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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.

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PRESIDENT'S LETTER



Hello, Chicago architects.

Welcome to another issue of *Chicago Architect*. In this issue we celebrate accomplishments of our Chicago community both large and small, with feature articles focused on the new Rush University Medical Center and the second annual AIA Chicago Small Project Awards. This reflects the range of skill, talent and architectural focus in our profession. It also reflects the range of human experience with the buildings, places and communities we craft.

Practitioners come to architecture for a variety of reasons. For me, craft, materials and the intimate beauty of small details on a human scale have always been some of the joys of architecture. Our Small Projects Awards share, celebrate and showcase this part of our profession. Enjoy.

At another end of the scale is the larger, urban community project—the Rush University Medical Center. Explore the story behind the research and design of a remarkable building now gracing Chicago's skyline. This desire to improve the places in which we live our lives is yet another of the entry points into architecture.

On a more personal level, this issue also celebrates the personal accomplishments of the new group of AIA Fellows. On behalf of the AIA Chicago community, I would like to thank each of the individuals in this impressive group for their ongoing service to our profession. Thank you.

Regards,

Rand Ekman, AIA | President | AIA Chicago

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TABLE OF CONTENTS

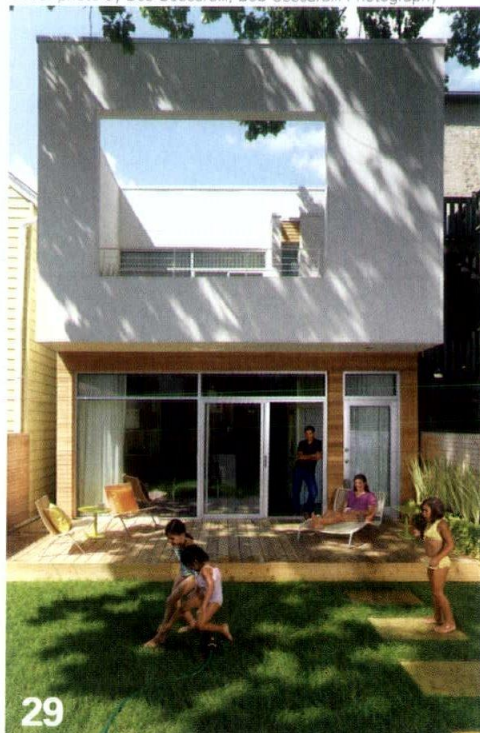
CHICAGOARCHITECT may | jun 2012



29

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29

Photo by Jeremy Nye, DMAC



27

Departments

12 FAÇADE

Un-Contained Optimism

Northwest Side could get a home made of disused shipping containers

A Peerless Opportunity

All contenders aimed to reunite Chicago with its pier

Some Like It Hotter

New design firm will use excess energy to build year-round outdoor opportunities

18 CHAPTER REPORTS

20 PEOPLE + PROJECTS

27 INTERIOR SOLUTIONS

Casino restaurant's design bets on its outdoor surroundings

45 THE PRACTICE

Renovations give new heart to site of NIU shooting tragedy

47 THE SPEC SHEET

An expert guide to sustainable systems for rainwater or greywater

49 SOURCES + RESOURCES

50 A TO Z

Zurich Esposito talks with Thomas Jacobs, AIA, recipient of the 2012 AIA Young Architects Award, at Spertus



50

Photo by Barry Rustin Photography

36



Photo by James Steinkamp © Steinkamp Photography

Features

29

Small Project Awards

AIA Chicago honors 2nd annual Small Project Award winners

36

An Inside Job

New Rush Hospital benefits from deep collaboration among its architects and its future users

42

The Wealth of Health

Recession-era spending on hospital construction has totaled more than \$3 billion in and around Chicago. What's next?

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Corrections

Photos accompanying the article titled "The Gem of Schaumburg" in the March/April 2012 issue of *Chicago Architect* (p. 15) were credited incorrectly. They should have been credited to Nathan Kirkman Photography.



Photos by Nathan Kirkman Photography



In the article titled "Lab Work" in the same issue (p. 38), the final line of the story was omitted.

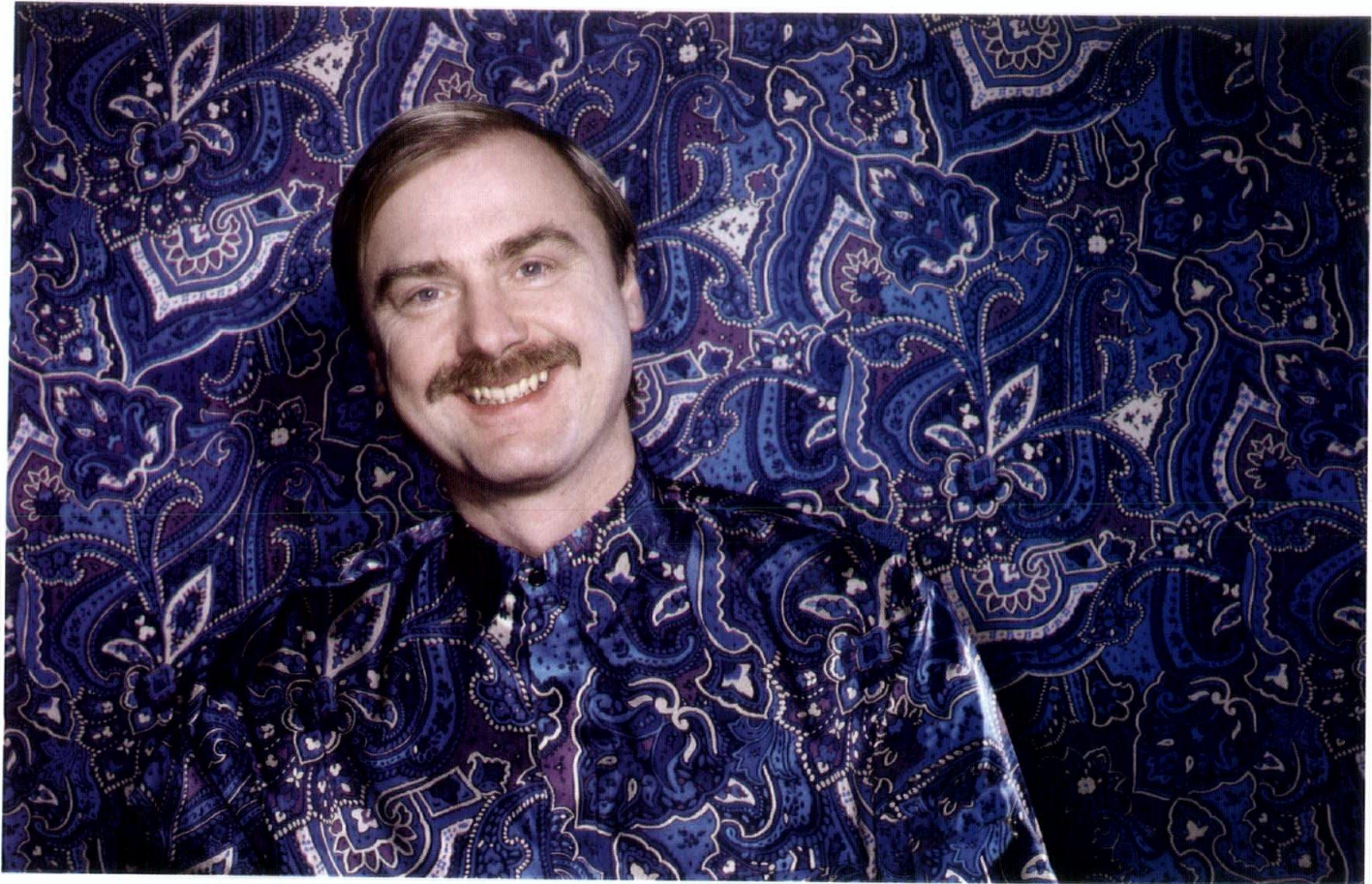
The final paragraph of the story should read: With so many movable parts in the core of the building, "it can handle change over time," Hendrickson says. "Because change is going to keep happening after they move in."

In the same article a caption on p. 42 incorrectly referred to the firm HDR as THDR.

We regret these errors.

A note from the Publication Director

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FAÇADE

Image by Pat Russell, Container Homes, Montreal



Genesis could easily be designed to fit in any long, narrow urban lot.

Wilbur Wright College. The 2010 Haiti earthquake, which left thousands of residents homeless, inspired his thesis on the subject. After encouragement from a teacher, he convinced Genesis, where he interned, to build a model.

"I thought he was crazy," recalls Donnie Brown, Genesis' executive director. "The concept definitely took me out of my comfort zone."

But Brown gave the go-ahead, and has since changed his mind.

"Terrence is young, energetic and very knowledgeable," he says. "He is a leader. Now that everything is coming together, it's going to be a great project. If you didn't know better, you'd think it's a traditional Chicago house."

The container's rectilinear shape offers enormous design flexibility. They are made in a handful of sizes, 8 feet wide and from 10 feet to 40 feet in length. Heights are either 8 feet or 9 feet 6 inches, also called a "high cube." Taller containers are preferable for home-building because they allow space for ductwork and wiring.

"You could use one container and call it an efficiency, or you can stack them 12 high for condos," says Samuel. "Or if a family needs extra space for another child, they can add a pod."

Like many similar projects, the Genesis project specifies used containers.

"We import a lot in North America," says Russell, who designs and sells container-home plans at ContainerHome.biz. "We don't export a lot, so we have a surplus of containers here." His firm, he says, orders used containers in good condition. The cost is roughly \$3,000 each, no matter the size.

As for appearances, anything goes. Many enthusiasts prefer the boxy appearance, which lends well to both modern and rustic aesthetics. Those who don't can clad the >

Un-Contained Optimism

NORTHWEST SIDE COULD GET A HOME MADE OF DISUSED SHIPPING CONTAINERS.

The need for affordable housing got Terrence Samuel thinking outside the box. Or rather, outside the shipping container.

As project director for the nonprofit Genesis Housing Development Corporation, Samuel, 37, is hoping to spearhead construction of an eco-friendly model home created with intermodal steel building units, commonly known as IMSBs or shipping containers. It would be the city's first, he says. "Shipping containers are used to build housing in many parts of the world. There are container cities in London and Mexico City. There is student housing in Amsterdam. But it's never been done in Chicago."

The conversion of shipping containers serves multiple goals, Samuel explains. Container homes cost less and go up faster than their traditionally built counterparts. They also reuse an existing, renewable and

recyclable medium—steel.

The Genesis project, which is on the drawing board, will transform nine containers into an energy-efficient, 2,000-square-foot home on the Northwest Side. Designed by Pat Russell of Container Home in Montreal—with Chicago architecture services by Jerald Hall at Architecture Prime—the layout will include three bedrooms and two and a half baths on three floors atop a concrete slab. Genesis will apply for Energy Star and LEED ratings. Local architect Jerald Hall has been engaged for the project.

If land acquisition grant funding and permit come through, Genesis hopes to finish the project later this year. Eventually, it will be sold for an estimated \$350,000 optimistically.

Samuel's interest in container homes began while working on a certificate in the Building Energy Technologies program at



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containers, as Genesis will. Porches and patios can be attached. Pitched roofs can be added as well.

Samuel brushes aside frequent criticism that container homes are reminiscent of trailer parks. "It could be seen like that in its basest form," he says. "We're using the containers as a platform for what we can create. Structurally, a container home is way more sound than a trailer park could ever be."

Prices swing widely, depending on such factors as number of containers, types of finishes, land costs and whether a basement is dug. Samuel quotes \$30,000 to \$50,000 per finished Energy Star-rated 40-foot container, but a million-dollar home is not unheard of.

For the future, Samuel sees numerous possibilities for container building. Among them are housing for students, veterans and seniors; disaster relief; and pop-up businesses. His new consulting business, Square 1 Design Build and Consulting, will guide clients through the process. But first, the Genesis home.

"For many people, home ownership is out of reach," he says. "Owning your own little piece of property—that's part of the American dream. We can make it happen."

> **Pamela Dittmer McKuen**

A Peerless Opportunity

ALL CONTENDERS AIMED TO REUNITE CHICAGO WITH ITS PIER

A swimming pool to bring people closer to the water. Aerial gondolas ferrying visitors back and forth. A towering structure in Lake Michigan, dubbed "the Glacier" by its design team. While key elements of the five final proposals in the Navy Pier redesign competition varied in scope and nature—and only one, captained by James Corner Field Operations (JCFO), was picked to move forward—each team appeared to be trying the same thing: reuniting the pier with its city.

Devised and organized by Gensler's Chicago office, the Centennial Vision is a grand master plan for the future of Navy Pier, beginning with last winter's redesign contest. More than 50 original entries were received from around the world, said Gensler's Elva Rubio, including many responses from Pritzker Prize winners. The challenge was to put forth creative ideas to revitalize Navy Pier's outdoor public spaces, officially named the Pierscape by Gensler's organizing team. Unique to the contest was the complex classification of Navy Pier. "It's not a park, it's not a building, a garden or a dock. It's all put in one," Rubio explained. As a result, numerous multidisciplinary teams stepped forward.

In March, the board of Navy Pier Inc., selected JCFO's vision as the one that will get the ball rolling on an ultimate plan for the pier. JCFO is best known with for its work on New York City's wildly successful Highline, a 1.4-mile linear park on what was an abandoned railroad viaduct.

Several Chicago architecture firms participated in the final rounds of the contest, playing various roles on the competing teams.

The studio of Xavier Vendrell led a team made up of Harley Ellis Devereux, U.K.-based Grimshaw Architects and design consultant Studio/lab, among others. For his team's vision, Vendrell said, they took inspiration from Joseph Cornell and his famous boxes.

"We want to use what's there and transform it," he said. "We thought there was a lot of potential in water, besides the pier. There are a lot of elements that you can build up on and create something with them."

Lake Michigan was, naturally, cited as key to many proposed designs, as teams aimed to engage Navy Pier more with the water, rather than having it coexist alongside the lakefront. Chicago firm UrbanLab, part of the team led by Imelk and HOK, was responsible for

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Image courtesy of UrbanLab



An early sketch of Navy Pier's east end that eventually turned into the "Glacier" idea proposed by the !melk/HOK/UrbanLab team.

contributing ideas relative to the Great Lakes and any water infrastructure systems onsite. This resulted in several water- and nature-related exhibitions presented in the proposed design, such as an underwater "fish resort" attraction and the "Glacier" that would rise out of the lake off the pier's eastern end, functioning like a waterfall in the summer and an ice sculpture in the winter.

Martin Felsen, AIA, principal of UrbanLab, said the team was also interested in unifying the pier as a whole, suggesting wide sweeping pathways across the pier and a transformation of Gateway Park into a plaza. "Right now I think a lot of people feel that [Navy Pier] is kind of an appendage to Chicago, rather than a connected piece of the urban fabric," Felsen said.

With Navy Pier being Illinois' top tourist attraction, a design competition of this magnitude had Felsen's entire office coming together to drum up ideas. "Between the three firms [!melk, HOK and UrbanLab], there was enough staff essentially to do it," he said of the process. They had to collaborate not only with other architects but also with engineers, lighting consultants, design consultants and others.

Similarly, the Chicago office of Solomon Cordwell Buenz, serving as local urban planning and design expert, contributed ideas to a team led by Aedas Architects and filled with an array of landscape architects and planners. The team began with engineering consultant Halcrow Yolles, who discussed the prospect of competing with partners Aedas and Davis Brody Bond; the group eventually brought in landscape architects Martha Schwartz Partners, based in London and Cambridge, Mass.

SCB was invited to join the team by IIT assistant professor Marshall Brown, whose studio is also participating. "There's a lot of different roles I think everyone played in the process," said Christine Carlyle, AIA, principal and director of planning at SCB. "It's been very collaborative as a group. We have a lot of times where we're just >

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bouncing ideas back and forth.”

As the team’s urban planning and design expert, Carlyle said important transportation components were added to the proposal early on. The team’s design involves boardwalk extensions off the pier’s southern edge and a gondola that would connect the pier to Michigan Avenue and other major tourist areas.

The idea of further connecting Navy Pier with Chicago was a sentiment echoed by other architects. “We were interested to unify the pier with a lot more activities related to public space. We tried to think about the different parts of the pier and how they could open themselves up to more interest by Chicagoans and visitors,” Felsen said.

