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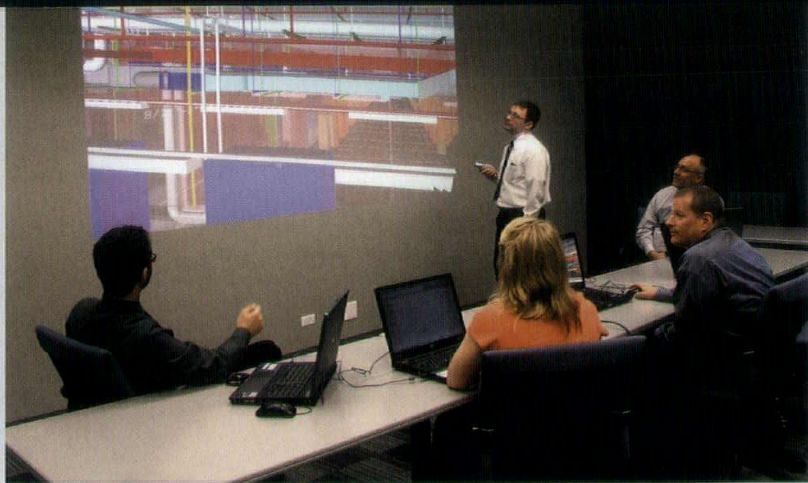
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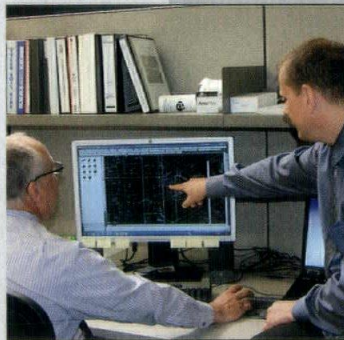


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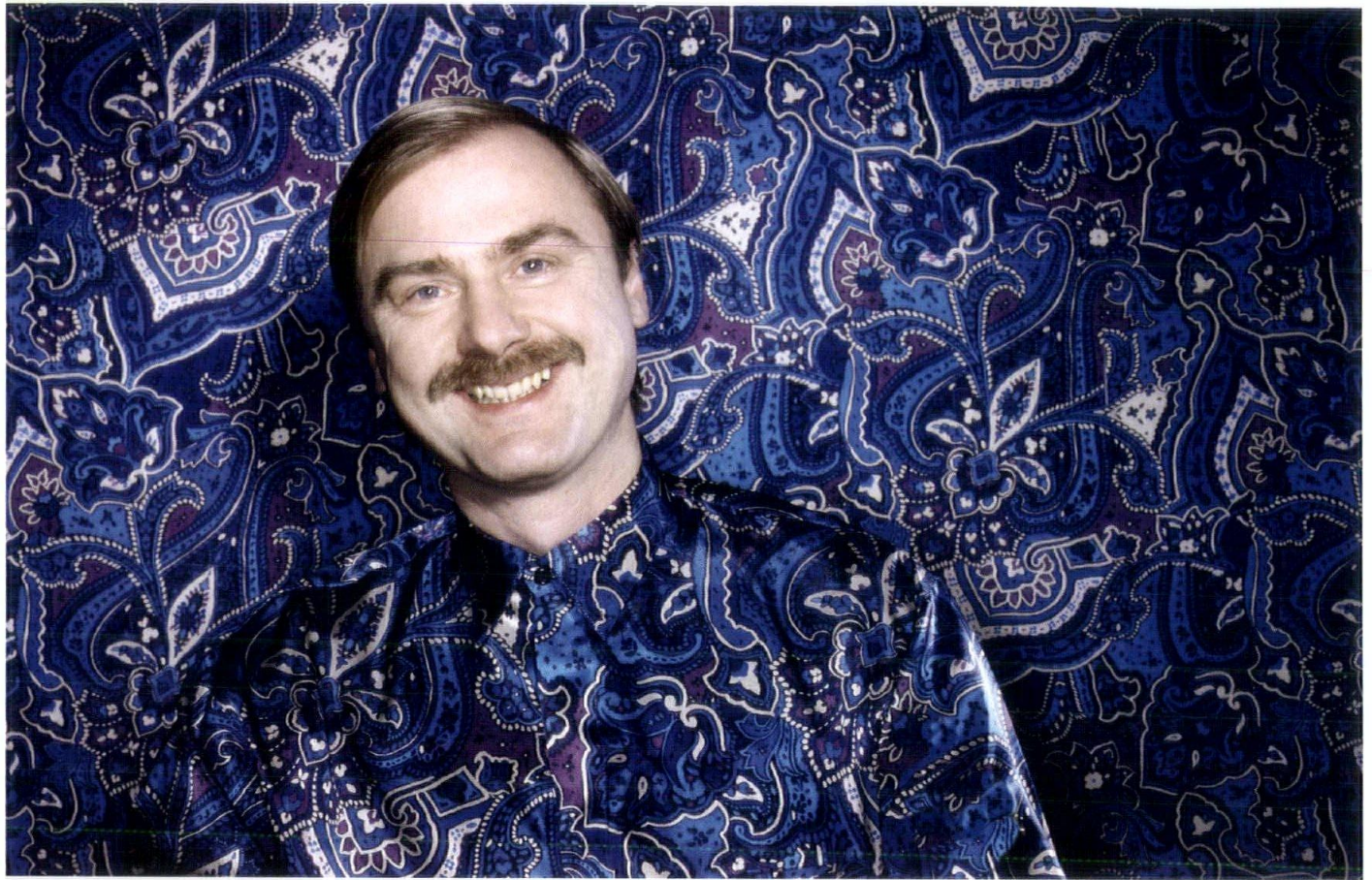
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Chicago Architect, the primary outreach tool of AIA Chicago, is published six times a year as an authoritative resource for architects, the larger design community and the public about architecture and related issues of interest to Chicago architects. 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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Welcome to another issue of Chicago Architect.

Let me start with a note on the recent AIA Convention in Washington D.C., which was a superb gathering hosted by our D.C., colleagues. Chicago and Illinois had a great presence with a number of speaking engagements at the convention, representing our

chapters truly well. And of course, there were some top-quality evening events.

On a business front, the officer elections resulted in Helene Combs Dreiling, FAIA, becoming the first vice president; Don Brown, FAIA, and Susan Chin, FAIA, becoming vice presidents; and Richard DeYoung, AIA, being elected as secretary. This matters to our AIA Chicago community because (if you haven't already heard) the AIA Convention will be returning to Chicago in 2014. That is the year that Helene Combs Dreiling will be president of AIA National. Helene has a history with our city and a deep appreciation for our architectural community. Personally, I think this is something we can all look forward to with pride and excitement.

Other business affairs included two revisions to the bylaws that may be of interest. The first, which is particularly important for those nearing the twilight of their careers, was a change to the emeritus eligibility: retired members who are 70 years old and have 15 years of membership can now claim that distinction. The second, for the world-traveler sort, was the passing of the board's authority to establish an international region. This last item may be interesting to our firms that have international offices and want to participate more fully in the AIA activities.

In this issue of *Chicago Architect*, we are initiating what will be an ongoing opinion piece where we are intentionally stepping a bit out of our comfort zone. This format is intended to be an expression of opinion, concern, challenge or some provocative thought related to the practice of architecture. We hope you enjoy it, and that it stirs up some healthy discussion. In the grand tradition of provocative Chicago architectural voices, we start with comments by Stanley Tigerman, FAIA. Perhaps you would like to follow him. If so, submit your piece to CA@aiachicago.org.

Regards,

Rand Ekman, AIA | President | AIA Chicago

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Cover photo by Tom Rossiter

Image courtesy of RTKL

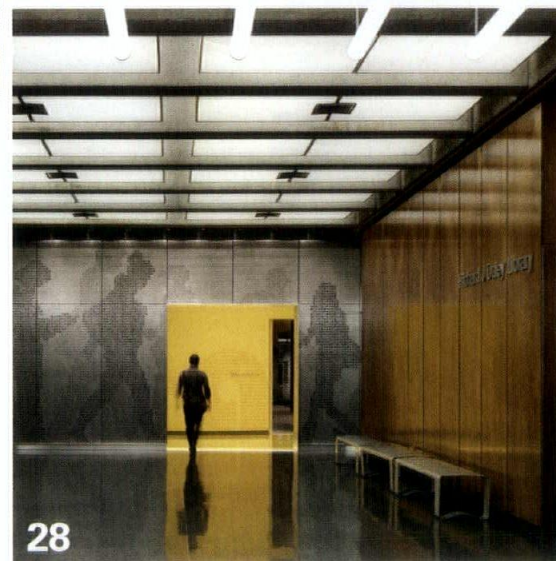


Photo by Christopher Barrett

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Image courtesy of Landon Bone Baker Architects



Under the plan, a formerly barren CHA public housing complex will get new life and vitality

Artful Rehab

FORMER CHA HOUSING TO BECOME SPACE FOR ARTISTS

Chicago's ground rumbled for much of the last decade as the city's bleak public housing high-rises and townhomes—once international symbols of urban despair—were demolished to make way for new mixed-income communities.

Robert Taylor Homes. Stateway Gardens. And most recently, the high-rises of Cabrini-Green—gone.

Much of what's left of the old-school public housing has been spruced up and nicely reimagined—think of Archer Courts Apartments along Cermak Road in Chinatown, for instance, where mid-rise buildings' open gallery corridors were enclosed in glass, giving residents a protected "street" to gather and commune.

But the city's most ambitious public housing turnaround might be yet to come.

The former Dorchester/Dante Townhomes, a shuttered 36-unit complex in the South Side's working-class Greater Grand Crossing neighborhood, is on track for a rebirth as the new Dorchester Artist Housing Collaborative.

Under the plan, the one-time Chicago Housing Authority (CHA) development at East 70th Street and South Harper Avenue will become 32 units of affordable rental housing where artists can live, work and showcase their talents before the surrounding community. The completed effort would include a cultural center—made from combining four former units—with workshop or exhibition spaces. CHA residents would be added to the tenant mix as well.

