. Offerings include dew point and WUFI type analysis, which take into

account both dynamic (real time) and full-spectrum (yearly data) conditions of the wall and look at both wetting and drying of materials based on your project's climate in order to predict success or problems.

Caution is always suggested as to these sophisticated programs, both with the parameters employed within the analysis (garbage in – garbage out) and the evaluation of results.

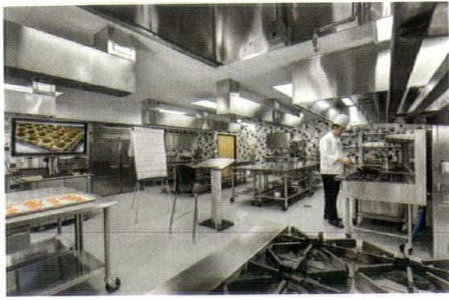
There was an article written several years ago in *Construction Specifier* magazine about the four required barriers in any exterior wall assembly: 1) an air barrier, 2) a water barrier, 3) a vapor barrier and 4) the thermal barrier. The article went on to discuss the need to make sure that your façade assembly had these barriers as contiguous as possible. In other words, connect the dots from foundation to roof and make sure you turn the corner.

So, my fellow architects: Begin the discussions. Architects tend to be protective of their own technical approach to building envelopes and the strategies that they employ regarding moisture intrusion, sometimes out of pride, and sometimes out of fear that they are doing something wrong. There is a lot of misinformation that accrues around that approach, and unfortunately a lot of problems. Although there is no silver bullet solution, the fellowship of the profession and the external resources you have available to you, like the Building Envelope Council, offer a platform for discussions that provide valuable insight to what others might be doing or suggesting that works.

At the end of the day, that's what I want—walls and roofs that work.

*Richard Fencl is a principal and technical director for Gensler's North Central Region. He also serves as the chairperson for Building Envelope Council - Chicago, a broad group of design and construction professionals who meet monthly to discuss façade and roofing topics.*

*For information on joining the Building Envelope Council – Chicago or a schedule of its meetings, go to [www.bec-chicago.org](http://www.bec-chicago.org).*



# darris lee harris

darris lee harris photography

312-718-4469

[www.darrisharris.com](http://www.darrisharris.com)



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](http://aia.org/contractdocs).

**AIA Contract Documents®**  
THE INDUSTRY STANDARD.

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

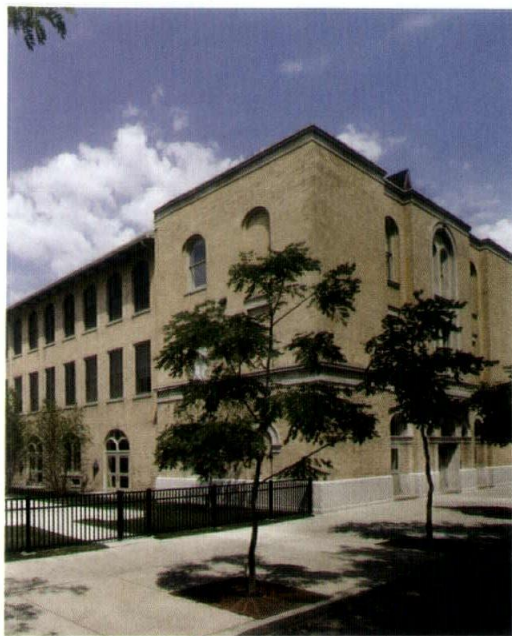






**ROOSEVELT UNIVERSITY TOWER**  
(Page 30)

**ARCHITECTS:** VOA  
**ARCHITECTS:** Hollingsworth Architects  
**CONSULTING ENGINEERS:** WMA Consulting Engineers  
**ENGINEERING:** AECOM; Epstein, Klein and Hoffman; Magnusson Klemencic Associates  
**STRUCTURAL ENGINEERING:** ACK Engineering Services  
**ENVIRONMENTAL ENGINEERING:** Environmental Systems Design  
**CONSTRUCTION:** Power Construction  
**CONCRETE CONSTRUCTION:** James McHugh Construction  
**CURTAIN WALL:** Permasteelisa CS  
**CONCRETE:** McHugh/Ridgeway Joint Venture  
**ELECTRICAL:** Titan Electric  
**FOUNDATION:** Thatcher Foundations  
**GLASS AND GLAZING:** Trainor Glass  
**MASONRY:** A.L.L. Masonry Construction; Berglund Construction  
**PIPING & VENTILATION:** Advance Mechanical Systems  
**PRECAST CONCRETE:** High Concrete Group  
**STRUCTURAL STEEL:** Romero Steel; Zlak Josephs Fabricators