And while this essence of the competition has proved challenging, many of the finalists still found the process to be an engaging and interesting experience. “A design competition, by its nature, you know you can sink a lot of hours into it, and you’re never going to get paid for it,” Carlyle said. “That’s part of the biggest challenge: how do you allot the right amount of time for it?”

Added Felsen: “The cool thing about this project was the vast array of intelligence and expertise gathered around to think about ideas. Oftentimes, competitions are just for architects or just for somebody else, and those interdisciplinary connections aren’t as strongly created during the design process.” > **Raissa Rocha**

Some Like it Hotter

NEW DESIGN FIRM WILL USE EXCESS ENERGY TO BUILD YEAR-ROUND OUTDOOR OPPORTUNITIES

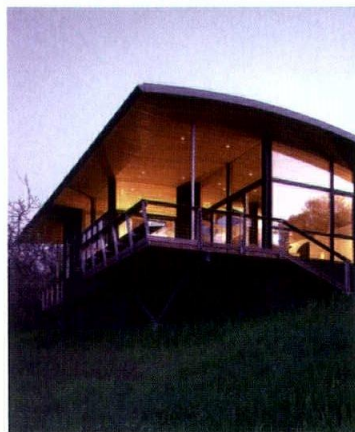
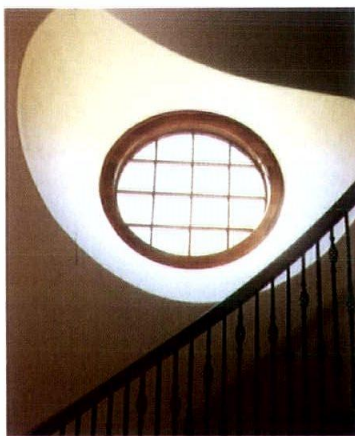
A mild 2011-2012 winter, with temperatures regularly climbing into the 50s and 60s, gave the city a taste of year-round outdoor recreation. Now a Chicago-based startup wants to harness excess energy to make that experience the norm.

Officially launched at the end of 2011, Climate Design is the creation of Sean Lally and Andrew Corrigan. Through various projects with his own firm, Lally began contemplating the idea of energy as a building material—one that we already have more of than we realize. As he points out, excess energy is constantly being released from sewer grates, air conditioning units and countless other sources.

“What we’re trying to do,” Lally says, “is find a way in which we can take this release of energy and reuse it in a way that’s much more productive.”

Exactly what the technology will look like in its final form is still a work in progress. At the moment, Lally and Corrigan are searching for the funding to begin research, and eventually installations. The innovators do know that they want to focus initially on city infrastructure—starting with heated outdoor furniture.

As Lally, assistant professor at the UIC School of Architecture, describes



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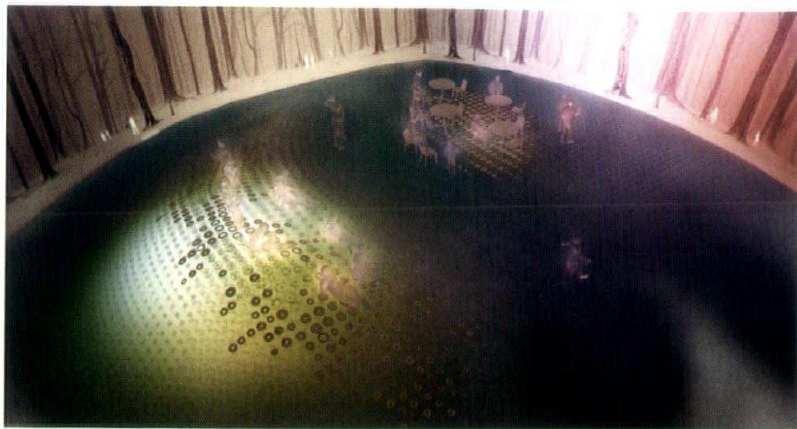


Image courtesy of WEATHERS / Sean Lally LLC



Image courtesy of WEATHERS / Sean Lally LLC

Both the Sirenuse and Wanderings projects use an internal heating system, either embedded in outdoor furniture or artificial hills, to create outdoor micro-climates that city parks and gardens could use in winter months.

it, a trapped-heat cavity inside the chair would be the secret; once the air is inside, a heating system would kick in, warming the furniture, the body of the person sitting on it and the soil beneath it. Cluster a few pieces together and it can start to impact the surrounding environment.

They're not stopping at furniture though. For Corrigan and Lally, uses for Climate Design technology could extend into agriculture, healthcare and even the military.

Locally, the pair is already exploring potential applications and sites, starting with discussions with Millennium Park Inc., Executive Director Ed Uhlir. According to Corrigan, Uhlir and the city like the idea of increased park usage. "It's a good fit for us to talk with him about the possibility of extending that use of the park," says Corrigan. "It's a resource that is really taken advantage of within the city, both by locals and tourists."

While Chicago provides the perfect test site, Climate Design's creators don't want to limit the possibilities for expansion. "I think the response will be not city-specific but climate-specific," says Corrigan.

Regardless of where it ends up, Climate Design has certainly begun drawing attention, as evidenced by its inclusion as a finalist in the Wall Street Journal's 2011 Small Business, Big Innovation competition.

"Our intention is never to make it 75 degrees and sunny in Chicago in February," Lally concludes. "40 or 50 degrees in January and February in smaller pockets of public spaces sounds lovely in Chicago; the question is how much do we need to manipulate and start pushing these energy systems to get something that's useful for the community." > **Jeff Zagoudis**

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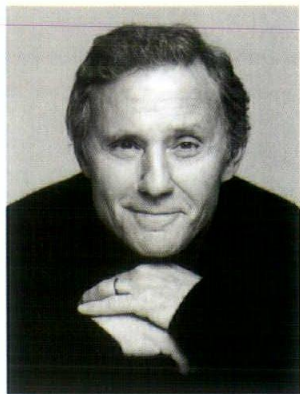
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CHAPTER REPORTS

AIA Chicago Presents Ian Schrager at NeoCon



At noon on June 13, AIA presents Ian Schrager as a keynote speaker of NeoCon 2012. This free keynote presentation is sponsored by the Jasper Group. Schrager is the creator of the boutique hotel concept and is internationally recognized for his concepts that have revolutionized the entertainment, residential and hospitality industries. He is the founder and current chairman of Ian Schrager Company, which owns, develops and manages hotels, residential and mixed-use projects. The company is currently working on launching two new hotel brands in various 24-hour gateway cities around the world.

During the 1970s and 1980s, Schrager and his business partner, Steve Rubell, created the legendary

Studio 54 and Palladium nightclubs. In 1984, the pair opened the Morgans Hotel, introducing the world to the "boutique hotel." He sold Morgans Hotel Group in 2005.

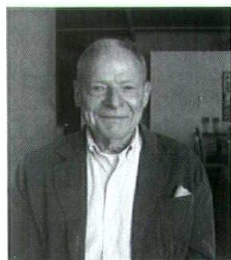
Keynote programs are free to attend and merit 0.1 CEU credit for industry professionals—and they fill up quickly. To register for NeoCon, held June 11-13, at The Merchandise Mart, and the Schrager keynote, go to www.neocon.com by June 4 for free admittance into the show. On-site registration is \$25. Other NeoCon keynote speakers are Richard M. Daley, former mayor of the City of Chicago; Primo Orpilla and Verda Alexander, founders of Studio O+A and distinguished "Designers of the Year 2011;" and Gary Lee, principal of Gary Lee Partners.

Seven Illinois Members Elevated to Fellowship

This year the Jury of Fellows elevated six AIA Chicago members and one AIA Central Illinois member to the American Institute of Architects College of Fellows. They join 98 other AIA members across the country who were elevated to Fellowship in 2012. All will be honored at an investiture ceremony at the 2012 National AIA Convention and Design Exposition in Washington, D.C.

To become Fellows, architects must select the category where they have distinguished themselves. The categories are: design, urban design, preservation, education, research, literature, practice, led the Institute, led a related professional organization, public service work, government/industry organization, alternative career, volunteer work and service to society.

AIA Chicago members elevated to the AIA College of Fellows are:



GEORGE HINDS, FAIA
CATEGORY:
RESEARCH

For the past 60 years, George Hinds' commitment to architecture and planning as research has made him an

exemplary figure for others who have followed in the industry. He served as director of

planning for the Philadelphia Redevelopment Authority, has devoted time to "teaching without borders" in Indonesia with the University of Kentucky and Harvard University, and has tenure at University of Illinois at Chicago. He was also appointed to serve as a Fellow of the American Academy in Rome. In 2009, Hinds' book "Growing Up and Older" was published. Written as a journal recalled later in life, the book contains more than 200 sketches that were underwritten, in part, by the Graham Foundation for the Advanced Studies in the Fine Arts. More than 20 of the sketches are in the Art Institute of Chicago's permanent collection.



SUSAN KING, FAIA
CATEGORY:
PRACTICE

Susan King is a principal with Harley Ellis Devereaux and is the firm's National Sustainable Design

Leader, responsible for developing and implementing nationwide design policies related to sustainability. King also leads the firm's Green Works Studio, a service group offering sustainable design and consulting services. She was part of the multidisciplinary team that designed Wentworth Commons, a LEED-certified

affordable housing facility on Chicago's South Side, which received the AIA national Show Your Green Award. King is the third female principal at the 103-year-old Harley Ellis Devereaux and is a past president of Chicago Women in Architecture.



LEONARD KOROSKI, FAIA, LEED AP
CATEGORY:
PRESERVATION

Leonard Koroski is a principal and senior project architect at Goettsch Partners, with expertise in the

renovation, restoration and/or adaptive reuse of older buildings, including eight on the National Register of Historic Places. He has also held key volunteer roles in AIA, serving as the president of AIA Illinois, a member of the AIA national board of directors and co-chair of the AIA national Committee on the Environment.



JEFFREY MCCARTHY, FAIA
CATEGORY: PRACTICE

A managing partner at Skidmore, Owings & Merrill LLC, Jeffrey McCarthy also serves on the firm's executive

committee. His solution-oriented management style has led to the successful completion of complex urban plans and infrastructure projects, including the Canary Wharf in London, the Beijing Central Business District East Expansion and the NATO Headquarters in Brussels. He has also spent nearly 15 years establishing a management model for American architects serving Chinese clients.



STEVEN M. NILLES, FAIA, LEED AP
CATEGORY: PRACTICE
Steven Nilles is the partner in charge of the Goettsch Partners Abu Dhabi office, leading the firm's activities in the United Arab Emirates

and other Gulf States. Nilles specializes in the technical design of high-rise buildings that integrate advanced engineering concepts, innovative use of materials and sustainable design strategies. He has worked on projects throughout the U.S. as well as in China, the Czech Republic, Germany, Poland, Saudi Arabia and the UAE.



JAMES E. PRENDERGAST, FAIA, LEED AP
CATEGORY: PRACTICE
As the partner who leads the interior architecture practice at

Goettsch Partners, James Prendergast specializes in the strategic planning and design of workplace environments. He has served some of the world's leading companies and forward-thinking clients, providing intelligent solutions. Prendergast frequently presents at client and professional forums, and delivers academic lectures on design and its impact on client culture and performance.

The AIA Central Illinois member elevated to the AIA College of Fellows is:



LAWRENCE R. LIVERGOOD, FAIA
CATEGORY: LED THE INSTITUTE

Lawrence Livergood, the managing partner of Architectural Expressions in Forsyth, Ill., has helped advance

the profession through his leadership in the state and national levels of AIA. As chairman of the AIA Illinois Health Facilities Permit Review Task Force, Livergood worked closely with the Illinois Department of Public Health to find effective ways of streamlining the permitting process for healthcare facilities throughout the state. He was the recipient of the AIA Illinois Distinguished Achievement Award in 2004 for his contributions to the advancement of the profession. He served as the AIA national secretary and as a trustee for AIA Trust.

To learn about becoming a Fellow, visit www.aia.org/practicing/awards and select "Fellowship," or contact Steve Riforgiato, AIA Chicago membership manager, at (312) 376-2740 or riforgiatos@aiachicago.org.

Student AIA Chapter to host FORUM 2013

The Illinois Institute of Technology Chapter of the American Institute of Architecture Students (iitAIAS) has been selected to host the 58th annual FORUM conference in 2013.

Beginning on Dec. 28, 2013, FORUM hosts more than 1,000 architecture and design students from the U.S. and around the world. During the conference, students have a chance to discuss current issues affecting architectural education, as well as their future roles in the industry, with participating educators and professionals. The conference also gives students an outlet to meet and network with their peers and others in the field.

Learn more about iitAIAS and FORUM 2013 at iitaias.wordpress.com and click on the FORUM 2013 tab.



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PEOPLE + PROJECTS



In February, Studio Gang Architects unveiled its design for City Hyde Park, a mixed-use project intended to invigorate one of Hyde Park's most important gateways with new opportunities for living and shopping. Located adjacent to the 51st/53rd Street Metra stop at the corner of Lake Park Avenue and Hyde Park Boulevard, the project would add 179 new living units, 20 percent of which would supply affordable housing. Multiple green features position the project to target a minimum LEED Silver certification.

Teng & Associates Inc. announced that it has changed its name to exp.

The name change is intended to better align the firm with its new parent company, exp Global Inc.



ACCO Brands Corporation

tapped Harley Ellis Devereaux to design the interior of its new corporate headquarters located in a 189,092 square-foot office building in Long Grove, Ill. Design components will include a showroom, product development labs and collaboration areas. ACCO plans to move into its new space in March 2013.



Alexander Krikhaar



Paul Kraemer



Daniel Roush

Three project architects at Vinci Hamp were promoted to associate status:

> Alexander Krikhaar, AIA, who managed the Illinois General Assembly project, a renovation of state offices in downtown Chicago to include new public assembly areas.

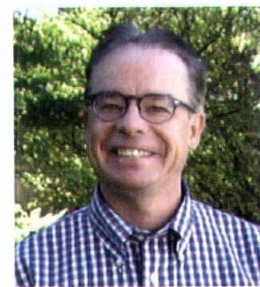
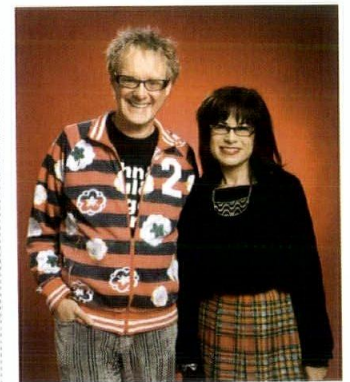
> Paul Kraemer, AIA, who managed the Crabtree Farm Guesthouse project, a new private residential structure on a historic dairy farm in Lake Bluff, and the W.A. Glasner Residence project, the restoration of a 1905 Frank Lloyd Wright house in Glencoe.

> Daniel Roush, AIA, who managed a renovation of lobby spaces at the Art Institute of Chicago for a permanent exhibition of public art, featuring Marc Chagall's "American Windows."

Peter Exley, FAIA, and Sharon Exley

of architectureisfun were named the 2012 Benjamin Moore HUE® Award winners for Contract Interiors.

The Exleys received the prestigious award at the HUE ceremony on Tuesday, April 3, at the Hearst Tower in New York City. The HUE Award is given for exceptional use of color in architecture and interior design.



Tom Harrison, AIA, LEED AP, joined Arup. Formerly with AECOM and Cannon Design, Harrison will lead Arup's structural group in Chicago.

Northwestern University is planning

a new visitors center and boathouse for its Evanston campus. The 170,000-gross-square-foot visitors center, designed by Perkins+Will, will include an auditorium with approximately 160 seats, meeting rooms, offices for staff and waiting areas for visitors. Construction is expected to begin later this summer with completion slated for early 2014.

The University will also demolish the existing boathouse used by the sailing club and replace it with a larger facility, designed by David Woodhouse Architects. Construction on the boathouse is expected to begin this summer with completion slated for fall 2013.