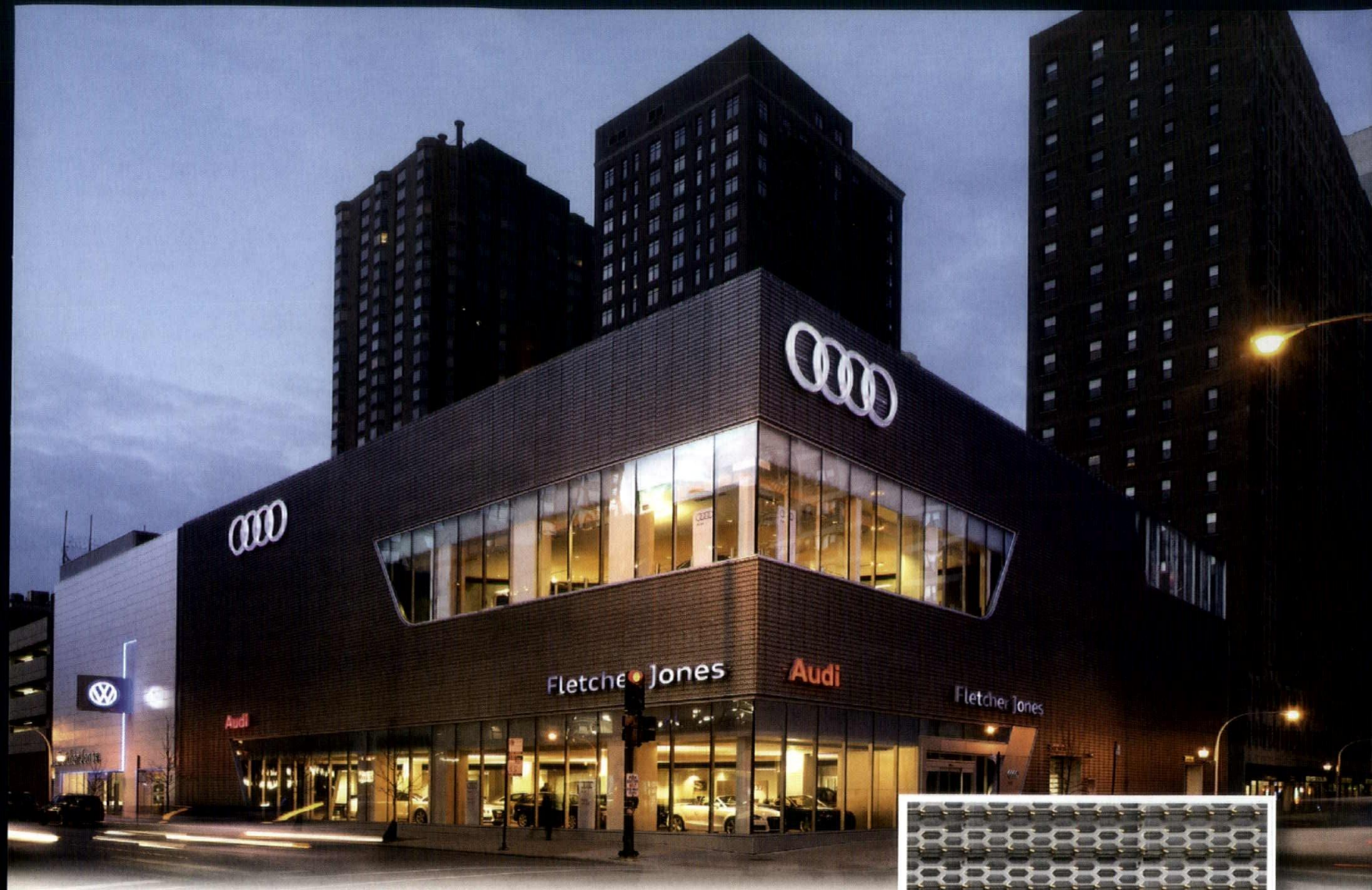
Catherine Baker, AIA, of Landon Bone Baker—the firm is also responsible for the Archer Courts redesign—is the Dorchester

project's architect. She says the prospect of reclaiming and repositioning the development is an exciting one.

"It was close to demolition," Baker said of the development. "It was perceived as a bit threatening to [nearby Fermi elementary school]. But now there will be a lot of ways the project can reach out to the community and bring people into it."

The Dorchester Artist Housing project is the brainchild of talented Chicago artist and planner Theaster Gates. Through a partnership with his Rebuild Foundation and developer Brinshore Development, Gates acquired the site from the Chicago Housing Authority.

"It's an interesting team," Baker said. "Brinshore is acting as a developer also and quite a history in development of CHA properties. And having Theaster as an inspiration and



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driving force as artist-developer is fantastic.”

Gates, 38, is an “it guy” in art and planning circles. His eclectic home and studio—which houses his own artwork, 8,000 LPs from Hyde Park’s old Dr. Wax Records and 14,000 architecture and design books from the former Prairie Avenue Bookstore—is at 69th and Dorchester, just north of the site. Gates said the project—and others to come in the neighborhood—is part of a desire to create a cultural transformation there.

“What I tried to do is suggest that the best place to start with a cultural revolution is with the built space around you,” Gates said. “I made the case with the individual house [with my home and studio], but how do we scale that up? The Dante Harper Homes seemed like the right next phase.”

Renderings depict a campus-like collection of buildings with added windows and sensibly organized public spaces. The mature trees on the site will be preserved. “This former eyesore and ‘social sore’ will have new life,” Gates said, adding that the project has the support of the CHA and the area’s alderman, Leslie Hairston (5th).

Baker said the rehabbed homes would be “a little more non-traditional. We’re hoping we’re going to use more raw or unfinished spaces and let the artists—not just the artists, but craftspeople—make some of the cabinets and countertops. Things won’t be so off-the-shelf. And it’s going to be a different opportunity for us to look at a building a little more spatially than we are [normally] allowed to.”

The team expects to seek permits in October or November and begin construction in early 2013, Baker said.

“With affordable housing, normally you make it so that it doesn’t look different,” she said. “But here, we can.” > **Lee Bey**



Photo by Lee Bey

In its present, unused condition, the site is desolate.

Turn to Stone

CEMENT GROUP SUGGESTS
LONG LIFE IS A FUNDAMENTAL
PART OF SUSTAINABILITY

As a way to improve sustainability for new buildings, one concrete industry group is encouraging green building code developers to consider a goal they call “functional resilience.” The aim is to build structures that actually last for a longer period of time, thus avoiding excessive use of natural resources and money for routine maintenance—or reconstruction.

Buildings that are susceptible to frequent maintenance or significant damage in the face of a disaster can easily dispel any notion that they are truly sustainable, regardless of any green features they may boast. This is according to the Skokie-based Portland Cement Association (PCA), which has helped develop criteria that integrate functional resilience into the International Code Council’s International Building Code. Dubbed “High Performance Building Requirements for Sustainability (HPBRS),” the criteria emphasize better building cores and shells, which would require the use of more durable materials to help enhance building resilience from snow, wind, fires and other disasters.

Functional resilience can be integral to a building’s sustainability and is essential for community continuity, says Stephen Szoke, PE, director of the PCA Codes and Standards Program. Buildings made cheaply for a better bottom line could cost even more in the long run. Those that lack high-performance fire resistance, for example, could be more susceptible to structural damages in the aftermath of such an event, eventually increasing costs of reconstruction as well as delaying building reoccupation. Severe damage could also prompt owners and developers to demolish unsalvageable buildings, increasing the amount of material that goes into already crowded landfills. The idea of functional resilience is to avoid all that.

In an April webinar presented by the PCA called “Resilience for Sustainable Communities,” Szoke said there are more newer buildings being demolished than older ones (meaning buildings older than 75 years), indicating that designers and contractors have been trending toward creating more “disposable” buildings.

Such a trend defeats the purpose of sustainability, according to Szoke, and can be dated back to the 1970s, when federal building codes began to deregulate. With many in the industry placing more emphasis on ROI and lower initial costs, buildings built to minimum code requirements became standard as a result.

Szoke cited the historic building at 90 West Street in



Still standing, this concrete home in Mississippi survived the wrath of Hurricane Katrina in 2005. Longer lifespans are important for sustainability, says the PCA.

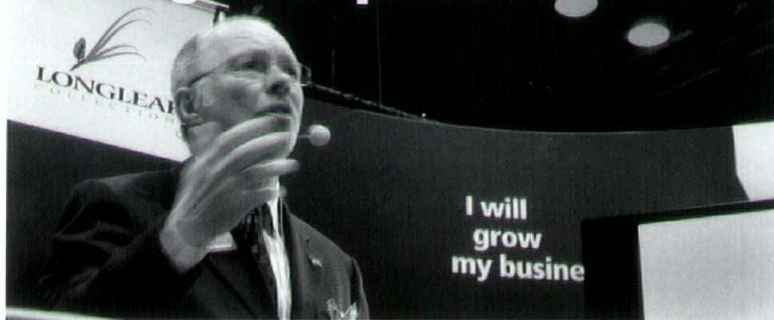
Lower Manhattan as an example of a structure that was protected from extensive damage thanks to the materials it was made of. Designed by architect Cass Gilbert and completed in 1907, the neo-Gothic 23-story office building was engulfed in fire after the collapse of the World Trade Center on Sept. 11, 2001. Sited directly across the street from the south tower of the World Trade Center, the building was gutted by falling debris. But unlike many of its neighbors, it survived. Experts have credited the building's extensive use of terra cotta with protecting its steel structure and preventing a collapse. In 2005, the building reopened as a residential apartment complex.

Current IBC language provides for protection from a variety of disasters, but functional resilience criteria call for more stringent codes to keep buildings standing longer. For instance, IBC currently permits non-fire-rated structural elements for protection from fires, while HPBRS recommendations call for only fire-rated structural elements to be permitted, according to the PCA. Similarly, IBC flood-resistant measures allow exceptions "where determined to be protected by dams, levees and flood walls." HPBRS suggests exceptions for areas protected by dams only. As seen during the aftermath of Hurricane Katrina in Louisiana in 2005, levees and flood walls can be ineffective in flood-prone areas.

Other provisions are suggested for building core and shell resilience from earthquakes, heavy winds and tornadoes, snow, hail and other disasters.