**CONCORDIA PLACE**  
(Page 34)

**OWNER/CLIENT:** Concordia Place  
**PROJECT PLANNING AND DEVELOPMENT CONSULTANT:** LL Consulting  
**REAL ESTATE AND DEVELOPMENT CONSULTANT:** IFF, Children's Capital Fund  
**DESIGN TEAM**  
**PRELIMINARY PLANNING, PROGRAMMING, ARCHITECTURE, STRUCTURAL, INTERIOR DESIGN, FFE:** Holabird & Root  
**MEP:** EME (now owned by KJWW)  
**CIVIL:** Terra Engineering  
**LANDSCAPE:** McKay Landscape Architects  
**HISTORIC PRESERVATION CONSULTANT:** Harboe Architects  
**GENERAL CONTRACTOR:** Bulley & Andrews  
**OWNER'S REPRESENTATIVE:** Cotter Consulting



**DEPAUL CAMPUS PLAN**  
(Page 38)

**ARCHITECTS/PLANNERS:** Antunovich Associates  
**ARCHITECTS FOR UNIVERSITY HALL, RICHARDSON LIBRARY AND 1985 MASTER PLAN:** Lohan Associates  
**ARCHITECTS FOR STUDENT UNION:** WTW Architects  
**ARCHITECTS FOR THEATRE SCHOOL:** Pelli Clarke Pelli Architects  
**ZONING ATTORNEYS:** SNR Denton US  
**TRAFFIC ENGINEERS:** Kenig, Lindgren, O'Hara, Aboona  
**CIVIL ENGINEERS:** SPACECO, Inc.  
**STRUCTURAL ENGINEERS:** CS Associates; TGRWA LLC  
**MECHANICAL/ELECTRICAL ENGINEERS:** WMA Consulting Engineers  
**GENERAL CONTRACTORS:** W.E. O'Neil Construction; Bulley & Andrews

INDEX OF ADVERTISERS

<b>AIA Contract Documents</b>	48	<b>Hoerr Schaudt</b>	17	<b>Microdesk Inc.</b>	11
<b>AIA Small Project Awards</b>	46	<b>IMAGINit</b>	23	<b>Panda Windows &amp; Doors</b>	13
<b>Architemps Inc.</b>	44	<b>ImageFiction</b>	19	<b>Peterson Aluminum Corp.</b>	8
<b>BQE Software</b>	4	<b>Interline Creative Group</b>	15	<b>Pilkington Fire Protection Glass</b>	7
<b>Botti Studio of Architectural Arts</b>	21	<b>Kafka Granite</b>	20	<b>Shuler Shook</b>	6
<b>Chicago Plastering Institute</b>	41	<b>Leopardo</b>	Back Cover	<b>The Hill Group</b>	3
<b>Chicagoland Roofing Council</b>	C3	<b>Mankato Kasota Stone</b>	41		
<b>Darris Lee Harris Photography</b>	48	<b>MasterGraphics</b>	C2		

**ZURICH ESPOSITO JOINS MARGARET MCCURRY, FAIA,** at Tigerman McCurry, the River North firm she leads with her partner and husband Stanley Tigerman, FAIA.

**Zurich Esposito:** The new book of your work, "Distillations: The Architecture of Margaret McCurry," made me realize I don't know nearly as much about you as I thought. Your path to becoming an architect is anything but traditional by today's standards.

**Margaret McCurry:** In spite of some early exposure to architecture. My father (Paul McCurry, FAIA) was an architect, a partner at Schmidt Garden and Erickson, and I went on jobsites with him, but even he was afraid to encourage my becoming an architect, knowing it would be a difficult route to take. But he was very encouraging in other ways, sending me off to Vassar, where I was an art history major.