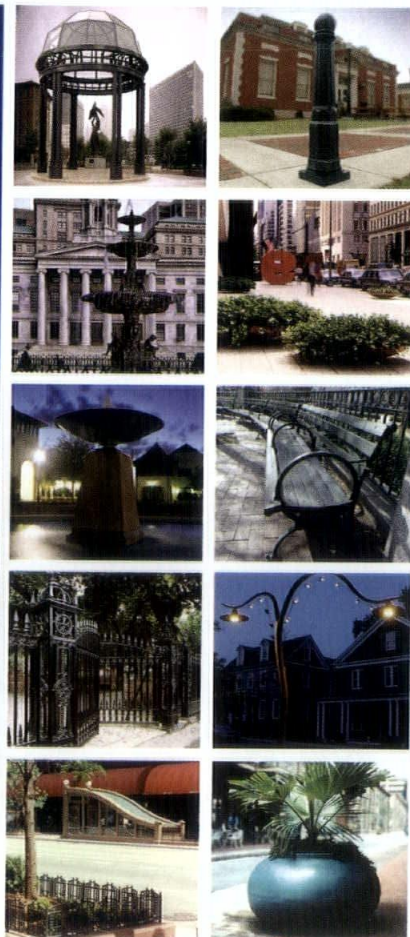
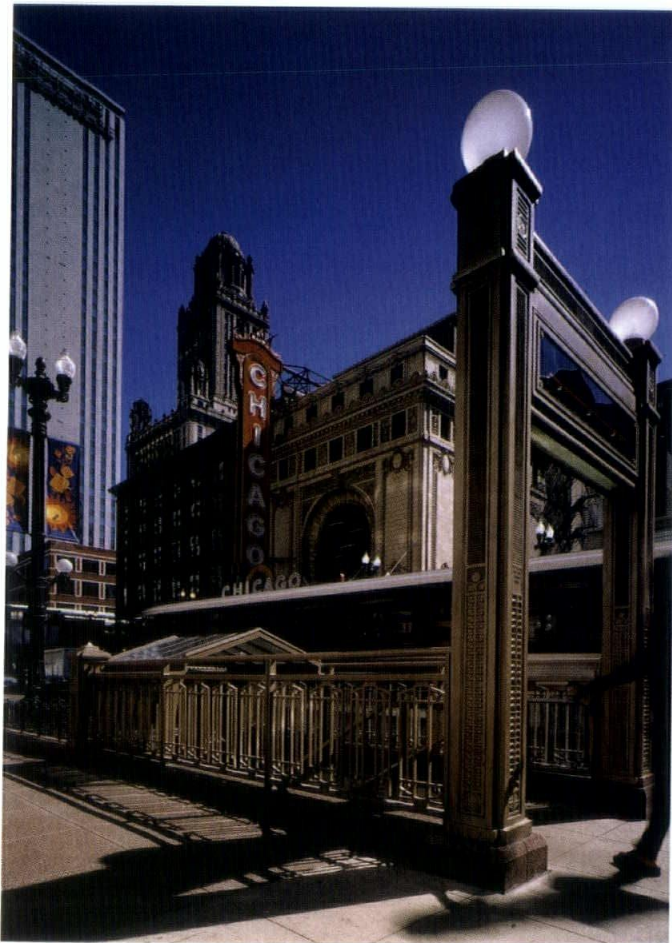


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Atul Karkhanis Architects has designed an 8,000-square-foot state-of-the-art medical clinic for Asian Human Services, located on the border of the Arcadia Terrace and West Ridge neighborhoods on the Northwest side. Atul Karkhanis, AIA, LEED AP BD+C, is the design principal and Andrew Foster will be the project architect. The design incorporates green building principles and energy efficiency in an urban setting.

SOM won two competitions in China.

One is a master plan competition for its Beijing Bohai Innovation City. The winning SOM plan leverages the economic and lifestyle assets of the Beijing-Tianjin corridor by centering the new environmentally friendly district along the high-speed rail line linking the national capital to the port city of Tianjin. The city expansion will host 17.6 million square meters of mixed-use development, with a focus on providing a premier headquarters location for advanced industries in the growing Bohai Rim.

In another competition, the firm won the nod to design the Greenland Group Suzhou Center in Wuijiang, China. The 75-level building is designed to accommodate a complex mixed-use program including office, service apartments, hotel and retail on a 37,000-square-meter site.



Kami Altman was named an associate at Landon Bone Baker Architects. Altman's interest in affordable architecture brought her to Landon Bone Baker Architects in 2006.

Matthei & Colin Associates designed

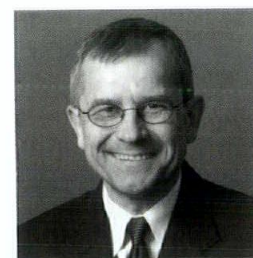
the first Ronald McDonald Family Room in the state of Illinois, at Edward Hospital in Naperville. The nearly 2,000-square-foot facility is a short walk from Edward's Newborn Intensive Care and Pediatric Intensive Care Units and provides a home away from home for patients' families.

SERF (Society of Environmentally Responsible Facilities)

opened a Chicago office. Regional manager Jenni James heads up the office, which is on the 31st floor of 200 S. Wacker Drive, across from the Willis Tower.



Greenland Group
Suzhou Center



Goettsch Partners promoted Leonard Koroski, AIA, LEED AP, to principal.

Koroski is a senior project architect with a particular passion and expertise for the renovation, preservation, repositioning and adaptive reuse of older buildings.

His work has focused on properties in downtown Chicago, including—among many others—eight buildings along LaSalle Street, four on Michigan Avenue, and signature properties such as the Jewelers Building at 35 E. Wacker Dr., the Civic Opera Building and Union Station. His efforts led to an AIA National Honor Award for Interior Architecture in 2000.

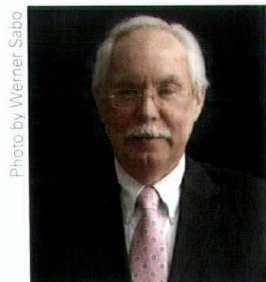


Photo by Werner Sabo

James K. Zahn, FAIA, of Sabo & Zahn

was appointed to the Illinois Architecture Licensing Board in 2011.

At Adrian Smith + Gordon Gill Architecture, two senior architects were named directors.

Alejandro Stochetti, AIA, and Juan Betancur, AIA, are leading designs for two of the firm's key projects. Stochetti is the design team leader for the Kingdom Tower in Jeddah, Saudi Arabia. When complete in 2017, it will be the world's tallest building, at over 1,000 meters. Betancur leads the design team for Wuhan Greenland Center in Wuhan, China. It will be completed in 2017 as well, and at 606 meters, it will be the world's fourth-tallest building.

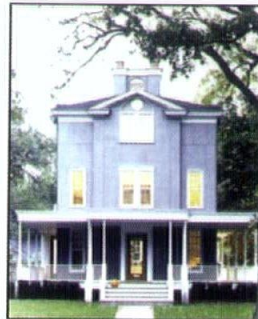


Constantine D. Vasilios, AIA, celebrated his 20th anniversary at Constantine D. Vasilios & Associates Ltd., and his 15th year as part of the faculty at Harrington College of Design. His recent work includes residences in Lakeview and the Gold Coast.

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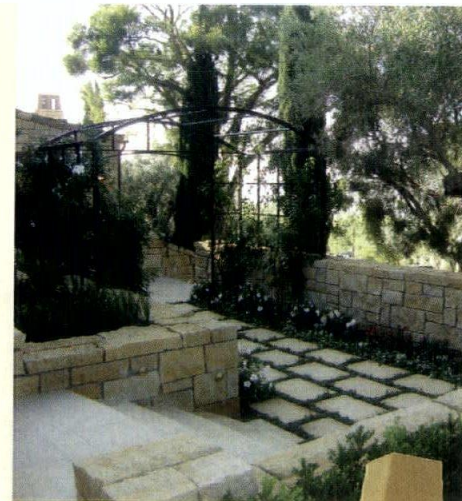


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A single-family residence in Glencoe received LEED Platinum residential certification.

It is only the second home in Illinois, and the first on the North Shore, to receive this high distinction.

Nathan Kipnis, AIA, of Kipnis Architecture + Planning of Evanston, designed the home for Barry and Natalie Slotnick, which was built by Scott Simpson Builders of Northbrook for 40 percent of the cost of the first LEED Platinum home in Illinois.



Maria Segal, formerly a senior project designer at Holabird & Root, and Richard Blender, AIA, formerly a principal of Wilkinson Blender Architecture, have established a new firm, Blender Architecture, and are now principals.

Steve Blye, AIA, LEED AP, joined

the Chicago office of BSA LifeStructures. The firm specializes in creating facilities that support and enhance the practices of healing, learning and discovery.

Linda Chin, AIA, and David Wojcik, AIA, of Parachin Design Studios designed

the first-ever airport aeroponic garden at O'Hare International. The 928-square-foot garden, which uses only water and a mineral nutrient solution to grow plants, is located on the mezzanine level of Terminal 3 in the G concourse.



The Chicago office of Perkins Eastman joins

with the U.S. Department of Veteran Affairs (VA) in celebrating the completion of the country's first Community Living Center (CLC) to utilize The Green House Prototype Design Package at the VA Illiana Health Care System campus in Danville, Illinois. The CLC at Danville consists of two 7,500-square-foot buildings—aptly named Freedom House and Liberty House—containing 10 private bedrooms with direct views to common areas, communal living areas and kitchens, and ample outdoor space, all with an aim to restore maximum function and independence while providing veteran-centered care.



Copyright Sarah Mechling/Perkins Eastman



Epstein provided interior design

services for a 3,500-square-foot expansion to the American Society for Clinical Pathology's Washington, D.C. headquarters. The design concept for the office and conference areas incorporated the materials, colors and subdued lighting used in the lobby and reception spaces.



RTKL Associates partnered with John Deere

on the "Can Do" Canstruction project in Moline, Ill., and set the Guinness World Record for the "World's Largest Canned Food Sculpture." The completed design is a life-sized sculpture of John Deere's newest corn combine harvesting a cornfield. The structure measured in at almost 17 feet 6 inches tall, 55 feet wide and about 80 feet long. It comprised more than 310,000 cans of food and 12,000 bags of food. The design took 5 days to complete with more than 500 volunteers building in four-hour shifts.



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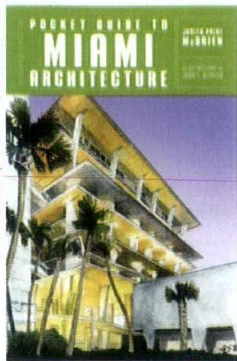
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Illustration by John F. DeSalvo, AIA



The Betsy-South Beach hosted an exhibition and book signing

reception to honor the release of the "Pocket Guide To Miami Architecture" with author Judith Paine McBrien and illustrator John F. DeSalvo, AIA. McBrien and DeSalvo have also worked together on "Pocket Guide to Chicago Architecture" and "Pocket Guide to Los Angeles Architecture," both published by W.W. Norton & Company.

The Chicago Public Library's new West Town Branch

attained LEED Gold status for Commercial Interiors. Paul Steinbrecher, AIA, and Jeff Parfitt of IDEA designed the new library, which is located on the first floor of the Goldblatt's building at 1625 W. Chicago Ave.

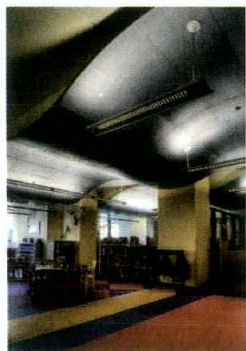


Photo by Charles Young



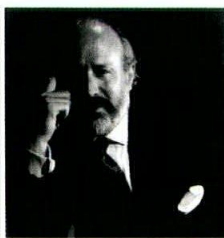
Saltans Architects Intl. has been selected for the second stage

in the international design competition for the Skolkovo Technopark District D2 Residential Area. Skolkovo Innovation Center is a strategic initiative endorsed by Russian President Dmitry A. Medvedev to create an innovation hub focused on diversifying the Russian Federation's economy and further integrating Russia into the global economy. From 337 international entries, SA_I represents the only U.S. firm selected for the final shortlist of 30.

Wight & Company is the architect for the state-of-the-art

automotive technology center and learning facility at Joliet Junior College, which was recently LEED certified. The project includes a commercial automobile service shop area with 16 service bays, four new classrooms, a dedicated customer service area and new parts and equipment storage rooms.

- The firm also made several personnel moves:
- > Michael J. Lubbers, AIA, LEED AP BD+C, was promoted to creative director.
 - > Rick Dewar joined Wight as national practice leader, Pre K-12 education.
 - > Robin Martel returned to the firm as senior project manager in the firm's transportation engineering group.



Stephen Yas, AIA, is now design principal

with MulvannyG2 Architecture in its Shanghai office. Yas will be responsible for the design of large mixed-use and high-rise projects in the Chinese market. Yas was the president and design principal at YAS Architecture LLC for the past 22 years. Long-time senior associate Michael Aufderheide, AIA, and Alex King, Associate AIA, have formed M/A Architects, building upon their experience and tenure at YAS Architecture LLC.

Leslie Schwartz, Leslie Schwartz Photography



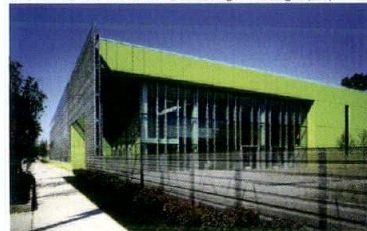
Roseland Senior Campus

Steve Hall at Hedrich Blessing Photography



Inspiration Kitchens

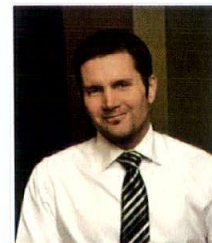
Steve Hall at Hedrich Blessing Photography



Gary Comer College Prep

Chicago architecture firms were honored with the 2012 Richard H. Driehaus Award

for Architectural Excellence in Community Design, which recognizes designs that improve the quality of life in Chicago's neighborhoods. Landon Bone Baker Architects won first place for the Roseland Senior Campus, Wheeler Kearns Architects won second place for Inspiration Kitchens in Garfield Park and John Ronan Architects won third place for Gary Comer College Prep.



Michael J. Lubbers



Rick Dewar



Joliet Junior College's Automotive Technology Center



Photos by Jeremy Nye, DMAC



Finishes in the restaurant (left) and entry (above) stylishly evoke the nearby forest preserve.

Natural Attraction

CASINO RESTAURANT'S DESIGN BETS ON ITS OUTDOOR SURROUNDINGS

By **Cindy Coleman**

No subliminal messaging. No aroma or oxygen therapy. No stereotypical windowless, noisy and cavernous spaces. Instead, Dwayne MacEwen, president of DMAC Architecture, uses form, a play on density, daylight and nature to lure gamblers out of the casino and into one of its six restaurants, the Canopy, a buffet restaurant at Rivers Casino in Des Plaines.

"Food drives value," MacEwen says. "Yes, it takes people away from the casino floor but, at the same time, it enhances the overall gambling experience." MacEwen's design strategy avoids glitz and opts instead for a nature-rich local context. Because the casino is sited across the street from a forest

preserve, the Canopy is designed as a pavilion within the preserve. The real challenge is what happens during the off hours, when, he says, the population dwindles and things slow down, or "go dark."