Functional resilience requirements could increase the lifespan of buildings, curb heavy damages in the face of a disaster and ensure that communities experience less disruption, keeping them intact, said Szoke. Structures barely made to a building code's minimum standard may not hold up well despite any pursuance of green features or environmental programs. As he wrote in one slide for his presentation, "Sustainability will not be achieved by adding green features to the worst buildings that can be legally built!" > **Raissa Rocha**

When we do our courses, architects like you have great questions.



by Jim Nowakowski @interlinejim

At presentations of our CEU courses, architects ask questions that result in discussions about increasing their business. Here were three from our recent *Staying in Front of Your Customers* CEU that I'd like to share as you decide if our courses can benefit your firm.

- 1. What is the most practical way of advertising?** When you do advertising, remember: Conditions change. When I ran the 8th largest direct mail shop in the country many years ago, we constantly had feedback from our advertising, so we continually honed our creative messages and HOW we sent them. If you target building owners, they want to be talked to via e-mail. In a recent piece of research we did for *BUILDINGS* magazine, 53% of the owners we interviewed said e-mail. But they also said phone (44%) while 22% said "other," including articles, faxes (believe it or not), Internet, magazines and newsletters. So you see, the general rule of "practical" when it comes to advertising is this: **Just do it!** But do it the way they want it, not the way you want it.
- 2. How do we know how to price our services?** We were asked by a major public company once to quote on doing some advertising research. We really, REALLY wanted this project, and we knew we were competing with major research companies. We calculated the hours, applied our hourly rate, and then did a pro forma. We felt confident with our bid of \$25,000. After we were awarded the project, the client said: "I would have paid you twice that for this research." I learned a valuable lesson about pricing: It is always based on the demand and supply in the buyer's mind – not yours! You are selling your time, not just your talent. You will never get back the hours you spend on a project. Please go to <http://goo.gl/uxuLo> to see my article on pricing in *Countertops and Architectural Surfaces* magazine.
- 3. Are there more detailed pros and cons connected with social media?** Our sessions last only one hour, but Interline offers courses on this and other topics. Brad Holem, our Chief Technologist, presents *Making Sense of Social Media*, which was a big hit at the KBIS® show. Interline offers other courses, including website design, the Internet, strategy and more.

There are a dozen more questions we discussed that I can share with you. It begins by inviting us to your place (or ours) for business discussions in the form of our CEUs or custom training. Call us now for an appointment at 847 358 4848! We're ready when you are.

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VERNACULAR FARM STRUCTURES

Way out yonder, along the Fox River in Plano, Ill., architecture students from the Illinois Institute of Technology have engaged in some new-fangled barn-raising. The structure they designed and built on the site of Ludwig Mies van der Rohe's esteemed Farnsworth House bridges its sleek modernism and rural setting. It's called the Barnsworth Exhibition Center.

Reminiscent of the round barns common to American farm communities a century ago, the 500-square-foot circular building—which at press time was scheduled for completion during the summer—was a studio project undertaken by Frank Flury, an IIT associate professor of architecture, and his design-build students. Over three semesters, they collaborated on every detail. They came up with the design, created construction documents, navigated the Kendall County permitting process and pounded nails. It's a process that not only

teaches students how to make a building but also about the implications of their design decisions, says Flury.

"We're not just making pretty renderings and hanging them on a wall," says Matthew Muñoz, a recent graduate who believes the experience stands out on his resumé.

"We got our hands dirty," says Marina Mazagatos, an exchange student from Madrid.

The students also helped raise money to launch the project. For that they turned to Kickstarter, a fundraising website for creative projects. They quickly met their goal of \$10,000.

Barnsworth was conceived to protect a piece of furniture. In September 2008, fierce rains forced the nearby riverbanks to overflow into the landmark Farnsworth house. The flood caused serious damage to the building and its contents, particularly an enormous wooden wardrobe that stands 12 feet by 6 feet by 2 feet. The wardrobe was shipped off

for repair and storage. The piece is too precious to risk further water-logging and too large to fit elsewhere on the property. It can't return to its original position until a satisfactory stormwater mitigation program can be implemented.

For the meantime, Farnsworth House's executive director, Whitney French, envisioned a new adaptable space to showcase the wardrobe and other exhibitions. She called Flury, who agreed to take it on. Since 2004, his students have designed and built such structures as an artist's studio for The Ragdale Foundation in Lake Forest and an AIA-awarded field chapel in Boedigheim, Germany (both of which have been featured in previous issues of *Chicago Architect*).

Barnsworth Studio's preliminary schematics recalled Mies van de Rohe's rectilinear forms. But after many iterations, the team abandoned that approach and adapted the local vernacular—the new structure would be visible from the road and adjacent to the visitor's center, a building French describes as a "pole barn."

"They began to design boxes, but they could never come close to the original," says Flury. "It seemed more appropriate to draw upon the rural context than to try to be in competition with the Farnsworth House."

The result was a 20-sided structure, 16 feet in height, atop a crawl space. It is windowless except for a clerestory projection at the flat roof's center, analogous to a silo, to capture natural light. The exterior walls are clad in board-and-batten siding.

"One of the first designs had eight sides, and then 12 sides," says Mazagatos. "The more sides, the more it looks round. We ended up with 20 sides, which makes sense because each side is 4 feet, which works well with the size of plywood sheets."

The students initially worked three afternoons a week. They built the wall segments in the campus shop during the winter months, and then transported them to the site for assembly when the weather cleared. As completion became a reality, they often put in full days and even camped out occasionally.

"This has been a huge opportunity," says Mazagatos. "I didn't know I could do this."

> **Pamela Dittmer McKuen**



Renderings by Stephen Grimm; Construction photo by Matthew Muñoz

Rendering of the completed Barnsworth Exhibition Center. IIT students built the walls at their on-campus studio, then transported them to Farnsworth for assembly.

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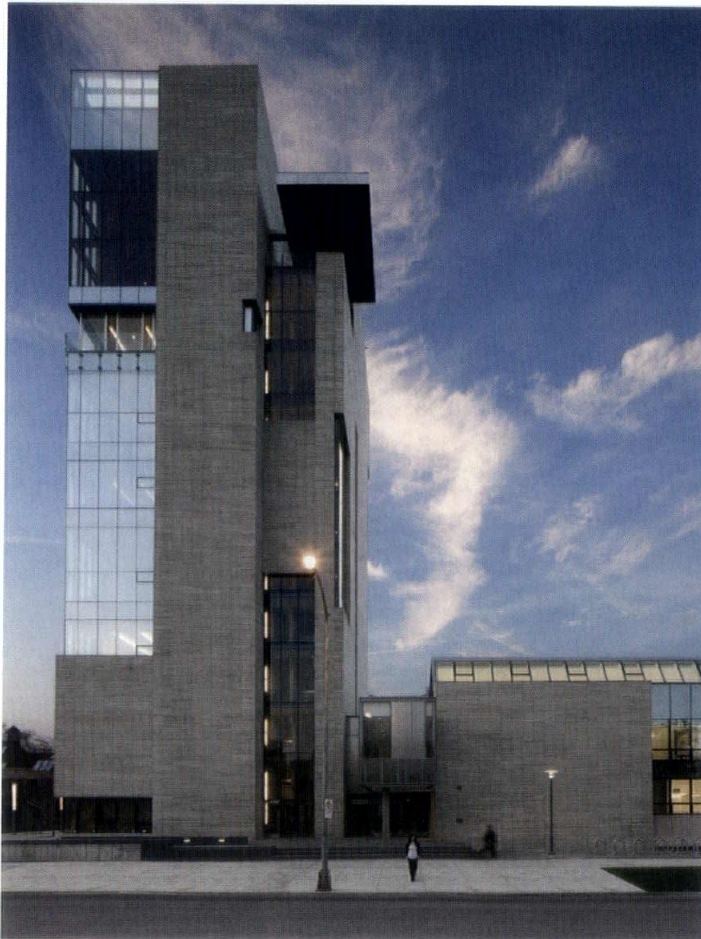
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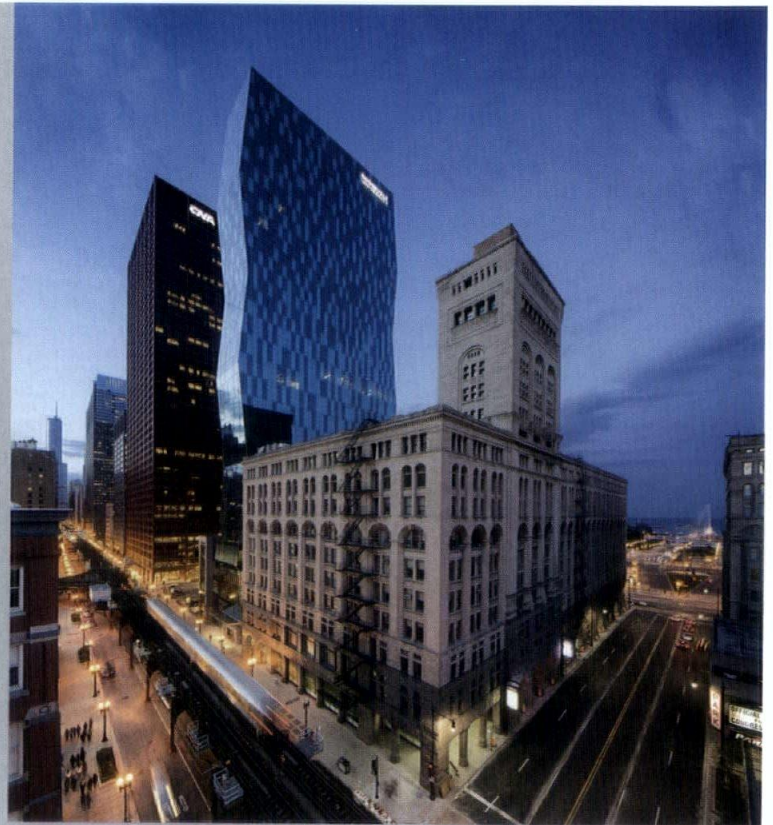
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CHAPTER REPORTS



2012 Roche Scholar first to study in China

Anne Dudek has been awarded the 2012 Martin Roche Travel Scholarship by the AIA Chicago Foundation. During her seven-week study she will travel to 10 cities in China,

where she will focus on the rapid urbanization and the architectural needs of its citizens. She is the first Roche recipient to study in China.