He thought a career as a schoolteacher would be a rewarding career, and a safe one. And it was sort of expected that I would return home, to Lake Forest, after Vassar. But I had other ideas and planned a move downtown with some of my friends. And the only professional route available to many women like me was through secretarial work, so I took secretarial courses and worked as a secretary in the package design department of Quaker Oats, making my way up to package design coordinator. It was a pretty wretched time to be a woman in business. Eventually, most of the women I worked with were fired, and I was right behind them. But with the experience I had, I got offers from some of the New York ad agencies I had worked with.

But seeing his oldest daughter about to go back east prompted my father to step in and help connect me with the Skidmore office in Chicago. I knew all kinds of things about packaging and color separation, and somehow talked my way into the interior design department, where I worked for 11 years.

Without any formal training, my salary was pretty low and I was kept on longer than many. The last project I did at Skidmore was the Mart Plaza Hotel. I did all the interiors, designed carpets and all the rooms. But eventually I was put out in one of the purges.



## DISTILLING MCCURRY

**ZE:** And that made you want to become an architect?

**MM:** I had met Stanley by that time. He and my father both encouraged me to become licensed as an architect. The apprentice clause allows someone to sit for the architecture exam after eight years as an apprentice. As an interior designer, there's only so much you can do to fix things. I wanted to control the whole process. So I became licensed in 1979.

**ZE:** Given your own liberal arts background, what's your perspective on undergraduate education in architecture? Something you recommend?

**MM:** Not undergraduate, no. There has to be a depth of thought that goes into good projects. And often people who hire an architect are thoughtfully and intellectually driven, and you want to be on parity with them. It takes a lot of thinking to understand how people live and what they do.

And travel can also contribute a lot to an education. Travel broadens, as they say. And if you can't travel, and go to some great place with a rich architectural history, like Italy or France or the Netherlands, volunteer and be involved with people. Volunteer in a situation where you learn how people live or how people heal, or how they learn, or work depending on your interest.

**ZE:** Your collaboration with Stanley is intense. It also seems very romantic. You teared up at one of his book signings when, during his remarks, he talked about you. Few couples have that effect

on each other, especially after so many years. Do you have any advice to the many life partners who are also business partners in this industry?

**MM:** It's respect for the other person that's important. Many couples working together started out together, going to school together, and maybe that's easier. Stanley and I started from very different points professionally, with him already very established. Very early on in our marriage, Stanley tried to change my trajectory of what I was doing professionally, to make me more au courant. Over time you work these things out in your relationships if you are lucky. There's still a lot of jockeying between us, professionally, and sparks still sometimes fly. But our clients know it's not going to lead to divorce. **CA**

More of McCurry's interview can be found at [www.aiachicago.org/mccurry](http://www.aiachicago.org/mccurry)

### Book Signing Reception January 25

Join AIA Chicago at the Poliform showroom, 445 N. Franklin, on January 25, 5:30 – 7:30 pm, for a special book signing reception for "Distillations: The Architecture of Margaret McCurry." Books will be available for purchase. The event is free. Please rsvp by visiting [www.aiachicago.org](http://www.aiachicago.org).

Recent residential buildings, interiors, and furniture designs are described and presented in "Distillations" with captivating photographs by noted photographers Steve Hall of Hedrich Blessing and others, with insightful narrative contributions by Robert A.M. Stern, Robert Campbell and Stanley Tigerman.



# 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.

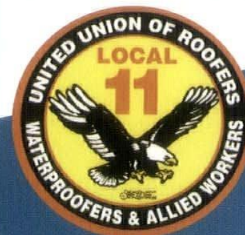
Whether it's liquid or spray applied, and self-adhered sheet membranes, our Chicagoland Roofing Council professional contractors and

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](http://www.chicagoroofing.org) to find Green Roofing Professionals.**



[www.chicagoroofing.org](http://www.chicagoroofing.org)



[www.leopardo.com](http://www.leopardo.com)

*CONSTRUCTION   DESIGN - BUILD   DEVELOPMENT*

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