To thwart the empty restaurant syndrome, MacEwen designed an intentional sleep mode for the 8,850-square-foot, 350-seat buffet. The Canopy's casino-facing wall of floor-to-ceiling, hand-cut wood ribs, bracketed by vertical hedges of live plants, signals the open-hour entry point and host station. During off-hours, the entry goes dark while three adjacent cash register stations—lit from both above and below—glow in the dark to look like

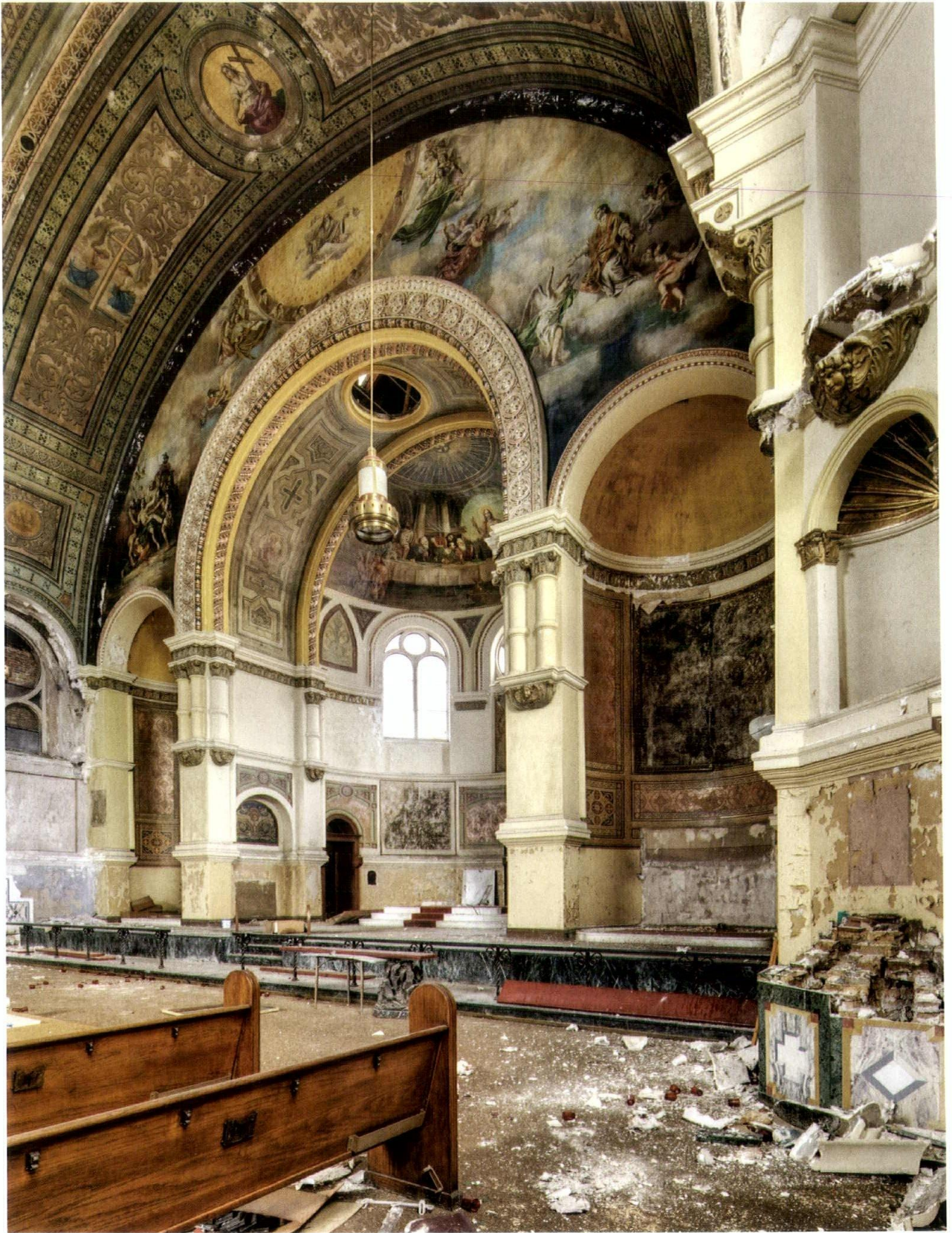
soldiers standing guard into what MacEwen calls "the forbidden landscape beyond."

Population ebbs are controlled by zoning small intimate spaces, enclosed by dark wood slat screens, at the front of the restaurant. As the restaurant fills, the wood screens become less dense and less dark. The space brightens and expands (thanks to a few well-placed skylights) to the daylight-filled rear of the restaurant that easily accepts large crowds.

MacEwen's design of a green-and-yellow custom carpet evokes the look and feel of the dappled light on a forest's floor. Striated marble floors define the high-traffic areas and buffet route, while a quiet palette of limestone, reclaimed woods and planted vertical hedges articulate the entry, bar area and intimate seating zone.

It is not your usual casino fantasy. Instead, the Canopy is more like a woodland fantasy. It's a fantasy that matches its mood to the values of the clientele. It's a fantasy that acknowledges the natural rhythms of the casino business. And it is a fantasy that honors the beauty of its location.

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



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[SMALL PROJECTS] ARE ANYTHING BUT ORDINARY

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PROJECT AWARD WINNERS

LOOKING AT ANY MAJOR CITY'S SKYLINE, people can't help but stare at the skyscrapers and massive buildings designed by firms that, more often than not, match the size of the structures. But it's the small projects—homes, offices, restaurants and other places we routinely frequent—that affect our everyday lives. For the second year, AIA Chicago is honoring these projects that, though they can be in our everyday lives, are designed to be anything but ordinary.

Small is the defining word in these Small Project Awards. All projects entered in the competition had to be designed by firms with fewer than nine licensed architects or architectural interns. Construction budgets for each project had to be relatively modest, under \$750,000. Chicago architects rose to the call and 94 projects were submitted, and the jury winnowed down the group to their favorites in structures, objects and unbuilt design categories.

Flipping through these pages, one can imagine watching kids run through a backyard sprinkler in Bucktown, relaxing by the water on a warm summer day at a pool house in Michigan or enjoying that first sip of great Chicago beer under the eye-catching "99 Bottles of Beer" chandelier at Revolution Brewing in Logan Square. There's nothing ordinary about any of it.

> **Lauren Finch**

JURORS:

John DeSalvo, AIA
John DeSalvo Design
Jan Parr
Editor, Chicago Home & Garden magazine
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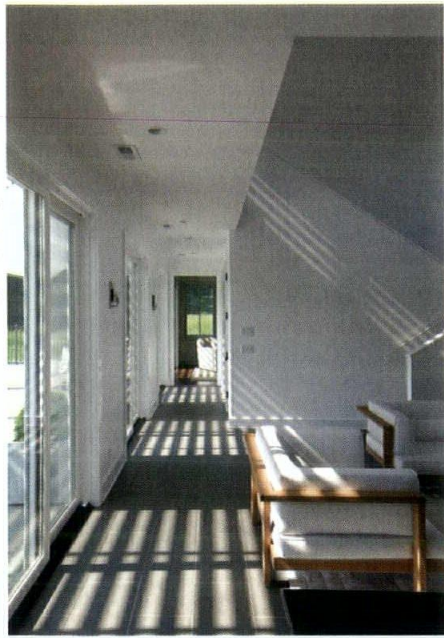
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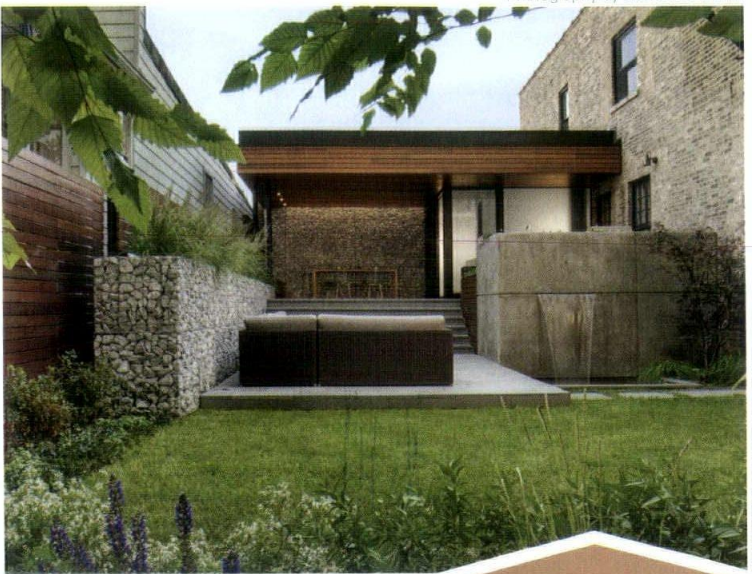
Photography by Roger Foley, Foley Photography



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A Barnyard Retreat
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HONOR AWARD

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ARCHITECTURE
CLIENT: PRIVATE

The clients purchased the property next door for the purpose of adding a garage, while simultaneously maintaining the open space. In the addition, Blender Architecture created a connection between the architecture and the landscape, and included a cistern under the garage to collect rain water from all structures and re-distribute it for landscape irrigation and the outdoor fountain. "It looks modern and livable," commented a juror. Gabion walls are incorporated into the north wall of the garage and used to separate the neighboring property. The separating wall has a built-in planter that allows the leftover irrigation water to filter through and back into the cistern. Salvaged wood from the demolition was re-purposed for a new bathroom and the exterior is clad in a cedar rain-screen. Exterior bluestone is used on the floor to further diminish the outside from the inside. "The materials seem clean, simple and appropriate," said a juror.

"I think that it's spectacular," said a juror about this barnyard retreat. An owners' desire for a swimming pool and guesthouse next to their Virginia farmhouse resulted in a contemporary barn design with the material palette found in the existing farmhouse—copper, stone and painted wood. "The wall structure in the barn is what made it," said another juror. A large trellis runs the length of the guesthouse—which includes a home office, guest suite, exercise loft, living space, kitchenette and pool bath—providing shade for pool goers, as well as contributing to its energy efficiency by shading the barn. To sum it up, a juror commented that "It's modern, but classic."



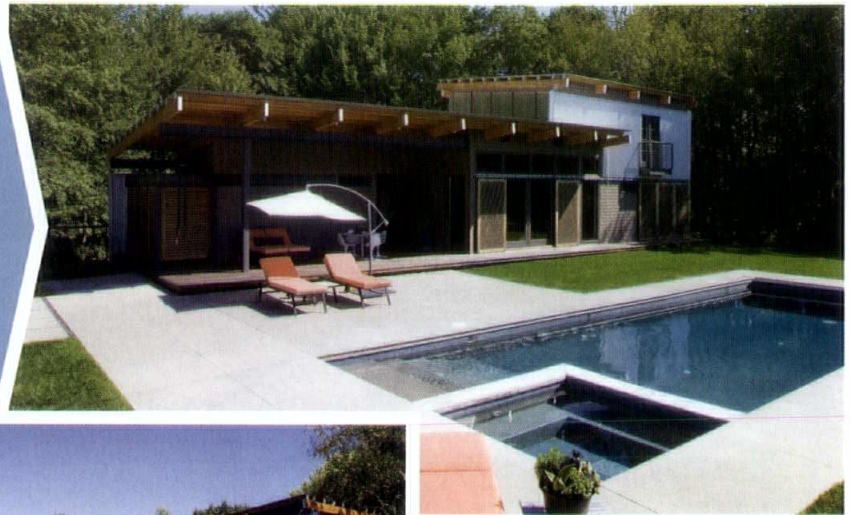
This 1,400-square-foot pool house uses a similar material palette to the traditional main house, but provides a modernist counterpoint. "I see roots back to the '50s in this house, but it has a modern, earthy, worn look," a juror commented.

Resting on a wood deck plinth, which gives it a light, weightless appearance, the building's first floor has a screened outdoor shower and dressing area, a bathroom with direct access to and from the pool area, large living space—with floor-to-ceiling windows and bi-parting sliding doors which look out onto the pool—a kitchenette and a bedroom suite with a private screen porch. The open steel stairs climb to the upper-level's sleeping loft. Outside, cedar sunscreens are mounted on industrial tracks and slide to protect the interior space from the sun and shutter the windows.

HONOR AWARD

Sawyer Pool House
Sawyer, Mich.

DESIGN ARCHITECT:
NICHOLAS CLARK
ARCHITECTS LTD.
CLIENT: DANIEL AND
ALLISON BASKES
CONTRACTOR: ANDRE
PRIEDE, WHITE BIRCH LLC



Photography by Linda Oyama-Bryan



Photography by Bob Coscarelli, Bob Coscarelli Photography

CITATION OF MERIT

Bucktown Residence
Renovation
and Addition
Chicago

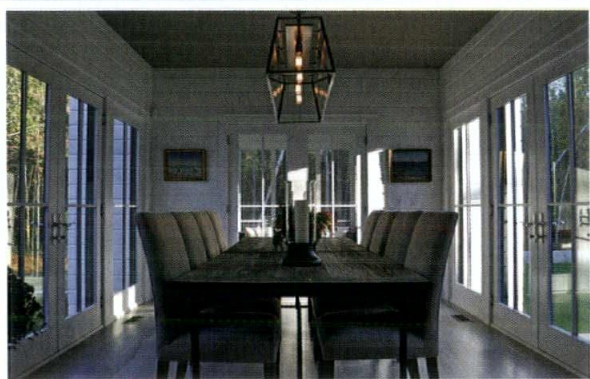
DESIGN ARCHITECT:
FROELICH KIM + CERDA
ARCHITECTURE
CLIENT: CERDA FAMILY
CONTRACTOR:
GERARDO CERDA, CERDA
DESIGN BUILD



This old Bucktown two-flat felt tired and claustrophobic to this family of five. They wanted to restore—and reuse—the existing masonry and provide a link between the new kitchen and family room to the outside. "You get the feeling that they didn't stop thinking about this subject. They went all the way through," said a juror.

The restored brick walls of the old interior were left exposed and, in contrast, the addition has a clean, modern design, including a wall of glass that provides a visual link from the new rooms to the backyard. A new private deck on the second floor master bedroom completes the rear exterior of the house, its geometric shape adding a more sculptural form to the façade. The new garage detailing mirrors the main house and provides a backdrop that defines an inviting private rear yard where the children can play freely. "It's a nice use of the entire site," explained a juror. "The roof and the backyard are part of the entire living space."

STRUCTURES



Photography by John Toniolo

CITATION OF MERIT

Farmhouse Retooled
Three Oaks, Mich.

DESIGN ARCHITECT:
FANGMANN GENSBURG
HARTING ARCHITECTS
CLIENT: JEFF HARTING AND
JOHN TONIOLO

Drawing inspiration from the L- and T-shaped farmhouses that dot the countryside throughout the Midwest, the design includes two window-gabled ends, found in larger farm houses, and a front porch. Running along the front of the house, the porch floats approximately two feet in front of the exterior wall, allowing light and shadow to pass between the house and the porch. The top is a "Live Roof," which serves as a green element and a visual element from the second floor. "I love the green roof," said a juror. Porch columns are paired and connected with galvanized piping lattice. Utilizing the exterior siding and galvanized piping inside creates a cohesive integration of materials throughout the home. The home's façade has casement windows in a two-over-two pattern. "You get light in every room," commented a juror.



CITATION OF MERIT

Lake Geneva Cottage
Linn, Wis.

DESIGN ARCHITECT:
KUKLINSKI + RAPPE
ARCHITECTS
CLIENT:
TOM AND CHRIS MOLDAUER
CONTRACTOR:
BILL INN, WYNTREE
CONSTRUCTION

This new weekend home has an exterior that blends in well with its more traditional neighbors, while the interior fits the contemporary lifestyle of its owners. What appears to be a one-and-a-half story cottage, the steep hillside landscape—with slopes exceeding 40 percent—conceals an additional level of living that faces the lake side of the house. "I like that it was built into the hill," commented a juror. "That was clever."

Inside, a centrally positioned staircase rises from the main lower level to a loft and provides a screen between the living and dining spaces. The loft is the perfect place to relax with views of the lake. Birch was used throughout the interior, including ceiling panels, which conceal cove lighting. "The interior is an A+," said another juror.



Photography by Leslie Schwartz, Leslie Schwartz Photography

Photography by Anthony May, Anthony May Photography



Architecture, product design and marketing all had equal importance in the design process of the Roche-Bobois showroom in Chicago's River North Furniture District. Sleek new materials, representing the modern design of Roche-Bobois, contrast with the heavy timber of the historic loft space. "It made me want to stay in the store and look around," said a juror.

CITATION OF MERIT

Roche-Bobois
Chicago

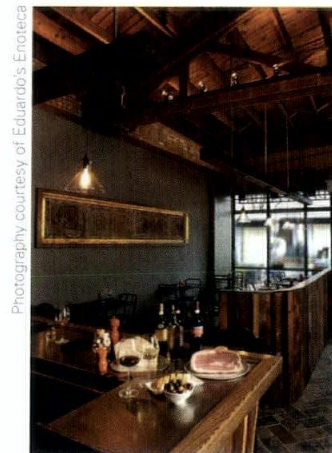
DESIGN ARCHITECT:
HIRSCH ASSOCIATES LLC
CLIENT: ROCHE-BOBOIS PARIS
CONTRACTOR:
TONY LINDSAY, URBAN
INNOVATIONS

Visibility into the two-level showroom was increased by providing a relocated entrance with an angled steel and concrete floating stair to draw pedestrians up, while a large opening in the floor provides views and natural light into the lower level. A double wall of glass—specifically designed to display "cloud" lights—surrounds the stairs with lights hanging between them, turning what would normally be a simple railing into an experience. Floating ceilings at various levels related to furniture settings create a sense of space and provide a display for Roche-Bobois wall fabrics.