Dudek is a graduate student working toward her Master of Architecture degree at IIT, expecting to graduate in 2013. The Roche jury was impressed by Dudek's "focus on such a timely topic," said AIA Chicago Foundation board member Dan Rappel, AIA. "Her study

can help document a moment in time that is transforming the built environment at an unprecedented scale."

Dudek became interested in the impact of population growth and rapid urbanization when she lived in a community of Shenzhen, China, for a year. She saw people living in spaces that had been designed as storage and in sectioned-off portions of a lobby in a high-rise building. Seeing these situations firsthand started her down a path of social architecture, she says, and now "I more firmly believe that architecture can change the world for the better."

In fall 2012, Dudek will use her research from her travels to propose a master's thesis on an urban habitat that addresses the social nature of China's migrant worker

population and how they use, convert and appropriate space.

Established in 1926 by architect Martin Roche, the scholarship awards \$5,000 to students enrolled in an accredited school of architecture in Chicago for an independent study. The scholarship is administered and chosen by the board of the AIA Chicago Foundation, AIA Chicago's not-for-profit charitable organization dedicated to supporting activities that benefit the Chicago-area architecture community.

For more information, visit www.aiachicago.org and click on AIA Chicago Foundation.

Members make a difference during Rebuilding Together Day

For the 11th year, volunteers from AIA Chicago and the Young Architects Forum helped make a difference during Rebuilding Together Day on April 28. Nearly 25 members worked to make a house in Harvey, around 147th Street and South Halsted, "Safe, Warm and Dry," true to Rebuilding Together's motto.

The main project in the house, which is home to a woman, her two daughters and four grandchildren, was to update the basement bathroom, "which was in complete disrepair," said house captain Brett Taylor, AIA. The group also updated the upstairs bathroom, painted the inside and did minor repairs throughout the house. There weren't enough funds to rehab the kitchen, so volunteers stained the cabinets and added new hardware.

"Over the years we always pick homes with a bit more challenge in them," Taylor said. "We have the ability to do a little bigger scope, and we know we can get 20 to 30 people there, and we can keep them busy."

This was Taylor's 10th year participating in Rebuilding Together Day and his ninth year as a house captain. He said the program is "a great way for architects to get out there and understand how to communicate to contractors and homeowners."

Rebuilding Together is a national non-profit that provides extensive rehabilitation and modification services to low-income homeowners. National Rebuilding Together Day is held annually on the last Saturday in April.

For more information about the organization in Chicago, visit www.rebuildingtogether-chi.com.



For the 11th straight year, AIA Chicago and the Young Architects Forum members joined together for the National Rebuilding Together Day.

Photos by Bill Grech, Apple Group



Photo by Jean Dufresne, AIA

AIA Chicago celebrates Small Project Award winners

The second annual Small Project Awards reception and exhibition was a big success, bringing more than 350 guests together on May 11 at Architectural Artifacts in Chicago's Ravenswood neighborhood.

The reception was hosted by AIA Chicago and the Small Practitioners Group. Guests enjoyed appetizers and drinks, including beer provided by Revolution Brewing, whose "99 Bottles of Beer Chandelier" by Wrap Architecture was recognized as a Citation of Merit winner during this year's awards.

Award submissions were exhibited during the reception. Jackie Koo, AIA, and Michael Wilkinson, AIA, of AIA Chicago's Awards Committee, recognized the four Honor Award and eight Citation of Merit award winners during a presentation. All award winners and submissions can be seen at www.aiachicago.org/spa.

This event has quickly become a favorite throughout the design community and beyond. The Small Project Awards program recognizes projects under \$750,000 by Chicago area firms with nine or fewer licensed architect or architectural interns. Join AIA Chicago and the Small Practitioners Group next May for the Small Project Awards reception at Architectural Artifacts.

Submissions for next year's awards will begin in February 2013. Visit www.aiachicago.org to enter.

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PEOPLE + PROJECTS



Patricia K. VanderBeke, AIA, of P.K. VanderBeke, Architect, was named a finalist in the Spark Concept Awards. The submitted plans included an environmentally friendly lakefront park and watershed restoration project focused on improving Chicago's water supplies. VanderBeke is also celebrating her 20th year in solo practice.

Michael Toolis, AIA, CEO and chairman of VOA Associates Inc., was re-elected

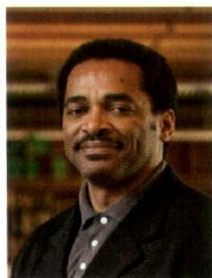
to the Greater North Michigan Avenue Association's (GNMAA) board of directors during the organization's 100th annual meeting. Toolis will serve a two-year term, ending in 2013.



Carl Knutson, AIA, LEED AP, joined Goettsch Partners as an associate principal and senior designer in the Chicago office.

Robbie Brundige, AIA

, LEED AP, joined FitzGerald Associates Architects as a senior architect. Brundige returns to FitzGerald after a five-year term with VOA Associates in northwest Indiana.



Mercy Housing Lakefront's

latest facility for independent senior living broke ground this past winter. The new Lakefront Residences in Grayslake will provide 70 units designed to help facilitate and support independent seniors with a variety of services as well as enable residents to easily access exterior and interior amenities.

Sustainability is key to the Lakefront Residences' design. The development team will benchmark the building's level of "greenness" by utilizing the National Green Building Standard Certification system to pursue the Bronze level.

Morgante Wilson Architects interior design studio

celebrates its 5th anniversary. After almost two decades of architecture practice, principal Elissa Morgante, AIA, spearheaded the creation of the firm's interior design and custom furniture design division.



Chauncey B. Hoffmann, AIA, LEED BD+C, of the Chicago office of Harley Ellis Devereaux, was promoted to associate.

Gastinger Walker Harden Architects is now Gastinger Walker Harden + Kincaid Malone

(GWH+KM). The firm added the names of its principals Lisa Kincaid, Assoc. AIA, and Rogers Malone, AIA.



Phillip Craig Johnson, FAIA

, of Johnson & Lee Ltd. was the design principal on the Lake Meadows Residence project. It was the last home designed and built in a series of subdivided parcels located in the Lake Meadows development on the near South Side, close to Lake Michigan. The floorplan of the three-level house is oriented looking south, with large glass areas for maximum fenestration. The modern building envelope is face brick, limestone trim and glass.

Whitney Architects relocated

to a new office at 700 Commerce Dr. in Oak Brook in January.



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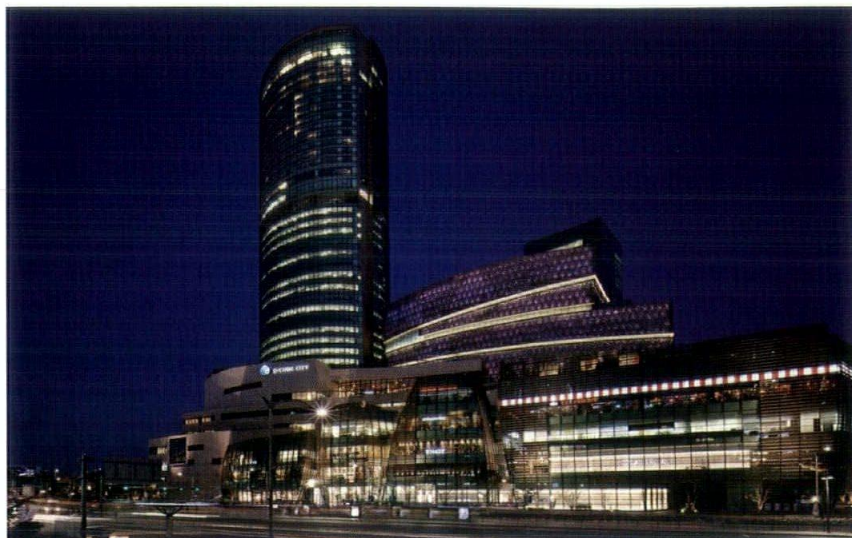
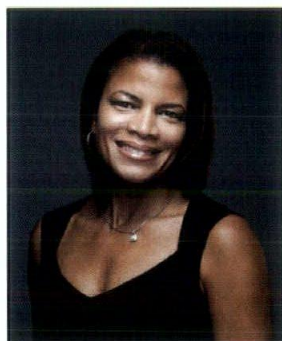
Diane Legge Kemp,

FAIA, ASLA, has joined RTKL as a principal. Her focus will be on the development of RTKL's Planning and Urban Design practice in Chicago and RTKL's Transportation and Infrastructure practice worldwide. She will be splitting her time between RTKL's Chicago and Shanghai offices.

IDEA President Dina A. Griffin, AIA,

will be on the jury of Contract Magazine's 34th Annual Interiors Awards.

The Interiors Awards submission deadline is September 21, 2012; designers can learn about the entry requirements at contractdesign.com.



Gettys will design the Korean Daesung Group's Daesung D-Cube City project—a

269-key full-service hotel. The development is a cultural, business and shopping hub for the area with a retail mall, theatre, restaurants and office space consisting of two residential high-rise buildings and a 41-story office and hotel tower linked by an extensive park on the podium level.



Solomon Cordwell Buenz is designing a new plaza

adjacent to the CTA's Red Line Loyola stop. It includes a triangle park with improved streetscape and landscape, mixed-use development, wayfinding, pedestrian access and better safety.

SCB also designed the new offices of Zuckerman Investment Group in downtown Chicago. According to information provided by the firm, the design provides immediate access to the suite from the secure elevator bank and an appropriate arrival experience for its discerning clientele. SCB created a strong brand identity at the entry, which announced the quality of the interior environment through the use of rich eucalyptus wood and limestone.

AIA Illinois presented six service awards and 12 design awards

in April at its Honor Awards in Springfield. Several of the design awards involve Chicago firms or projects.

The Crombie Taylor Award's highest level, an honor award, went to the Sullivan Center by Harboe Architects.

The Mies Van Der Rohe Award's special recognition went to North Avenue Bridge by Muller + Muller.

Daniel Burnham Awards went to:

- > Navy Pier Centennial Plan by Gensler (honor award)
- > Blue Valley Southwest High School in Overland Park, Kan., by Perkins+Will
- > Tianjin Binhai New Area C.B.D. in Tianjin, China, by SOM (citation of merit).

Frank Lloyd Wright Awards went to:

- > Bolingbrook's Hidden Oaks Nature Center by Wight & Company (honor award)
- > United Neighborhood Organization Elementary School Soccer Academy by JGMA (special recognition)
- > Instituto Health Science Career Academy by JGMA (citation of merit)

The President's Award for service went to the Public Building Commission of Chicago.



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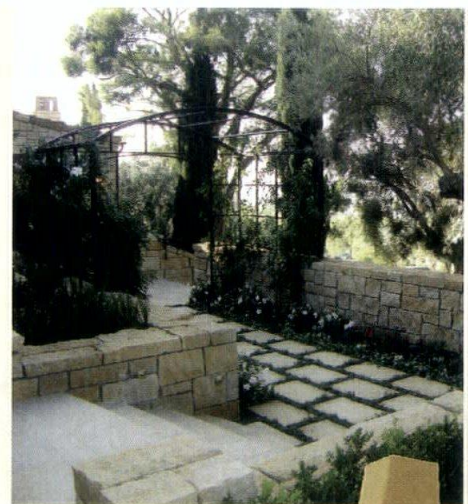
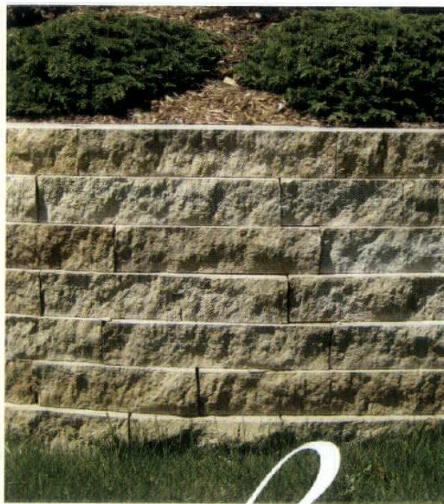
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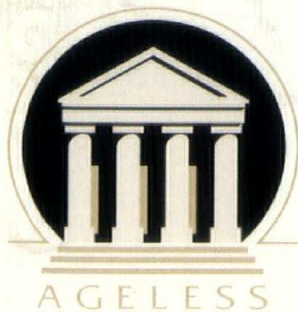
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Owners and brothers John and Don Olivieri.

Olivieri Brothers Inc., is marking its 70th anniversary this year. The family-owned company has completed more than 2,000 projects since it was founded in 1942 by Henry Olivieri, who started the business as a bricklayer and general contractor in southeast Chicago. Over the years, Olivieri Brothers relocated to southwest suburban Frankfort and expanded its expertise to include architectural design services. Today, the firm is owned by two brothers of the younger generation, Don and John, who are licensed architects with a combined 55 years of industry experience.



Solomon Cordwell Buenz (SCB)

has promoted Erin Coupe to Director of Business Development - Interiors. In her new role, Erin will work closely with SCB's principals, particularly in the Interiors practice, to cultivate and lead strategic growth and marketing initiatives, and to expand SCB's presence in the commercial and corporate marketplace.

Mike Webber, AIA, is returning to his Chicago firm, AE Finance,

after a year in Seattle, Wash., as interim CFO of The Portico Group. Webber was selected as a contributing author and editorial reviewer for the Financial Management section of AIA's upcoming 15th edition of The Architect's Handbook of Professional Practice. He was also recently nominated chair of ACEC's Financial Performance & Industry Trends Surveys subcommittee.

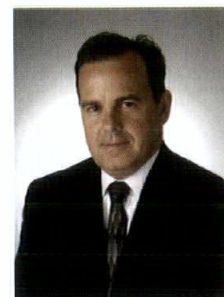


Nancy Hamilton, S.E., P.E., joined HOK

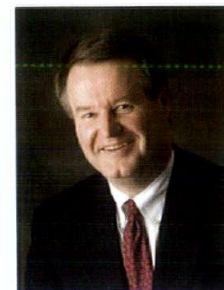
as director of engineering services. Based in Chicago, she leads HOK's firm-wide mechanical, electrical, plumbing and structural engineering group. She comes to HOK with 24 years in leadership roles at Arup.

Eckenhoff Saunders Architects

(ESA) promoted Mike Vinci, AIA, LEED AP, from associate principal to principal, and hired Mark Nichols, AIA, ACHA, LEED AP, as a principal.



Mike Vinci



Mark Nichols

All images are courtesy of the firm, unless otherwise noted. LEED AP status is indicated only if reported by the firm.

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Warren Hendrickson



Abigail Clary



Left to right: HDR's Jean Hansen, Jeannie Renne-Malone and Susan Donkers at the CleanMed Conference

HDR Architecture won Practice Greenhealth's 2012 Champion for Change Award for environmental stewardship and protecting public health. Practice Greenhealth honored its top performers at the Environmental Excellence Awards presentation in May.

In other news of the firm, two architects have been named central region directors: Abigail Clary, AIA, ACHA, LEED AP, in Healthcare; and Warren Hendrickson, AIA, LEED AP, in Science + Technology.



Architecture firm exp is designing O'Hare International Airport's

new Federal Aviation Administration (FAA) South Airport Traffic Control Tower (SATCT), which will serve the 7,500-foot southernmost runway of the six planned east/west runways.

The scope of work includes the design of the 207-foot-tall tower and 10,000-square-foot base building, as well as site development and perimeter security. The design, currently 35 percent complete, provides a simple, economical and durable solution to meet the operational needs of the FAA while creating an elegant, iconic image for Chicago.

The SATCT employs a number of sustainable design strategies, including an extensive green roof, geothermal heating/cooling and wind-generated electricity to meet the airport's goals of achieving LEED Silver and a "Four Green Airplanes" score on the Sustainable Airports Manual (SAM) rating system.



Photo by Nick Johnson

Burns + Beyerl Architects

added a third wing and a courtyard to the existing L-shaped home at Cotswolds Manor by reshaping the front yard and entry drive.

To preserve the character of the North Shore home, materials were carefully removed at the addition site for re-use on the front. Salvaged clay tile roofing was installed on the rear of the home and the original roofing installed on the front to assure a perfect match.

The interior of the home was extensively reconfigured; the original garage was crafted into the family room, and the master suite was reconfigured to take advantage of the lake views of the ravine below.

Robert E. Seyfarth designed the original home in the 1920s.

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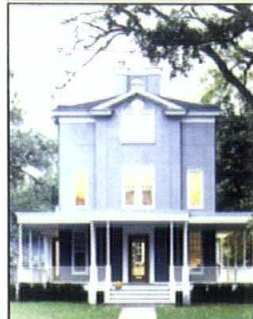
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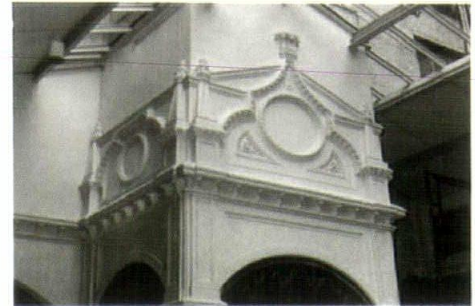
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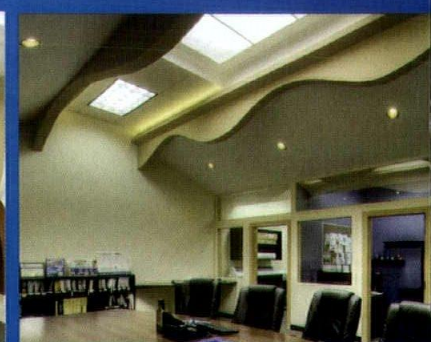
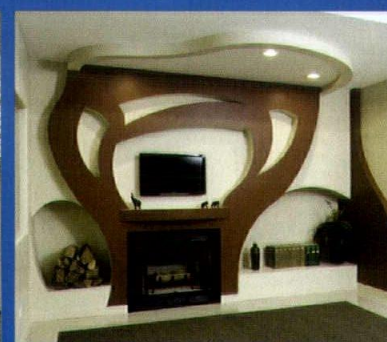
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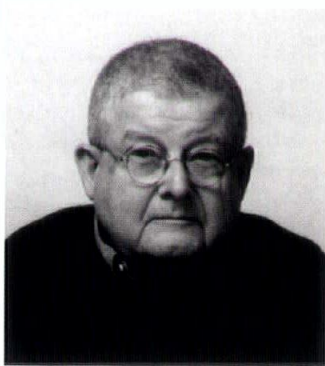
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Submissions should be emailed to: CA@AIACHicago.org

The views expressed in the letters sent to us are those of their authors and do not necessarily reflect the opinions of *Chicago Architect* magazine, Scranton Gillette Communications, the American Institute of Architects, AIA Chicago or its members.



Money Makes the Work Go Around

WHEN MARKETING DRIVES THE PROFESSION,
ETHICS TAKES THE BACK SEAT

Editorial by Stanley Tigerman, FAIA

“Oh, you take the high road, and I’ll take the low road, and I’ll get to China before you...”

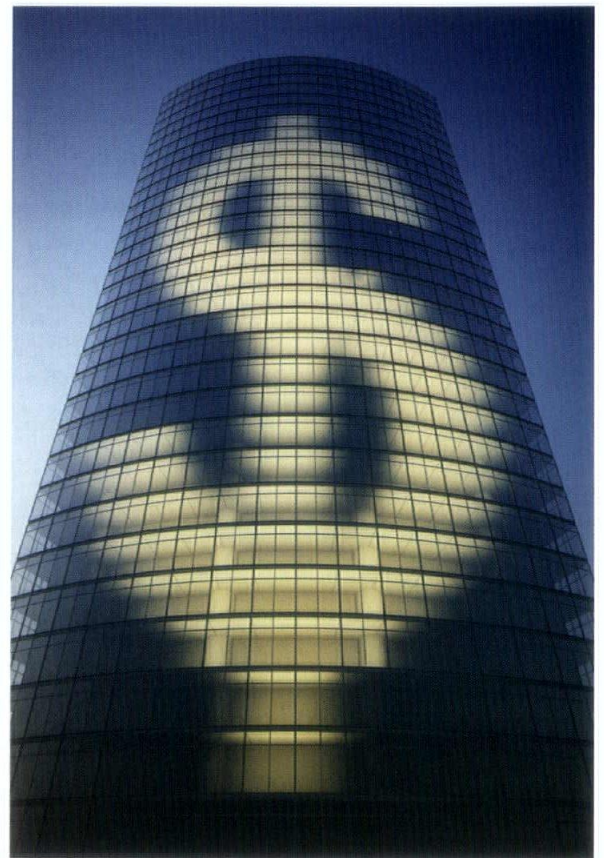
Follow the money: that’s been the trail that free-based, capitalistically inclined American architects have gone down since the 1871 Chicago fire that brought out ambulance-chasers from the East Coast to show us the right way to rebuild our cow town. Two decades later, other, more classically driven East Coast architects were recruited by Daniel Burnham to show us the correct way to attain legitimacy through the use of neo-classical designs for “The White City” (the 1893 Columbian Exposition).