**CITATION OF MERIT**

Eduardo's Enoteca
Restaurant
Chicago

DESIGN ARCHITECT:
CBD ARCHITECTS



Photography courtesy of Eduardo's Enoteca

One of the first orders of business in the remodeling of Eduardo's Enoteca, a restaurant and wine bar in Chicago's Gold Coast neighborhood, was the tearing out of the existing dropped ceiling grid, which exposed the beautiful barrel truss vault ceiling that had been hidden for too long. Gaining the height and intrigue of a heavy timber structure in the small footprint did not go unnoticed. "What a treasure to find that ceiling," exclaimed a juror. "And everything else works off of that."

After that, CBD Architects gathered reclaimed wood to thread throughout the space—from the bar to the banquette to the table tops. The banquette serves a multitude of functions within the space, including guiding people into the restaurant, serving as a drink rail for those waiting and giving dining patrons a sense of privacy. The majority of the remaining materials were readily available, such as the simple tile from a big box retailer that was cut and laid out in a herringbone pattern. "It's an amazing transformation of space," commented another juror.

STRUCTURES

The Clark Family Welcome Gallery at Adler Planetarium is the exciting pre-show experience to the planetarium's main event — the Sky Theater. To live up to that billing, Thomas Roszak Architecture designed the space to feel "other-worldly." "It reminds me of entering the Milky Way," said a juror. Aluminum tubing and polyester fabric were used to create a dramatic design, while being cost effective. The fabric was layered in alternating areas, creating darker and lighter slices, representing a "time slice" in outer space, along the pathway. The fabric was selected for its ability to reflect the gallery's LED lighting system while also absorbing light where mixed-media video is projected on the fabric walls. The team collaborated with experts in video, animation, sound and lighting for interactive exhibits with layered projected images, motion-detecting light and sound effects, and unusual display technologies throughout the space.


**UNBUILT STRUCTURE
HONOR AWARD**

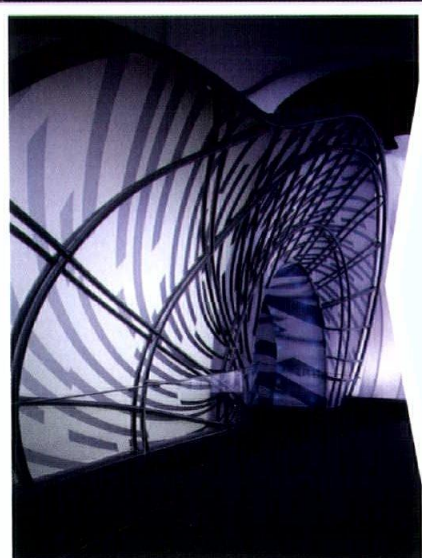
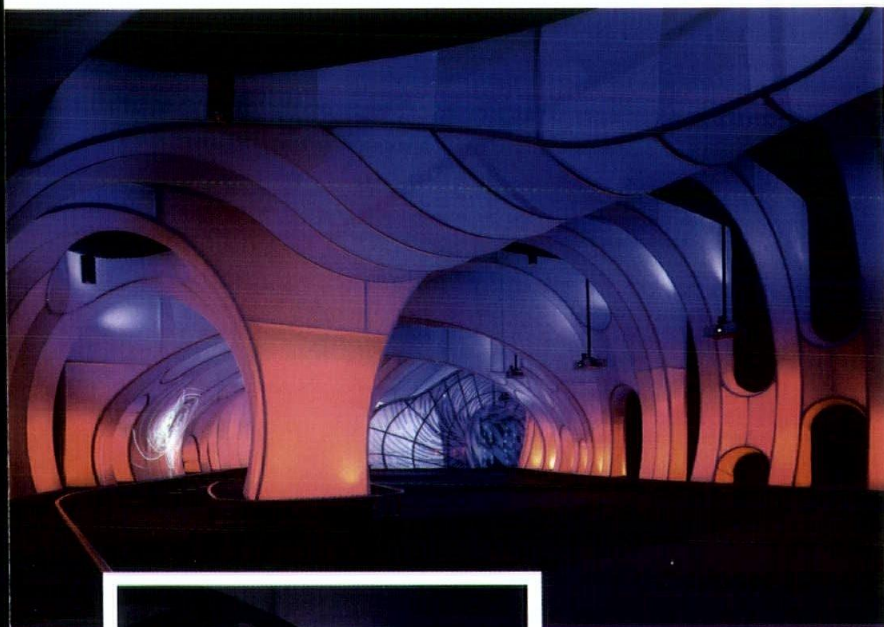
Wisconsin Dogtrot Truss House
Madison, Wis.

DESIGN ARCHITECT:
FROELICH KIM ARCHITECTURE

Froelich Kim Architecture was commissioned to design this non-traditional house that sits on 20 acres of recently decommissioned farmland, using off-the-shelf, prefabricated metal building trusses. One juror expressed that the design was "tried and true to the land." The equally sized bookends of the house flank the double-height living area, where the kitchen, dining room and living room are located. A bridge that spans the space above—connecting the bedroom wing to the loft space—was designed as a sculpture studio above the garage. On the exterior, horizontal wall girts, at 24 inches on center, create the framework for the staccato composition of standard two-foot-high window units. "There is a lot of fun in this," commented another juror.



Images courtesy of Froelich Kim Architecture


**STRUCTURE
CITATION OF MERIT**

The Clark Family
Welcome Gallery at
Adler Planetarium
Chicago

DESIGN ARCHITECT:
THOMAS ROSZAK
ARCHITECTURE
CLIENT: ADLER
PLANETARIUM

Photography by Scott McDonald, Hedrich Blessing Photographers

Turning an old, decrepit printing factory into the functioning brewery, Revolution Brewing, left no budget for the finishes of the brewpub. Working with what they had, Wrap Architecture created the 99 Bottles of Beer Chandelier from recycled beer bottles. Having blown art glass for many years, this project was an opportunity to incorporate art into architecture. While one juror commented "It's so clever," another stated "I love it!"

Photography by Robert Harris



CITATION OF MERIT

99 Bottles of Beer Chandelier
Chicago

ARCHITECT OF DESIGN: WRAP
ARCHITECTURE
CLIENT: REVOLUTION BREWING
CONSULTANTS: ROBERT HARRIS

CITATION OF MERIT

Art Chicago: Video
Arcade
Chicago

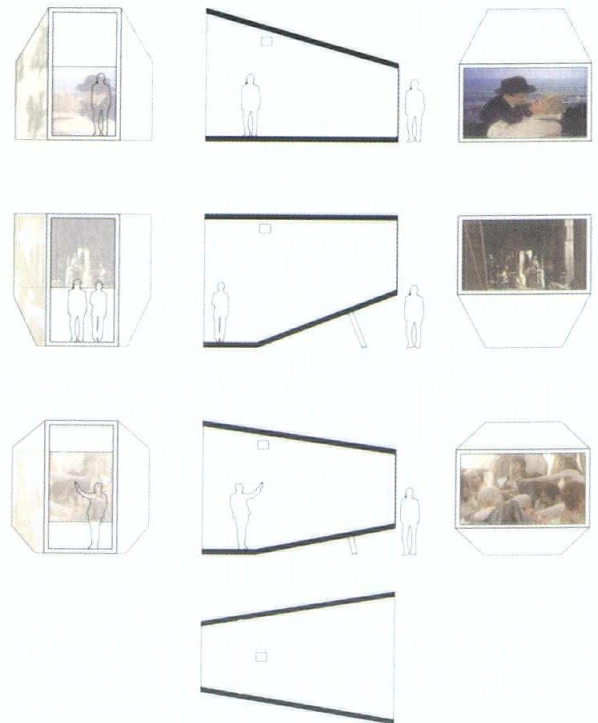
DESIGN ARCHITECT:
URBANLAB
CLIENT: THE MERCHANDISE
MART, CHICAGO

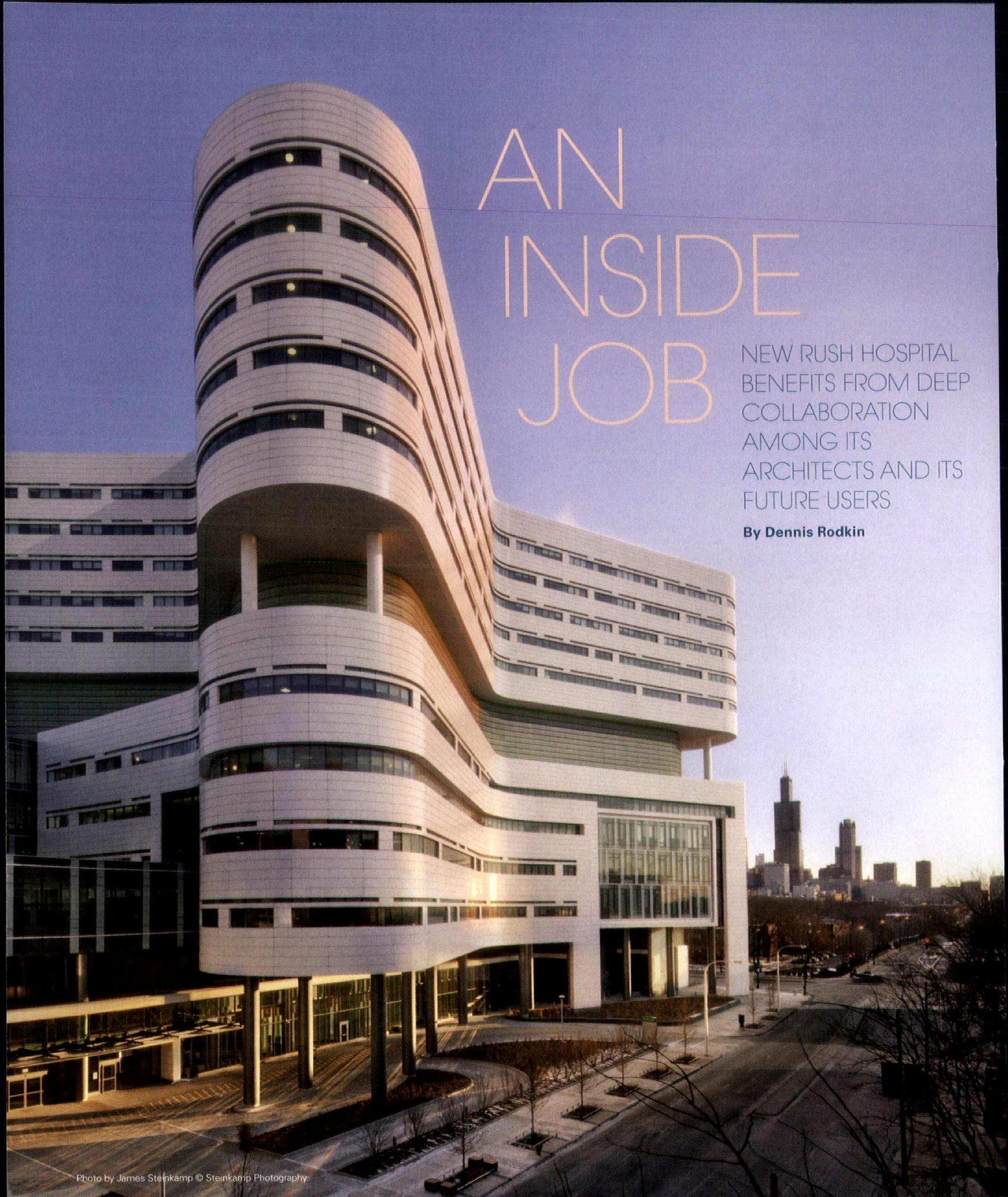
This temporary video exhibit was on display during Art Chicago 2007 at The Merchandise Mart, Chicago. Four modules displayed artist videos, while two camera-based projections displayed "real-time" video feed of the crowd visiting the exhibit. "It has clarity," said a juror.

Cameras recorded attendees as they approached the exhibition and they were able to see themselves in several projections at different time delays moving through the exhibit. The open-plan allowed attendees to gather around and within the space. Module interiors enabled attendees to focus on the work of video artists. A transducer-based sound system was applied to the fabric/foam module walls turning each into large stereo speakers. The modules were designed and built to be simply taken apart and reassembled at other art fairs.



Images by UrbanLab





AN INSIDE JOB

NEW RUSH HOSPITAL
BENEFITS FROM DEEP
COLLABORATION
AMONG ITS
ARCHITECTS AND ITS
FUTURE USERS

By **Dennis Rodkin**



The prow-like curves of the building's exterior (left) give shape to interior spaces, including an open, welcoming nurses' station (above).

DISRUPTIONS AT THE OFFICE ARE NOTHING NEW FOR JOHN MOORHEAD, AIA, A PERKINS+WILL SENIOR ASSOCIATE. BUT WHILE HE WAS PART OF THE TEAM WORKING ON RUSH HOSPITAL'S NEW BUILDING, SOME OF THE DISRUPTIONS WERE STARTLING.

"We're working on the model and overhead, they're paging a Code Blue. Somebody was dying" and needed immediate resuscitation, Moorhead recalls. "One day they had a Code Pink, and they said to us, the architects, 'Go guard that stairway door. This is an infant abduction alert.'"

For hospital staff, such alarms are a routine part of the daily flow. But for Moorhead and others from Perkins+Will who were posted full-time on-campus at Rush's Office of Transformation, they were quite different from the norm. "I can tell you, that doesn't happen here," Moorhead

said late this winter, when he had re-settled into Perkins+Will's space at 330 N. Wabash. "But being there for things like that changed our perception of what's at stake in a healthcare project."

Having architects ensconced at the hospital for about two and a half years—working in the same space as engineers, contractors, hospital staff and others—was a fundamental piece of the program to create a new hospital designed entirely from the inside out. While the curvaceous "butterfly" of the 14-story, 841,000-square-foot building became an instant landmark alongside the Eisenhower Expressway, that eye-catching exterior was shaped by its contents and its users.

"We couldn't create a shape and then shove functions into it," says Ralph Johnson, FAIA, the eminent Perkins+Will architect who oversaw design of the Rush building. He says that from the very first meetings, everyone on the client side—including not only the nurses and physicians who would work in the building

but the board members whose philanthropy would get it built—was insistent about making this a function-first project, with exterior aesthetics coming along behind. "We had to arrive at the plan first and then create a form," he says.

Nevertheless, the form that resulted is a handsome one. Mick Zdeblick, the Rush vice president who oversaw the building project, believes he knows why: "Ralph got Rush, he got our culture," Zdeblick says. "Nobody on our board said, 'Make this a building that stands out.' Everyone said we wanted the building to be very functional and take care of patients. And I think he made it do all that, and quietly, behind the scenes, made sure it's a part of the Chicago landscape."

Form follows function, and in this case, function equals footsteps—the thousands of footsteps that nurses take during a typical shift at a hospital.