Lest the branding lessons of the 1890s slip our collective memories, the 1930s saw a booklet prepared for “The City Beautiful” (also in classically driven drag). In the 1960s, when OPEC was de rigueur, more Chicago architects could be found in Tehran than at State and Madison. Even when the official U.S. position (belatedly) condemned apartheid, architects continuously sought work in South Africa.

When the Great Recession of the new millennium struck, architects bumped each other off of international flights in their rush to carry an American brand to Beijing and Mumbai. Is there no extent to which architects will not go to meet payrolls? In the AIA’s ethics clause, priority seems to have been given to architecture-as-a-marketing-and-branding profession. Where, oh where have you gone, darlin’ ethics...?

Now comes the penultimate silver bullet in the form of a March 16 op-ed missive in *The Washington Post* delivered by the eponymous support system of the Driehaus Prize in Classical Architecture, which takes the federal government’s Design Excellence program to task in the Gehry brouhaha over the Eisenhower Memorial. Will Driehaus money in support of the classical brand find its way into an open competition that will result in a classically inclined Eisenhower Memorial?

Whatever became of architecture as an ethically driven discipline as opposed to a market-driven profession? **CA**



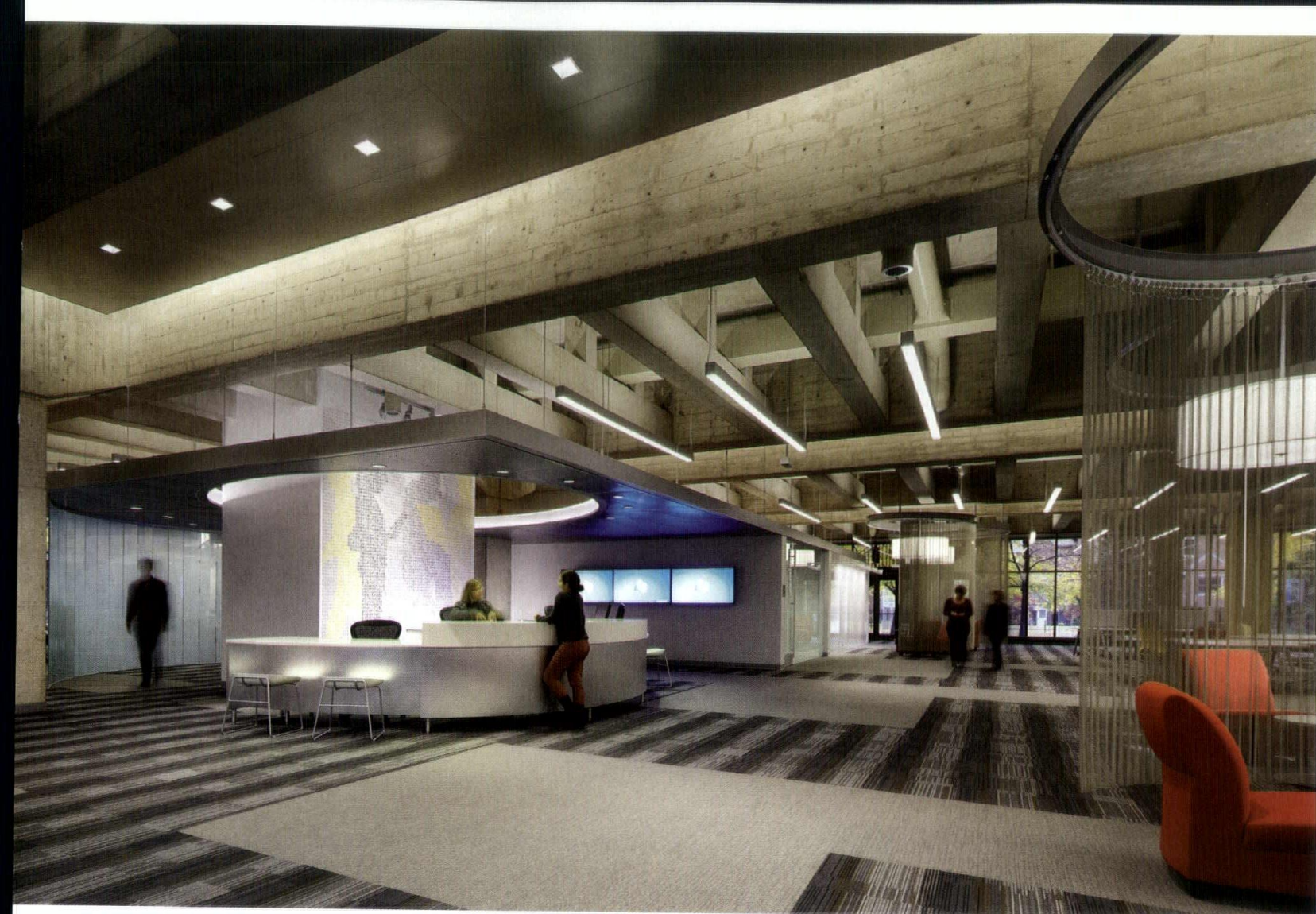
A NEW CHAPTER



UPDATING TWO
UNIVERSITY
LIBRARIES FOR
THE DIGITAL
AGE REVEALS
MUCH ABOUT
THE NATURE OF
LEARNING TODAY

Story by Lisa Skolnik
Photography by Christopher Barrett

Refinished wood walls and a new terrazzo floor renewed the main lobby of UIC's Richard J. Daley Library. The new IDEA Commons lies beyond an aluminum wall that is printed with custom graphics. Tiny icons representing all of UIC's curricula compose the students' silhouettes.



In UIC's IDEA Commons, a suspended ceiling panel defines an inviting service desk; wall monitors convey information to students; translucent channel glass panels define the printing center; and woven steel curtains on tracks can be used to create private meeting areas.

LIBRARIES WERE ALWAYS SILENT, BOOK-FILLED DOMAINS, WHERE PEACE AND QUIET REIGNED SUPREME SO USERS COULD READ, THINK AND WRITE.

That was especially true at universities, where these hushed quarters were also ground zero for students who needed to study, conduct research and churn out papers and projects.

No longer. Thanks to computers and digital readers, gone are the cumbersome card catalogues and many of the books and periodicals that libraries were shaped to house, as well as the behaviors they dictated.

"The function of a university library has changed and is night and day from what it once was because students, learning styles,

needs and the media are different," says Chicago architect David Woodhouse, FAIA, whose namesake firm is based in River North.

"Even the way students use space, interact and like to sit is different. They don't need conventional tables and chairs, and they don't like them. They want to be able to move everything around to suit their own needs."

Woodhouse came by this knowledge through two library renovation projects his firm just completed—one on the Richard J. Daley Library at the University of Illinois at Chicago (UIC) and the other at the Main Library at Northwestern University (NU).

SOM's Walter Netsch designed both libraries in the mid-1960s; UIC's delivered in 1965 and NU's in 1966. At the time, Netsch was developing his signature aesthetic

known as Field Theory, which was based on rotating square shapes into a geometrically complex series of skewed grids. Both buildings were constructed out of concrete (as well as brick, in the case of the UIC structure) with monolithic, fortress-like demeanors and little relationship to their environments, prompting many to call them Brutalist—a style that is often associated with Netsch's work.

They were controversial from the start.

"Students weren't fond of his buildings because they didn't have much natural light, so you couldn't interact with the world outside," acknowledges Ed Uhler, FAIA, who worked with Netsch at the Chicago Park District when Netsch served as commissioner for three years in the late



At UIC's IDEA Commons, a bank of lounge chairs lines a glass perimeter wall that overlooks landscaped grounds. New slim lighting fixtures replaced broad panels to expose the dramatic ceiling coffers overhead.

1980s after retiring from SOM. Uhler is now the executive director of Millennium Park Inc.

The libraries were also hermetically sealed thanks to inoperable windows, making natural ventilation impossible. "It was a sign of the times," Woodhouse notes. "The sixties were the age when mechanical heating and cooling systems were really coming into their own."

Netsch, who designed more than a dozen libraries, "was influenced by his deep respect for, and sensitivity to, archival materials, a strength he brought to the Park District," Uhler notes. In fact, Netsch is credited with rebuilding the agency's decimated library and historical archives during his tenure as commissioner.

Netsch was also "innovative, inventive and all about new possibilities," says SOM Design Partner Craig Hartman, FAIA, who worked with Netsch at SOM. "He applied scientific methods to making buildings and was always thinking of new ways to use

space and optimize it."

Hartman adds that "issues that are important now, such as context, weren't thought of as critically at that time."

But they are today, along with many other matters. Besides a relationship to context, natural light and ventilation, today's students also want transmutable spaces equipped with furnishings that will allow them to interface, lounge around, surf the Internet and collaborate—an endeavor that requires a lot of verbal communication, formerly forbidden in libraries.

Woodhouse notes that "all these activities call for different types of seating, desks and tables; plain white surfaces for drawing and projecting images; enclosed spaces for project meetings, performances and videoconferences; electrical outlets for connectivity; and more."

Because both the UIC and NU libraries lacked these qualities, they were "completely

outdated from a programmatic standpoint," Woodhouse says. And although the structures sport different configurations and contexts—Northwestern's is on a spacious site overlooking Lake Michigan and consists of three five-story towers connected by a lower level concourse and interior walkways, while UIC's is a blocky, four-story structure in the midst of a dense urban campus—they have much in common in terms of basic design elements and programs.

Most significantly, both had sizable public spaces (12,500 square feet at NU and 15,500 at UIC) that could lend themselves to new uses. Woodhouse was charged with renovating these areas in both libraries to revitalize them and transform them into multi-purpose digital gateways to the traditional stacks. Both projects also had similar parameters, namely restricted budgets and exterior walls that could not be altered.

At the NU library, the former below-grade



A wood panel system gives the ceilings in the public areas of NU's Main Library new life. Shown here is the vestibule that leads to one of the three library stack towers.



The former circulation room of NU's Main Library is now a General Information Commons, and filled with a combination of fixed and movable furnishings for multipurpose use. A series of perforated pivoting aluminum screens in the space can be closed to form a separate meeting area.

circulation room and its adjoining concourse—a long, broad hallway that connected the library's three book-filled towers—was turned into the General Information Commons. Out went the outmoded card catalogue cabinets, which sprawled more than 7,000 square feet, and the wall that separated it from the concourse. In went handsome new interior finishes, movable furnishings, strategically placed upholstered booths and state-of-the-art computers to allow students to work alone, in small groups or in large groups in flex-spaces that can be closed off with movable metal screens.

A former library entrance on the ground-level plaza was transformed into a café that is also accessible from the concourse below, and a two-story entry rotunda at plaza level that descends to the concourse level was refurbished and turned into the library's only entrance—a cost-saving measure that also

enhances building security.

At UIC, Woodhouse employed many of the same techniques. He transformed the library building's ground-level, 16-foot-high study room, which spans the whole floor and, fortuitously, has glass walls, into the IDEA Commons. It's an interactive and multipurpose space with all-night hours from Monday through Friday during the school year, so students have a place to congregate and work when the library closes at 7 p.m. In this case, the lofty ceiling also got a makeover by replacing suspended lighting panels with slim fluorescent strip lighting that let the room's soaring—and architecturally stunning—concrete coffers show for the first time in the building's existence. "You couldn't tell they were there before," Woodhouse notes.

Traditional desks, tables, books and card catalogs were removed from the huge space and replaced with movable

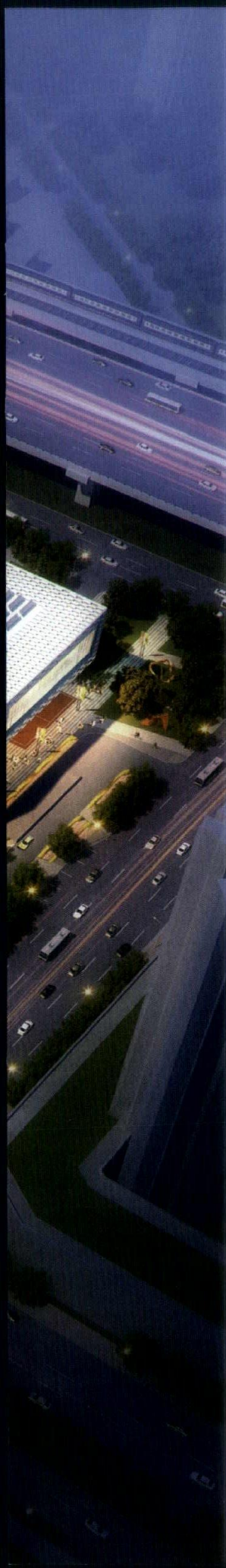
single-user and star-shaped cluster tables, cafe-style booths, sofa modules and lounge chairs that can be used to create diverse learning and lounging clusters. Whiteboard and translucent glass panels and steel mesh curtains on fixed tracks set nine feet high, just below the seven-foot-deep coffers, allow the room to be "landscaped" into smaller private spaces for a variety of uses, while several fixed walls forge totally enclosed areas that can be used for classes, seminars, performances and meetings.

Again, several library access points were reduced to one to save costs and increase security, but in this case, one of the former entrances was defined with light-filled markers made of steel grating to become the after-hours entrance to the commons.

In each project, "the main libraries are still there, but these spaces are the connective tissue that gives them new vitality," Woodhouse says. **CA**

Larger-scale components for big-box stores, hotels and other uses will be set at the outer edges of the project. Into the space they frame goes a collection of smaller-scale structures whose floorplans, walkways and cladding all build on traditional types.





IN CHINA, RTKL WALKS THE WALK

FAMILIARITY BREEDS CONTENTMENT IN PLANS FOR CHINESE
RETAIL, ENTERTAINMENT ZONE INFUSED WITH TRADITION

Story by Dennis Rodkin
All images courtesy of RTKL

WE WANT THE SENSE THAT THIS BELONGS HERE, THAT IT DIDN'T FLY IN FROM THE U.S. AND LAND HERE," Mark Lauterbach, AIA, says of the plan for Huadu Street Walk.

For a 22-acre site surrounded by high-rises and a major highway in Guangzhou, China, RTKL's Chicago office is designing the shopping, dining and entertainment district. But instead of plunking down an American-style megamall, Lauterbach explains that the goal here is to create an entirely modern place suited to today's China and make it feel as if it grew organically from local architectural traditions that date back a few centuries.

Or as Lauterbach's colleague on the team, Keith Campbell, AIA, LEED AP, puts it, the goal is to "hybridize an ancient concept using Western influences and turning into this third thing."

The client, Agile Real Estate and Property, and other developers created one of those instant neighborhoods on former farmland distant from the city's historical center, and did everything on a large scale. The neighboring residential towers run toward the 100-meter-tall type. Now, with thousands of residents in place, Agile is preparing to fill the blank

spot at the center, "the town square that brings the vitality to the neighborhood," Lauterbach says, "and wants a more friendly pedestrian scale."

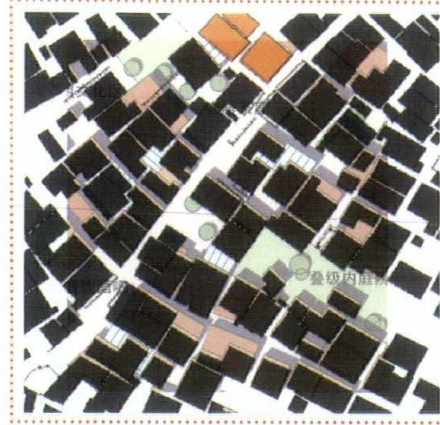
Huadu Street Walk will have the full complement of big-box stores, anchor department stores, hotels and other amenities. But it will also have a dynamic, walkable street life characterized by small retailers and boutiques, spaces to gather informally, and the unexpected. Covered walkways, double-story retail, banners, courtyards to discover—all are ingredients derived from Guangzhou's traditional neighborhoods but deployed in contemporary ways at Huadu Street Walk.

"This makes it comfortable and familiar to the Chinese living there," says Shu-Han Liao, a designer on the RTKL project team. But by no means is the project an ersatz traditional district, says Blaise Durio, Assoc. AIA, LEED AP, an RTKL associate. "They'll feel comfortable with the materials, the spaces and the atmosphere," he says, "but the aim is not to do a re-creation."

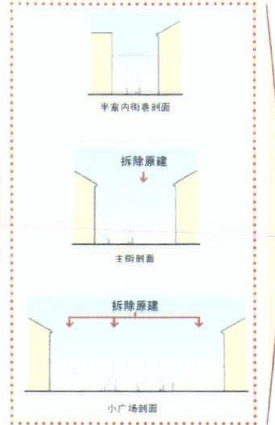
Instead, Huadu Street Walk should feel like the grandchild of the older spaces, incorporating what came before into a thoroughly 21st-century iteration. "The traditional Chinese street just sort of happened," Lauterbach says. "We're creating a branded district that puts familiar elements in a



URBAN FIGURE

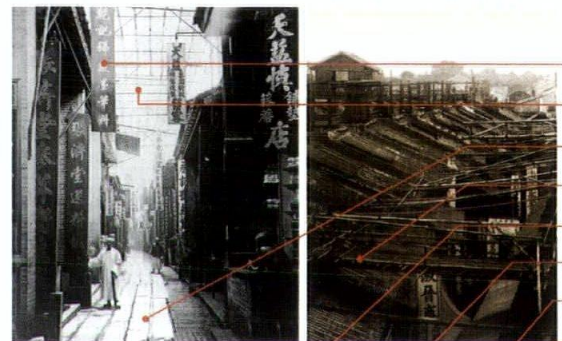
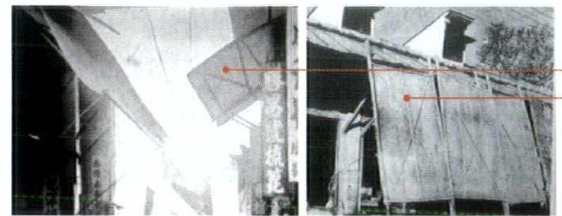


STREET FIGURE



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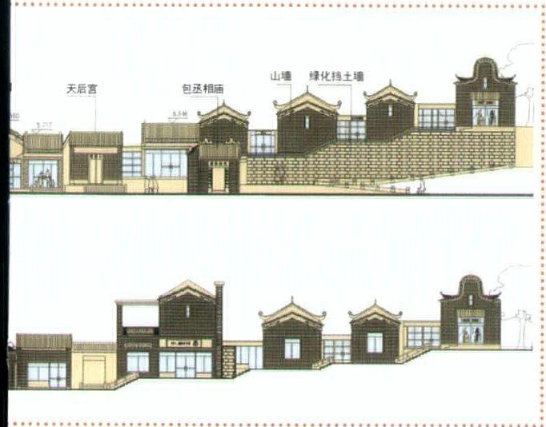
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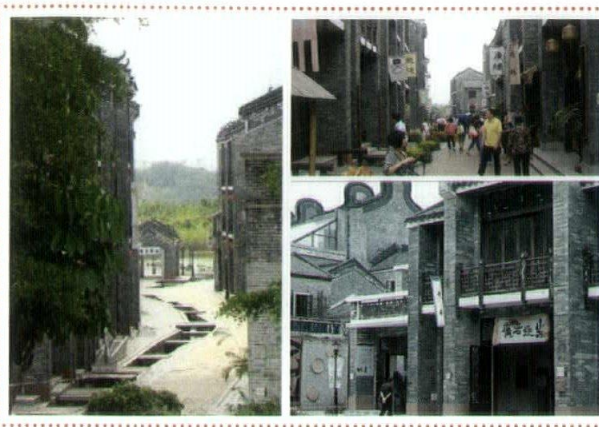
1. Traditional street scenes from the local region show vertical banners, weather-protecting canopies and other elements that will appear in updated forms in the completed project.