Moorhead explains that nurses working in Rush's 1980s Atrium Building had long

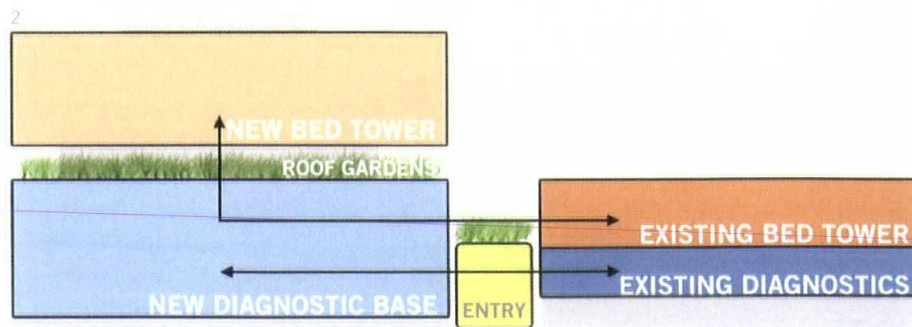
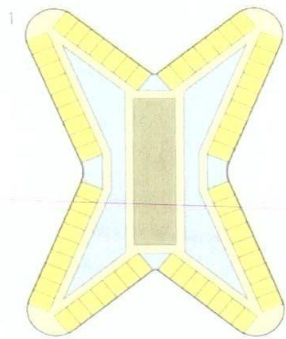


Image courtesy of Perkins+Will

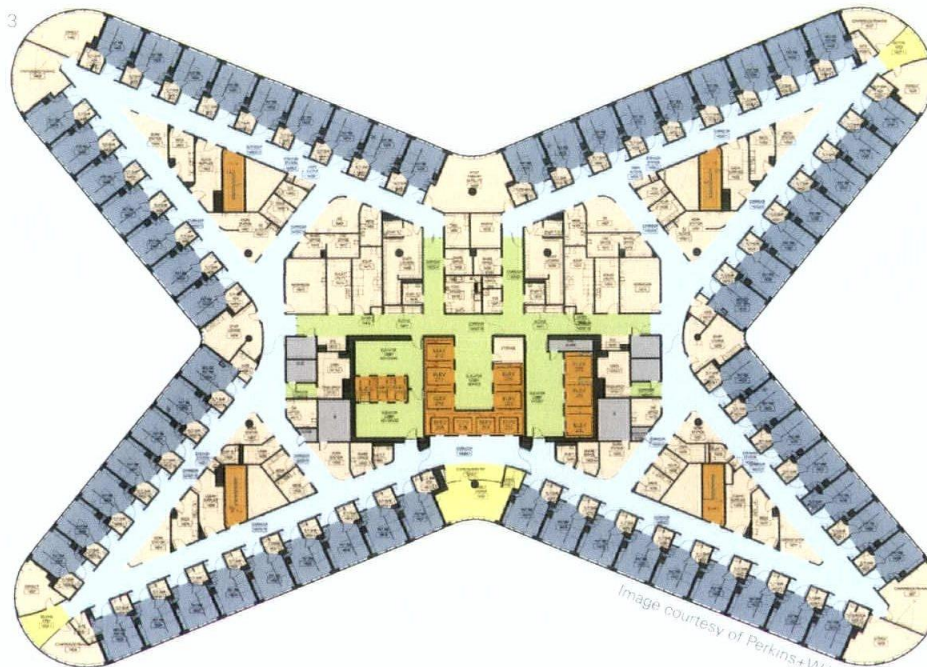
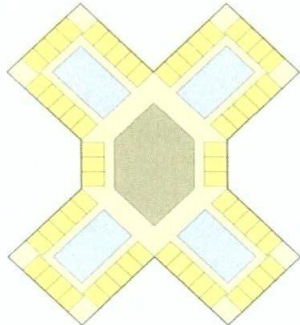


Image courtesy of Perkins+Will

1. The floor plan of the bed tower evolved from a long-popular cruciform layout to something more dynamic and ultimately to the "butterfly" shape that was realized in the completed building.
2. The new building (at left) contains enlarged versions of components in the older building (at right), but its division is more clearly articulated on the exterior. The entry was a late-comer to the plan, that space had initially been intended to remain open space, but incorporating it enhanced the overall flow.
3. The butterfly accommodates many of the users' needs, including patient rooms (dark blue), spaces for families and visitors (yellow) and, for staff (pale brown), offices both open and private, consultation rooms, classrooms and other functions.

Image courtesy of Perkins+Will

complained that although the central atrium brought abundant light to the building's interior, its doughnut-like configuration had them walking excess miles during their workweek. The four-lobed floorplan of the new building's patient-room floors clusters patients and nurses' stations together, cutting down the steps a nurse has to take.

Not that the shape was chosen only to comfort nurses. It's a version of the cruciform layout long popular for hospitals, but with each limb enlarged to create internal space for teaching and other non-patient rooms. The butterfly—or, if you will, the four-pointed star—serves another, larger purpose as well: maximizing the natural light that enters patient rooms. Thus, for both patients and nurses, the floorplan pitches toward a fundamental goal of the project, which Zdeblick calls

"de-stressing the hospital."

Throughout the building are other design elements expressly chosen for their ability to take stress down a notch. Access to natural light is everywhere. At nurses' stations, there is no chest-height countertop standing between staff and a patient's family or visitors. This lessens the intimidation factor in encounters between visitors and nurses. On the surgical floors, operating rooms all open onto the glassy north wall of the building's base, where expansive views of the city may ease some of the tension for surgical team members coming out of difficult procedures.

Hospitals are most stressful for the patients, of course, and it was being on the scene at the old hospital that gave the architects a clue to at least one good way to mitigate that. As patients were being

transported along hallways on gurneys, Zdeblick says, Moorhead and others on the architecture team noticed that the attendants would often shade patients' eyes from the overhead lights. In the new hospital, most hallways have sconce lighting only. Problem solved.

In the patient rooms themselves, the rigorous focus on function and de-stressing is on full display.

Each patient room has three zones—one each for the medical staff, patient and patient's visitors, laid out in order from the hallway to the windows. Thus, visitors don't get in the way of staff, and they feel that they have a place where they are welcome when the medical staffers are working with the patient.

While the zones aren't demarcated by signs or lines on the floor, the rooms are laid

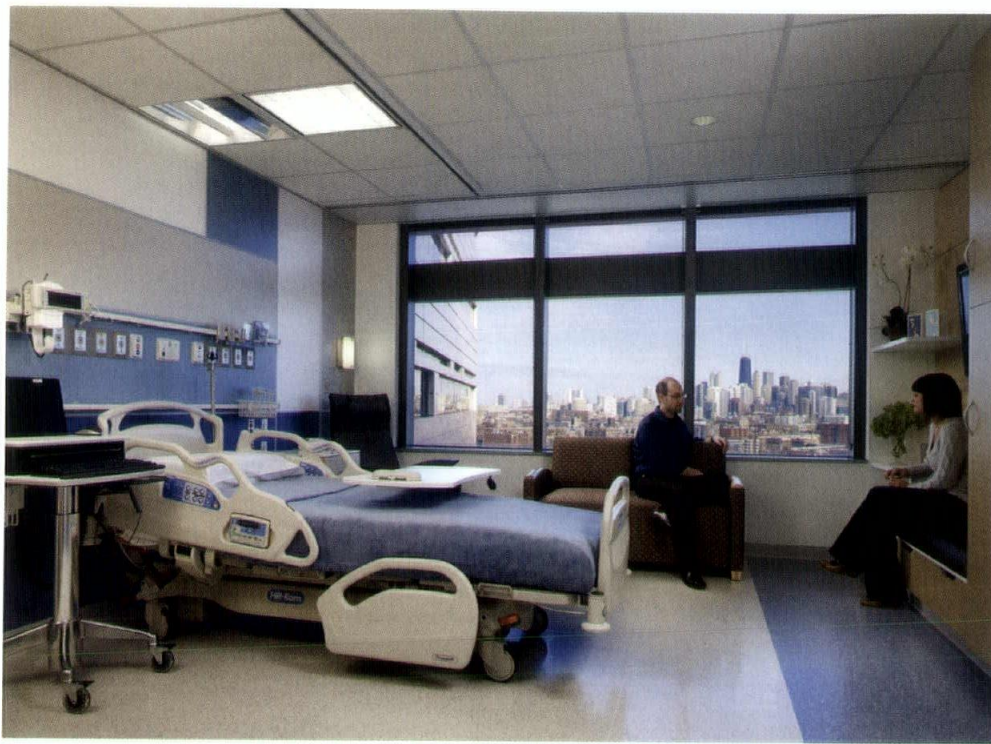


Photo by Steve Hall © Hedrich Blessing Photographers

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Photo courtesy of Perkins+Will



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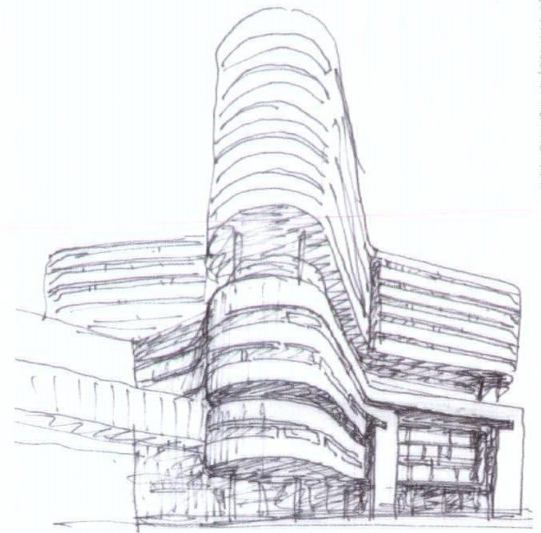


Image courtesy of Perkins+Will

6

4. In patient rooms, medical technology and other features that nurses and doctors would need are arranged on one wall (left) behind the patient. On the opposite wall, which the patient faces, are shelving, seating and other home-like finishes.
5. To give the future users a realistic feel for how the floorplans would work, a portion of a floor was laid out, full-scale, in a parking lot.
6. A sketch captures the rhythm of the building's curves.

out so that the different users naturally flow to their zones. Comfortable furniture and windows beckon visitors to their out-of-the-way zone. Because family members are now welcome to stay overnight in a patient's room, the furniture folds out for comfortable sleeping while still not intruding on space the staff might need at a moment's notice.

In addition, the two main walls of a patient room are "zoned," one for staff use and one for the patient's and guests' enjoyment. The wall behind the bed's headboard is where medical equipment is all arranged, while the wall opposite—the one that the patient will most often face—has the television and nice wood shelving where patients can put some books or photos. "The [patient] wall gets the warmer materials," Moorhead says. But unlike some

hospitals that are now concealing technology with similar home-like materials, "Rush didn't want that hotel/country club atmosphere. One side is very much the technology side, the staff side. The patient knows it's there but isn't looking at it."

Bathroom doors pivot both ways for ease of passing by a person in a wheelchair (the door can be pushed open from either direction, eliminating the troublesome act of pulling open a door when in a wheelchair). And the ceilings of patient rooms accommodate bariatric lifts to help get obese patients into and out of beds.

The process of arriving at these and the countless other touches that make the new Rush building work was highly client driven, both Johnson and Moorhead say. While the client is certainly always central to the

process, here the interaction was stepped up a notch.

Moorhead points out that Perkins+Will was concurrently working on a project of approximately the same scope at Johns Hopkins in Baltimore, but the architects largely worked from their offices in Chicago, New York and Los Angeles; they weren't installed on campus. "You'd come in for the weekly meeting and then leave," he says. On the Rush project team, "when we left a weekly meeting, we walked back to our desks." Because the team was officed on campus, physicians felt comfortable dropping in with an idea when they had a few free minutes, Moorhead says. "This was just a super-involved client."

At one point, the development team created a full-scale mockup of a bed tower



Photo by Steve Hall © Hedrich Blessing Photographers

Skylights pierce the high ceiling of the entry pavilion, one of them capping a glass-enclosed miniature garden space that enlivens the entry area.

floorplan in a parking lot. Not a single patient room—an entire quarter-section of a patient floor. “We actually laid the building out so they could feel what everything was like in real scale, what travel distances would be,” Moorhead says. “When they were kicking the tires, they kicked every inch of the tires.”

Rather than stifle creativity, the closeness helped, in particular at one pivotal point. Initially, the lower floors of the new building and the old atrium building were to be separate, connected by bridges, with the ground-level space paved. But in the wake of Hurricane Katrina and other disasters, Rush secured a \$7.5 million grant to create a bioterrorism and major disaster emergency center. It became clear that the right space for the disaster emergency center was in the space that was to have been left open between the two buildings, Johnson says, “the board went out to bring in money to

create an entry pavilion for the hospital.”

At the time, space-planning priorities had whittled down the planned lobby to “not enough [room] to have the impact it should have,” Moorhead says. But with the impetus of the disaster center, plans were re-drawn to fill the gap with an entry pavilion whose three-story height fills with daylight. Its ceiling is pierced by two large skylights and a unique terrarium three stories high that brings a little natural space into the lobby without threat of contamination. The space doubles as a temporary expansion space for the emergency center next door, in the event of a disaster.

In the end, the entry pavilion became a signature space, imbued with natural light, welcome and clear wayfinding, three elements that weave through the rest of the building. Its airy glass exterior telegraphs what goes on inside, just as with the

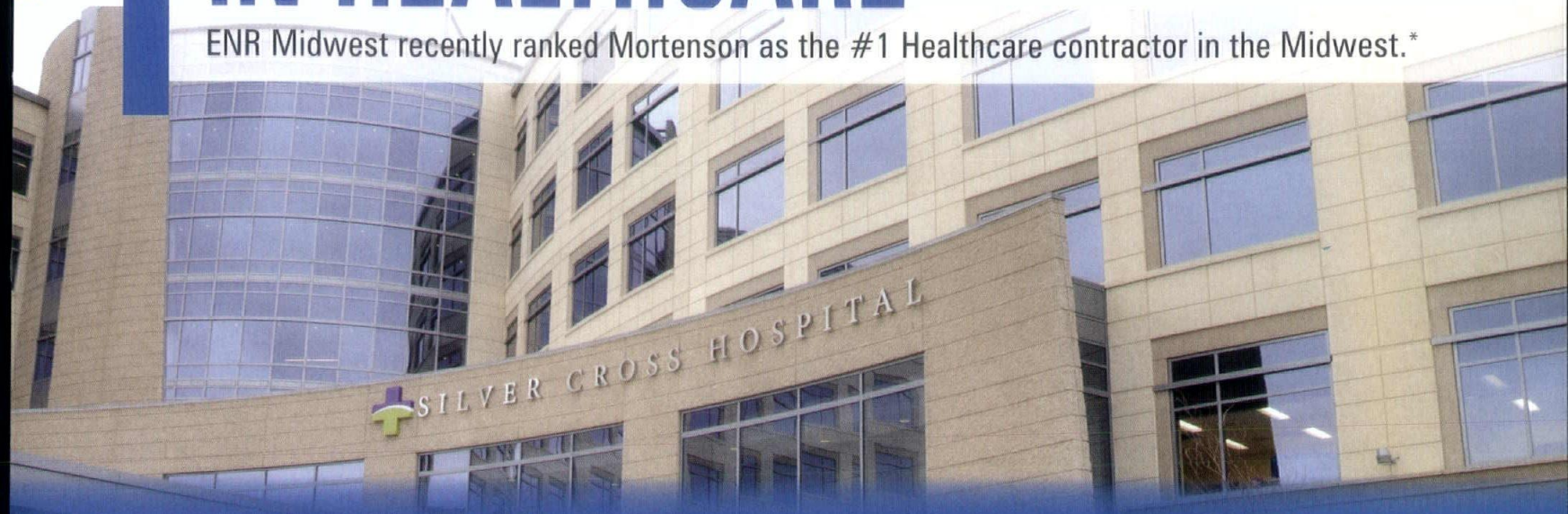
exterior of the main building’s two components. The rectilinear base floors contain medical and procedure spaces; the exterior here is complex but meticulously organized, like the care that goes on inside. Above that, the curving shapes of the bed tower are more fluid, suggesting the comfort that the interior provides.

To an aficionado of the bold modernism that Johnson and Perkins+Will have created in Chicago and around the world, the building as seen from the outside may appear stamped with their signature. But in Johnson’s telling, the more legible signature is his client’s. He points out that the advertising campaign that accompanied the hospital’s opening has physicians saying, in essence, “we designed this hospital.” He chuckles, but doesn’t disavow the ad.

“They were definitely on the far end of involvement,” he says. **CA**

#1 IN HEALTHCARE

ENR Midwest recently ranked Mortenson as the #1 Healthcare contractor in the Midwest.*

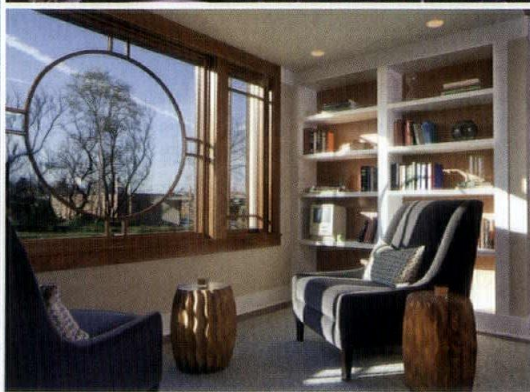
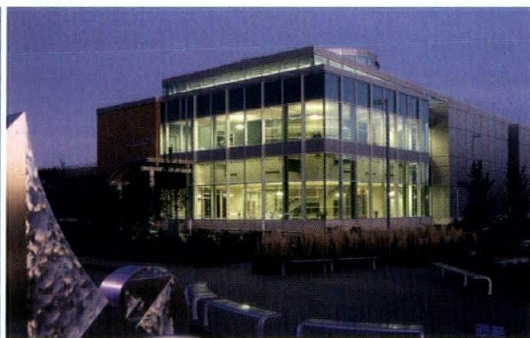
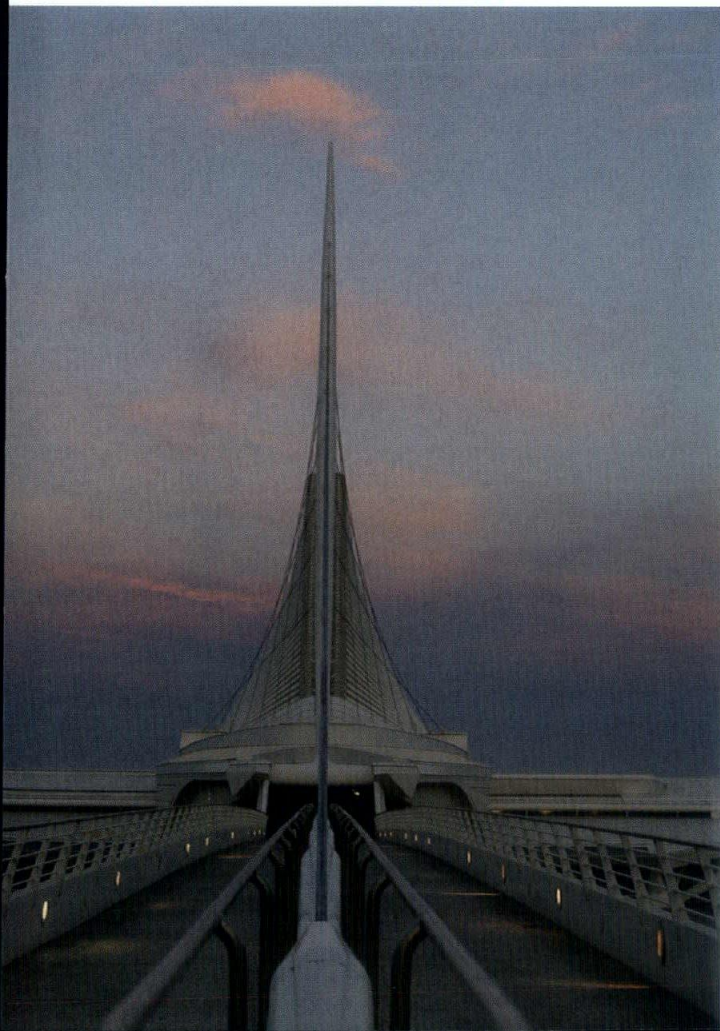


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Photo of recently completed Silver Cross Hospital in New Lenox, IL which opened February 26, 2012.



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A WEALTH OF

RECESSION-ERA SPENDING ON HOSPITAL CONSTRUCTION HAS TOTALED MORE THAN \$3 BILLION IN AND AROUND CHICAGO. WHAT'S NEXT?

By Dennis Rodkin

THEY HAVE BEEN RISING IN ALL CORNERS OF THE CITY AND SUBURBS, IN STREETERVILLE, HYDE PARK, ELMHURST, NEW LENOX AND LIBERTYVILLE. Over the past few years, large-scale new hospital facilities, either recently completed or about to be, have created a sprinkling of bright spots in an otherwise gloomy period for architecture and construction in and around Chicago.

From the fall 2011 opening of Central DuPage Hospital's Winfield facility through the projected 2014 opening of a new east wing at Palos Community Hospital in Palos Heights, the Chicago area will gain more than 5.8 million new square feet of hospital space and renovate another 709,000 square feet. That prices out to about \$3.2 billion in new construction and at least \$110 million in renovation, according to Chicago Healthcare Construction.

Most of the projects include new bed towers. Combined, they are creating more than 2,200 new patient rooms—many of them replacements.

At the small end is the 100,000-square-foot patient pavilion that opened in March at Adventist Hinsdale Hospital. An Anderson Mikos project, it contains 135 new private patient rooms. At the big end is the new home of the Ann & Robert H. Lurie Children's Hospital, a 1,225,000-square-footer whose architecture is the work of the firms Zimmer Gunsul Frasca, Solomon Cordwell Buenz and Anderson Mikos. Slated to open in June with 288 beds, an unusual second-story emergency room and a 5,000-square-foot "sky garden" on the eleventh floor, the 22-story facility will be the nation's tallest children's hospital.

That so many are going up at once is not a coincidence, says Perkins+Will's healthcare practice leader, Jim Zajac, AIA. He says the thicket of projects happened together for two reasons. Hospitals needed to upgrade to single-patient rooms as a means of preventing the spread of infection as well as to reduce the stress of a hospital visit. And at many hospitals, "there was hesitance for about three to five years because they didn't know how [healthcare reform] was going to go, how their compensations would change." Eventually, that led to "a pent-up need to get started building."

Altogether, 11 projects make up the present hospital building boom, which may be unprecedented in Chicago's history. The boom has, according to numerous sources, raised the region's standard of patient care and comfort by a couple of notches. But "we're in the third quarter of the expansion," says Andy Vazzano, FAIA, a senior vice president at SmithGroup JJR with a long tenure in healthcare work. "This boom is ending."

Greg Werner, vice president and general manager at Mortenson Construction, concurs. The Chicago market is big enough, he says, that "there can always be one or two major healthcare projects going on, but for the past four years, there have been five or six at a time." That's not sustainable, and as a result, Werner expects not to see any more biggies announced for at least the next two or three years.

A few good-sized projects are waiting in the wings: Mercy Health Systems has proposed a 356,000-square-foot hospital and clinic for Crystal Lake, Centegra Health Systems wants to build 384,000

HEALTH

CITY

1 HYDE PARK, CHICAGO
**UNIVERSITY OF CHICAGO
MEDICAL CENTER**
2012

2 STREETERVILLE, CHICAGO
**ANN AND ROBERT LURIE CHILDREN'S
HOSPITAL OF CHICAGO**
2012

3 ILLINOIS MEDICAL DISTRICT, CHICAGO
RUSH UNIVERSITY MEDICAL CENTER
2012

4 NEW LENOX
SILVER CROSS HOSPITAL
2012

5 EVERGREEN PARK
LITTLE COMPANY OF MARY
2013

6 PALOS HEIGHTS
PALOS COMMUNITY HOSPITAL
2014

NORTH

7 LIBERTYVILLE
ADVOCATE HEALTH CARE
2011

8 HOFFMAN ESTATES
ST. ALEXIUS MEDICAL CENTER
2013

WEST

9 WINFIELD
CENTRAL DUPAGE HOSPITAL
2011

10 ELMHURST
ELMHURST MEMORIAL HOSPITAL
2011

11 HINSDALE
ADVENTIST HINSDALE HOSPITAL
2012

(year indicates completion or projected completion)
Source: Chicago Healthcare Construction www.chicagohcc.org

As the wave of large-scale hospital projects subsides, the hospitality and de-stressing features will be carried along to a new wave of smaller-scaled clinics and specialty medical centers.

square feet in Huntley, and at press time, Northwestern Memorial HealthCare was widely believed to be about ready to unveil a replacement project for its Lake Forest Hospital. On top of that, big projects in cities whose booms are a year or two behind Chicago's may help sustain some architects here. Zajac notes that this spring, Perkins+Will was on the short list for a sizable hospital for BJC Healthcare in St. Louis and that a rumored plan for the Cleveland Clinic to move on a \$1 billion project could also go to a Chicago firm.

But for the most part, Vazzano and others say the bed-tower boom will in the near future morph into a smaller-scale wave of healthcare work. Architects will be designing outpatient clinics, mid-sized specialty buildings and renovations of older buildings that were drained of their functions by some of these new bed towers.

And that's where opportunity lies in coming years.

"The community hospital specialty facilities are next in Chicago," Zajac forecasts. "There will be cancer care and orthopedic centers. Some of the pocket hospitals in the city will do heavy renovations and upgrade their facilities to maintain their neighborhood and community quality."

Some renovations will be big jobs. At the University of Chicago, for example, the new 10-story, 1.2-million-square-foot facility opening this year and designed by Rafael Viñoly is replacing 240 beds from the University of Chicago Hospitals' old Mitchell Pavilion. "All that space will be re-cast for something," says Bill Huffman, the hospital's vice president for facilities design and construction. "We'll continue to use it for clinical activity, but we might re-purpose it for officing for doctors, or for wet lab research or for simulations for the medical school."

Another building on the campus, Wyler, a children's hospital that was replaced by the new Comer Children's Hospital around the corner from it, "is one we want to knock down," Huffman says. Its corridors, stairwells and some other features don't comply with present-day hospital licensing

requirements, and the high cost of retrofitting to meet the latest codes means that "for every dollar of program you put into these old spaces, you put two dollars of infrastructure," Huffman says. So at some point it will be replaced with an infill building.

Reworking Mitchell and replacing Wyler will, of course, provide work for the architecture and construction industries. "It's always nice to be on a new building job," Huffman says, "but what the academic medical centers are going to need are the backfill projects that give them flexible spaces for dry research and wet research, and teaching and swing space."

And where hospitals—large and academic or small and community-based—build ambulatory care facilities or clinics to follow the big bed towers, they'll adapt many of the upgrades that characterize the larger boom-years projects. In particular, they'll extend the hospitality-driven amenities that most of the big bed towers tout, such as all single rooms, comfortable sleeping spaces for family members and non-hierarchical spaces for families to meet with medical personnel.

There's an industry-wide turn toward "ways to improve the environment with natural light, access to more comfortable spaces, healing gardens," Vazzano says. The aim is to have "the patient and the family feel less stress about going to the hospital. It's a healing issue, because things that reduce stress may reduce the length of [a patient's] stay and increase customer satisfaction."

Those ideas aren't brand new, but as they have been incorporated into large projects and studied to prove (or disprove) their efficacy, they'll roll forward into more projects. "The healthcare industry is talking about healing

environments," Zajac says. "At Rush, we reduced noise by having carpeted hallways. It makes life a lot quieter, and when they see that it can be done and see the difference it makes, these same clients who've been to Rush will be looking for the same thing when they go to their community hospital."

Valet parking that makes arrival less angsty, bariatric lifts that help get obese patients into and out of beds comfortably, patient rooms with zones where family members won't get in the way of medical staff—these and other de-stressing features will "trickle down" from the large projects to the smaller ones.

In cases where the improvement is not a functional one (such as a bariatric lift) but more of an attitudinal one (such as access to daylight), the ability to measure outcomes will make it possible to "incorporate what's known to be successful," Vazzano says. In a fall 2011 survey by Mortenson, 87 percent of respondents from the healthcare industry said their institutions' interest in evidence-based design (EBD) is growing, and 95 percent said incorporating EBD can "meaningfully improve" the quality, safety and outcome of a healthcare facility.

Architects, on the other hand, were notably more skeptical than healthcare professionals about the use of EBD. Only 45 percent of architects agreed with the statement: "There is a sufficient base of evidence to support broad application of EBD," while 72 percent of respondents from the healthcare industry did.

That differential should give architects and their healthcare clients a lot to talk about as they work together during the coming smaller-scale phase of hospital construction. **CA**

Rendering courtesy of Cordogan, Clark & Associates



A New Start

RENOVATIONS GIVE NEW HEART TO SITE OF NIU SHOOTING TRAGEDY

By John W. Clark, AIA

What had been one of Northern Illinois University's most outdated facilities when it was the scene of tragic shootings four years ago, reopened after a transformation into one of the institution's most advanced. The 1960s-era building—renovated, expanded and re-christened Fay-Cooper Cole Hall—features a state-of-the-art lecture hall, a new home for the NIU Anthropology Museum and a computer lab designed to cultivate collaborative problem-solving skills.

For the school, renovating the building was a way to help erase the memory of the horrific shootings.

For our firm, Cordogan Clark & Associates, the project entailed using architecture as an integral part of the university's healing process.

Built in 1968 to house two 500-seat lecture halls, Cole Hall served for nearly four decades as the core classroom facility for many general education courses in the liberal arts program. About 6,000 students use its lecture halls each semester. But the building had not been used since the Feb. 14, 2008, shooting that left five students and the gunman dead.

The new design transforms the place where the shootings occurred, while

updating the building for the 21st century.

Its new lobby is serene and sunlit. With marble benching and a sweeping view of central campus, it provides a new, welcoming face to what had been more austere architectural massing. It also serves as a gateway to three major and distinctive educational spaces:

- The Cole Hall Collaboratory Classroom, which boasts 48 computer stations divided among six separate learning pods. Each pod is equipped with a 65-inch, high-definition digital touch screen, enabling students to interact with educational material in the same way users interact with touch-screen iPads.
- The Anthropology Museum, which offers premium museum exhibition space and a training ground for students. Features include movable walls for creation of customized exhibit spaces, low-iron glass displays for clearer viewing and an eye-catching 10½-foot-long glass display case cut into the museum's exterior wall.
- The 351-seat Jameson Auditorium. The 43-year-old lecture hall has been completely overhauled with the addition of improved sightlines and access, technology supporting up to 750 wireless devices, comfortable seats that swivel 360 degrees to allow

Changes to the main auditorium include upgraded acoustical materials on walls and ceiling, pendant hung lighting that reflects off the scalloped ceiling panels, and a lightweight floor system that uses concrete and foam.

for small-group interactions, the highest-quality HD projection system on campus, back-of-the-room HDTV monitors and a full complement of smart technology to meet the needs of students and educators.

The new Fay-Cooper Cole Hall has strong ties to the old Cole Hall, such as the beautiful exposed brickwork and high ceilings. However, the space is new, fresh and flexible enough to meet the future needs of the NIU community. It has felt more like a full new building project than a renovation. Inside the shell of the original, our challenges in overcoming the limitations included several interior architecture strategies.

Among the strategies:

- In the auditorium, a new floor was built on top of the existing floor to meet multiple requirements: ADA standards for slopes, number of seats to meet the program, table tops and swivel seats for student interaction, and existing room geometries. All these requirements presented a challenge in keeping optimal sightlines for every seat. In addition, a portion of the floor was built using a lightweight floor system using concrete and foam to minimize the load and allow the routing of electrical wiring.
- Enhanced acoustics in ceiling and walls. The room was originally constructed with hard surfaces that did not perform well acoustically. A repetitive scallop shape

design was incorporated into the ceiling and walls by using plaster shapes to enhance acoustical properties. Insulation was added to the underside of the metal roof deck for sound absorption.

- New lighting consists of pendant hung fluorescent direct/indirect lighting that reflects off of the scalloped ceiling panels. Accent lighting was also used on the seating to illuminate the walking surfaces and along the scalloped walls for visual interest. Specialty lighting was used for the lecture podium area and can be used for video conferencing and recording.

The Collaborative Computing Center, housed in the remainder of the former auditorium, was designed around a collaborative working concept: students can interact with each other at various levels. Students can work individually at a computer station, or at the eight group tables. One teacher desk has control over each computer and each group table to allow display to a centrally located projector screen.

In the museum, the existing ceiling structure was needed to accommodate new ceiling-hung lighting and displays. A grid of



Photo by George Tarkenton

With a new curved colonnade providing an inviting entrance where fairly blank walls used to be, the building now known as Faye-Cooper Cole Hall is an inviting beacon on the NIU campus.

unistrut steel framework was designed to be hung in the ceiling and allow for maximum museum display flexibility. The grid has limited structural capacity to hang displays and has direct spotlights attached to the grid that allow lighting to be moved as needed by staff.

- The museum's floors were built over a sloped floor previously used as an auditorium. The new floor is a cementitious product supported on steel studs over an existing sloped floor.
- All-glass display cases were integrated into an existing brick wall to allow display capabilities and to see inside the museum

from a central corridor. Additionally, the new main entrance is all glass to allow for maximum transparency into the museum to ensure visibility even during closed hours of operation.

This is an important project. We enjoyed it not only for the technical challenges it presented, but especially for the opportunity to work with Northern Illinois University in transforming this building at the heart of its campus to create a new and welcoming "sense of place." CA

John W. Clark, AIA, is a partner in the firm Cordogan, Clark & Associates Architects.

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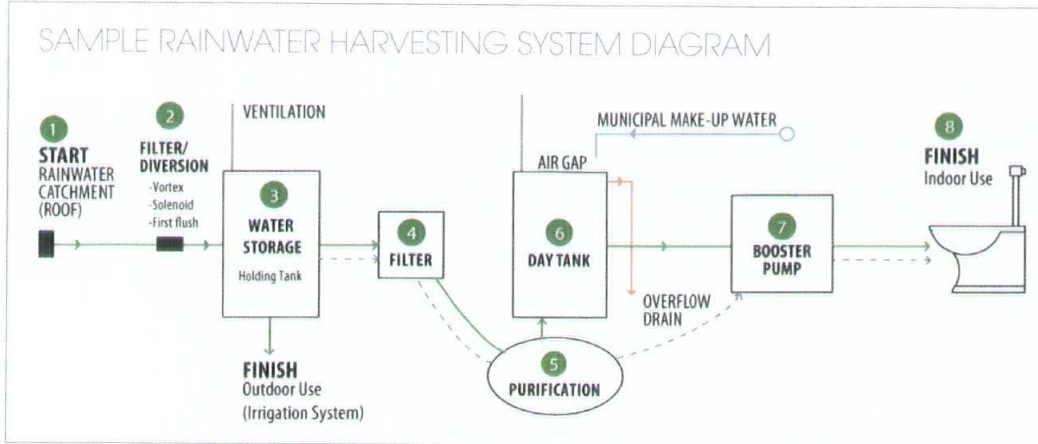


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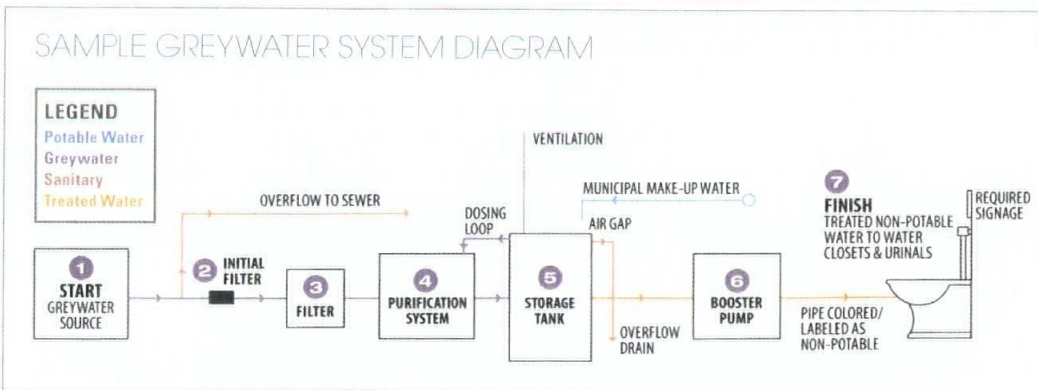
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Diagrams courtesy of Farr Associates



The diagrams show the components needed for each of the two types of green water systems.



diversion (vortex or solenoid for first-flush filtration), and a water storage tank sized for local demands.

From the holding tank, rainwater can be used directly for irrigation. No additional filtration or purification is currently necessary. But if the user wants to use the rainwater for toilet flushing, then additional processing is required. The filtration minimum is 25 microns. Purification is by chlorine, UV or equal purification systems. Storage requires a day tank storage with an overflow valve, and there must be a connection to municipal water for “make-up” as well as a booster pump for transmission to the toilet (See top diagram).

Roof or exterior paving areas always gather debris (gravel, particulates and organic material, including leaves and bird droppings) requiring filtration.

Ground-level catchment is often contaminated (e.g. petrochemicals from parking lots) and therefore requires Illinois Department of Public Health site testing approval on a case by case basis before it is allowed to irrigate food plants. The initial vortex filtration removes much of the debris by diverting the first five minutes of rainfall to the sewer system with a solenoid valve. The holding tank is designed with a capacity for enough rainwater to irrigate the entire landscaping area.

If the rainwater is to be used for toilet flushing, a much higher standard of filtration, purification and interaction with the municipal water system is required. Any water system that brings water into the interior of the building requires water quality that is EPA-potable. With chlorine purification, a filter (25 microns or smaller) is needed to remove additional particulates. If a UV filter is used for purification, then the filter system must

Greening the Plumbing of Chicago

AN EXPERT GUIDE TO SUSTAINABLE SYSTEMS FOR RAINWATER OR GREYWATER

By Jonathan Boyer

Although Chicago sits beside one of the largest bodies of fresh water—the Great Lakes—water conservation has always been a concern of the sustainable architecture practice at Farr Associates.

We have been involved in many projects that gather, retain and reuse rainwater in the Chicago metropolitan area. We have been blessed with clients who share our vision of creating innovative ways to reuse water on the site after taking it either from the sky or from water-using appliances. One of our key sustainable tools is the design projects that detain all of the rainwater up to a 100-years event.

One of our recent projects, the Yannell residence, focused on resolving the regulatory and physical requirements of creating both a residential greywater recycling process and a rainwater containment system that would satisfy all the codes and performance requirements for the City of Chicago.

First we examined the rainwater detention system, which has similar elements to the greywater system but fewer components.

In general, the rainwater system has the following parts: rainwater catchment (roofs, condensate or ground-level runoff); filter/

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remove all particulates up to 1 micron before UV filtration.

Chlorination purification is a leading purification choice for municipalities since it is very reliable and long lasting. But chlorine purification has the disadvantage of heavy odor and an inability to kill certain bacteria (giardia and cryptosporidium). A 1-micron filter and UV purification eliminates these two bacteria.

While there are many similarities between rainwater harvesting and creating a greywater reuse design, for the Yannell residence there was no package system that could be purchased off the shelf for greywater recycling. Our team had to create a solution that satisfies the regulatory requirements, meets reasonable economic constraints, and could be serviced and maintained in a reasonable fashion.

Greywater systems require more oversight, review and inspection from regulatory agencies than rainwater harvesting, especially when the recycled water is used with interior plumbing fixtures.

In general, the greywater system has a water source (lavatories, showers, washing machines, etc); filters that are similar to those used in rainwater harvesting; purification, by UV or chlorine systems; a storage tank (which requires a dosing loop and water level sensors); and possibly a booster pump, depending on the distance and number of fixtures.

Due to the increased concentration of particulates and impurities, greywater systems should incorporate a "dosing loop," which circulates water from the storage tank through the purification system to maintain the desired chlorine levels. Alternately, an automatic chlorine analyzer can monitor purification continuously and provide more chemicals as necessary. In addition, the system requires a failsafe feature that automatically adds municipal make-up water if the water in the tank drops below a certain minimal level (See lower diagram, previous page).

Additional purification systems include UV in the storage tank, ozone, ultra filtration and reverse osmosis. All require analysis of the effluent from the greywater source to select the appropriate purification system.

Rainwater harvesting systems are widespread throughout the Chicago area. The principal of gathering rainwater and detaining water on site allows a fairly untethered approach: gather rainwater, perform some basic filtration and then use for irrigation. Rainwater for toilet or urinal use requires much more care—essentially the same level of filtration, purification and protection of the municipal water as the greywater system.

The Yannell residence has both greywater and rainwater systems that serve as examples of both regulatory and fabrication solutions. Businesses and residences in Chicago can include rainwater and greywater systems in their vision knowing that the city's Department of Buildings understands what works and what does not. Chicago now has more opportunities for demonstrating sustainable solutions that preserve the area's precious fresh water. **CA**

Jonathan Boyer, AIA, is a principal at Farr Associates.

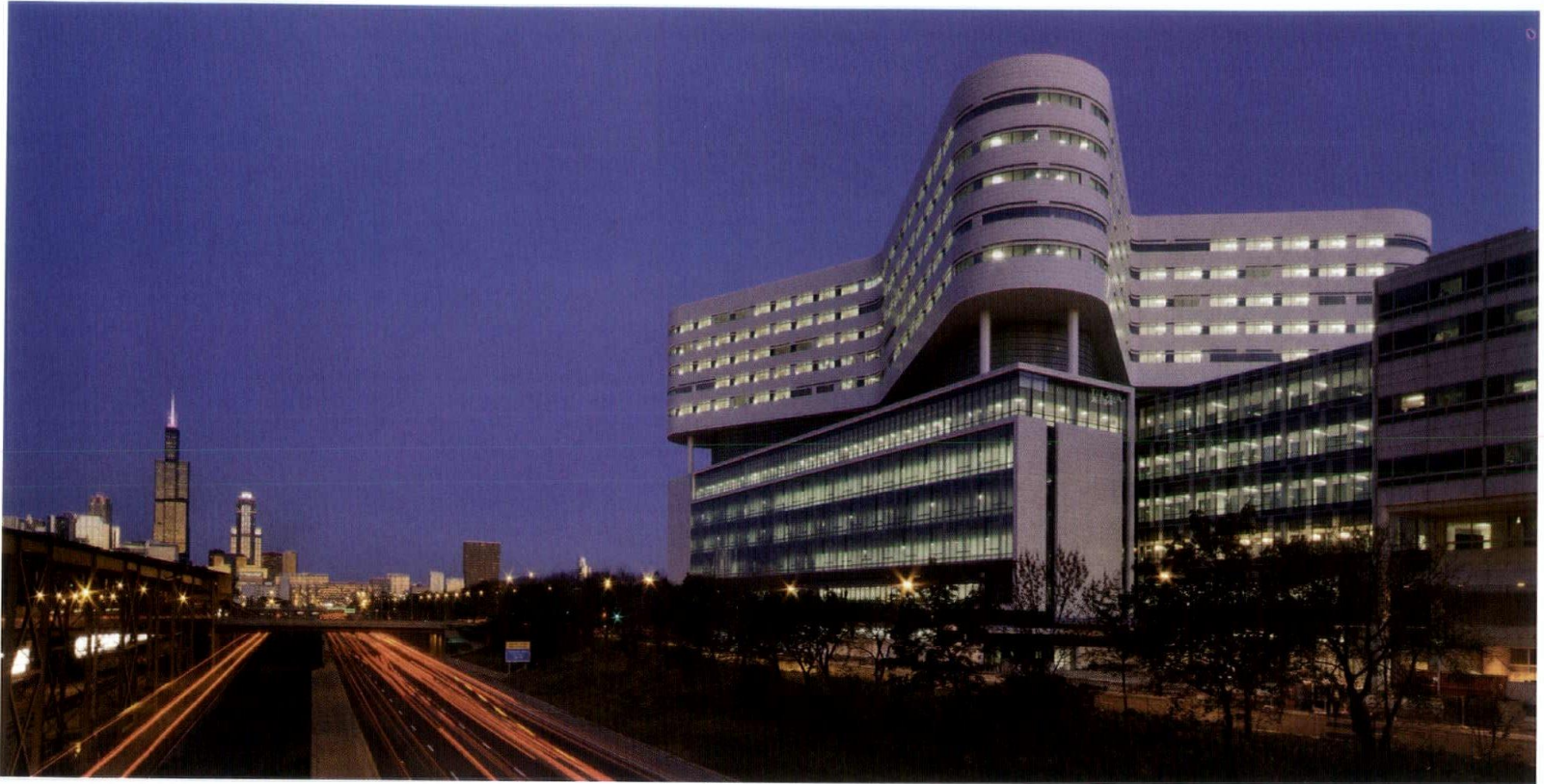


Photo by James Steinkamp © Steinkamp Photography

AN INSIDE JOB
(Page 36)

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PROGRAM MANAGER & CONSTRUCTION MANAGER:
Power Jacobs Joint Venture

STRUCTURAL ENGINEERING: Thornton Tomasetti

MECHANICAL, ELECTRICAL, PLUMBING AND FIRE PROTECTION
ENGINEERING: Environmental Systems Design, Inc.

LANDSCAPE DESIGN (ROOFTOP GARDENS):
Hitchcock Design Group

LANDSCAPE DESIGN (ENTRY PAVILION/TERRARIUM):
Hoerr Schaudt Landscape Architects

CIVIL ENGINEERING: Terra Engineering

INDEX OF ADVERTISERS

AIA Contract Documents	46	Darris Lee Harris Photography	28	MasterGraphics	C2
AIA Designight	48	Graef USA Inc.	19	Mortenson	41
Architemps Inc.	25	Hoerr Schaudt	4	Petersen Aluminum Corp.	8
BQE Software Inc.	11	IMAGINit	13	Pilkington Fire Protection Glass	7
Barry Rustin Photography	41	ImageFiction	6	Ragnar Benson Construction LLC	21
Bernhard Woodwork Ltd.	25	Interline Creative Group	15	Robinson Iron	21
Botti Studio of Architectural Arts	14	Leopardo	C4	Schuler Shook	17
Chicago Plastering Institute	23	Mankato Kasota Stone	23	Schweiss Doors	10
Chicagoland Roofing Council	C3	Marvin Windows & Doors	16	The Hill Group	3

THOMAS JACOBS, AIA, A PRINCIPAL AT KRUECK + SEXTON, TALKS TO ZURICH ESPOSITO at the Spertus Institute. Jacobs, the project architect for Spertus, is a recipient of the 2012 AIA Young Architects Award. He is among 13 distinguished emerging leaders from across the country to be honored this year.

Zurich Esposito: You were born and educated in Switzerland, a country that has a portrait of Corbusier on its currency, and not because he served as president. Do you see a difference in the cultural position that architects hold in the U.S. than in Switzerland?

Thomas Jacobs: The difference is significant and it relates to design. It's not that people in America don't appreciate design, but it's much more a part of the DNA of the Swiss. If you practice in Switzerland and have high aspirations to do really great work, there are fewer obstacles. Here in the U.S. it still takes more effort, discussion, education and advocacy to convince people about the value of good design.

ZE: What drew you to Krueck + Sexton?

TJ: My Chicago career is a short journey. When I first came to Chicago, I worked for John Nelson [FAIA] at Environ [known today as Harley Ellis Devereaux]. John is still a very good friend and mentor. I became attracted to Krueck + Sexton which was known as the most progressive firm in town. I applied for a position in 1997 and worked there for a year and half. Then, after hearing an incredible lecture by Jacques Herzog at the Art Institute, I applied for—and got—a position at Herzog & de Meuron, back in Switzerland, and stayed with them for three years, working on projects like the de Young Museum in San Francisco. In 2002, Ron and Mark [Krueck and Sexton, respectively] invited me back to Chicago to work with them on the Crown Fountain in Millennium Park.

ZE: At 43 you are the youngest principal in your firm. How is your career shaping up compared to those of your classmates overseas?

TJ: I love Chicago and the architecture scene here so much that I can't imagine not



practicing here. I'm fortunate to be with a firm that has tremendous interest in always evolving. I work with leaders in the industry who are able to see well past their own egos, designing a firm that can stay fresh and at the same time endure and evolve over time, beyond the careers of the founders, by relying on diverse, handpicked, ambitious collaborators who inspire progressive work and are as important as the principals. Of course there are opportunities that come with working in Europe, where most of my school colleagues are. European countries are a decade ahead of the U.S. in terms of sustainability. Exposure to people and technologies that are further ahead of us here in the U.S. is something my colleagues overseas may have more of.

ZE: As someone on the forefront of the profession of architecture and the teaching of architecture, as an associate adjunct professor at IIT, what do you see for the future of architecture?

TJ: I see a paradigm shift. As it's been said, it used to be that we were concerned with the world of the design, but now we need to be more involved with the design of the world. Design can't be regarded as separate from the real world of real people. The role we have to reclaim as architects has to be in creating

solutions and effecting positive change and real, tangible positive outcomes.

ZE: You live with your wife and children in Riverside. Why Riverside and not River North?

TJ: I wish I could afford River North. Seriously, though, Riverside—an incredible creation by Frederick Law Olmsted—is so beautiful, so green. I feel good there, and it has good public schools. We're involved in the community and I'm the founder of the Riverside Sustainability Council. We're making change happen there, too.

The national AIA Young Architects Award recognizes individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their career.

Architect members of the AIA who have been licensed to practice architecture fewer than 10 years are eligible to be nominated. In this context the term "young architect" has no reference to the age of nominees. Visit aia.org to learn more.



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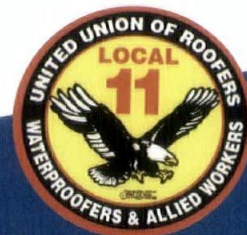
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