2 & 3: RTKL's studies show the vernacular conditions that the designers used as the genetic material for Huadu Street Walk.

ARCHITECTURAL SYSTEMS



MATERIALS & LANDSCAPE



completely new environment.”

Case in point: the traditional shopping streets in Guangzhou have numerous protective overhangs—canopies, cantilevers, arcades and covered walkways. This is in large part a response to the rainy summers. At Huadu Street Walk, most second stories will cantilever to shelter pedestrians. The cantilever provides another advantage: breaking free of tight restrictions on ground-level floorplates. “We’re moving a lot of the program up to the second and third levels,” Lauterbach says. “Maximum coverage on the site is very limited. If you followed the zoning very rudimentarily, you’d have [the look] of suburban office parks and big strip malls.”

While driven by present-day zoning realities, the move upstairs also ties in with traditional architecture in Guangzhou. The customary Chinese courtyard buildings there commonly grew upward in a lopsided way, the design team says. A pair of one-story buildings facing an interior courtyard often developed into one two-story facing one three-story building, with some upper-floor space serving commercial purposes, but most residential. In the Huadu Street Walk incarnation, many retail spaces will be two-story, with internal stairs like what the forebears would have had. There will also be many upper-story walkways, like those that sprouted over the centuries in the old neighborhoods.

“It’s not something we are imposing,” Liao says, “it exists there and we are tweaking it for this use.”

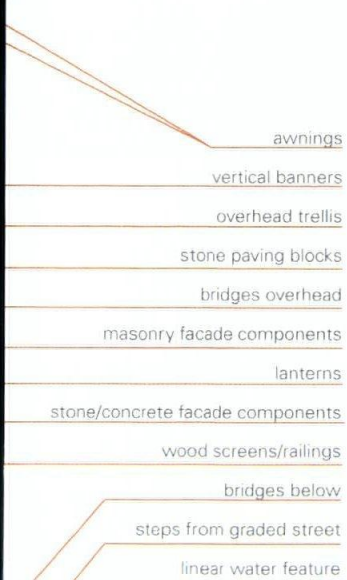
The act of tweaking is delicate—not everything can be pulled forward for today. The numerous private courtyards of an older

neighborhood, for example, informed early plans for the Huadu project. That hit a dead end, literally. Durio says what developed was “trapped courtyards,” which didn’t suit the theme of meandering discovery. As planned now—construction is scheduled to begin later this year, with completion in 2014—the structures are a series of bars “and we break into them with continuous paths,” he says.

The walkways meander through the project—up and down stairs, through smaller and larger areas—as if they have developed over time, not as part of a master-planned grid. The sense of a voyage of discovery is fundamental to street life in China, Lauterbach says, and feeding it is a key goal of the Huadu layout. “It’s very porous,” he says. “You don’t go too far without a break. The behavior of a shopper in China is more about exploring. It doesn’t work in the U.S., where people want a simple path from one end to the other, but in China and Japan it’s about the intrigue of finding all the hidden spaces.”

Here again, tradition is harnessed in service to the contemporary commercial goal. If visitors to Huadu find a place they can meander and spend a lot of time—shopping for both fun and practical items, lunching and sticking around for the evening’s entertainment—they will not incidentally spend money all the while.

Much of what they’ll do, it’s expected, is dine. At Huadu Street Walk, the proportion of space for dining venues will be about twice what it would be in a same-sized project in this country, Lauterbach says. Dining out is even more common in urban China than in urban America, the design team found, but the atmosphere is somewhat different.



awnings

vertical banners

overhead trellis

stone paving blocks

bridges overhead

masonry facade components

lanterns

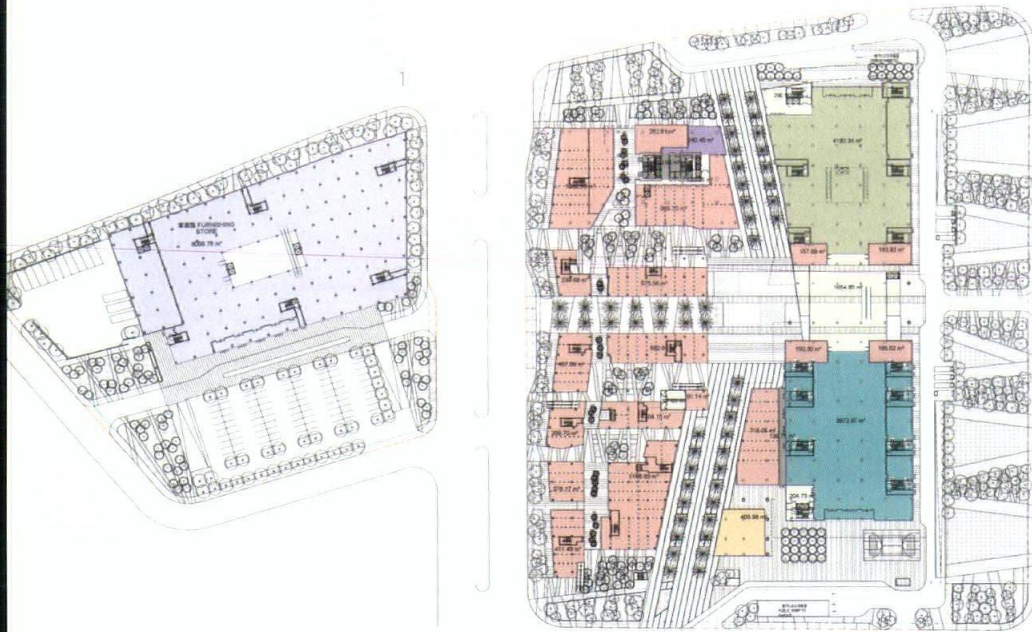
stone/concrete facade components

wood screens/railings

bridges below

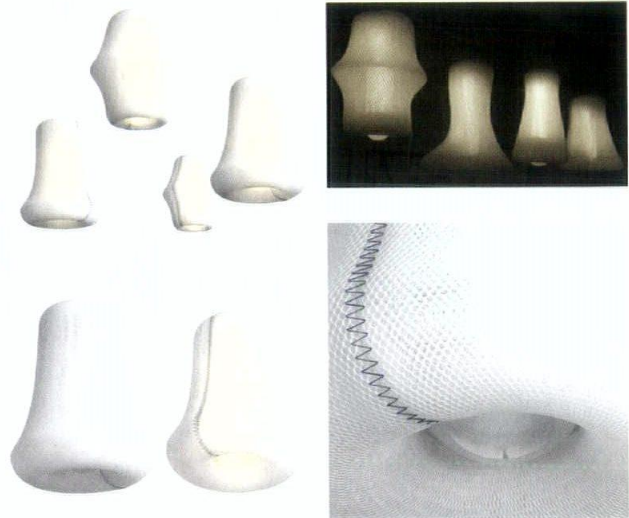
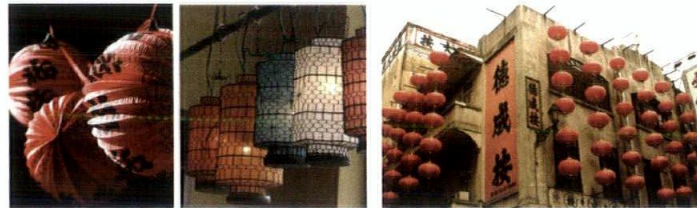
steps from graded street

linear water feature



1. In the smaller-scale midsection of the project (where buildings are seen in pink here), the layout is meant to encourage a sense of meandering discovery through a zone that has developed over time, not all at once.

2 & 3: Starting from traditional lanterns, including oversized ones that ornament a commercial building, the designers have studied contemporary shapes and sizes to use at Huadu in similar fashion.



"The Chinese dining culture is very social," Durio notes. "Here you order and eat and get out. There, you spend a lot of time in the restaurant." Traditionally, that time was far more likely to be spent in enclosed private dining rooms than in public rooms or outdoors. Like so many other elements of Huadu Street Walk, the dining spaces will attempt to hybridize traditional and modern, with private dining rooms arranged along the buildings' edges, where windows and terraces will open onto the larger public space.

Materials, too, will hearken back to tradition while being firmly modern. The colors and patterns imprinted onto traditional Chinese lanterns may be blown up and used in graphics and signage. Hanging banners will flutter from upper stories, as they do over older shopping streets.

Exterior materials are still being researched, but the team intends to settle on a unified palette of a few materials that can then be "interpreted in individual spaces in idiosyncratic ways," Durio says. Historical precedent calls for masonry exteriors; clay tile roofs; wood doors, windows, louvers, screens and railings; limestone accents; granite paving, and bamboo struts for awnings. All are likely to show up here, but in new forms, Lauterbach and Durio say. "It's all ad hoc, but we can boil it down," Lauterbach says. "It's a very simple palette and very beautiful. This project can have the same idea."

Masonry and wood, in particular, can be interpreted in a new way that offers a familiar experience. The masonry blocks will likely be

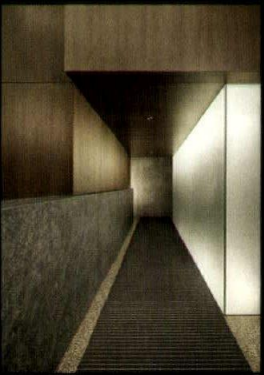
crisper and much larger than what's customary. Masonry will provide a familiar sense of solidity to complement the lightness of a metal brise-soleil and large-scale expanses of glass. "The metal and glass make the blend more contemporary," Durio says.

Client Agile Real Estate and Property was so willing to go with the concept that its executives made a decision that impressed RTKL's team: keeping cars out of much of the district. For the most part, vehicles will arrive underneath the district, their occupants then coming up to arrive at street level. "It was daring for them to go that way," Lauterbach says. A car-less streetscape will feel more like the tight traditional streets, he notes, but will also have the advantage of appealing to tourists and other visitors who are terrified by the chaotic vehicular traffic of other Chinese streets.

Nevertheless, the project is still dependent on car traffic. There is no transit station in the vicinity, and a major highway exits directly into the district.

The design team is fine with that. After all, they're out to echo the ancestral attitude of Guangzhou's shopping districts, not slavishly duplicate it.

"We want this district to be the next step from the traditional Chinese model that is there," Lauterbach says. "We're refreshing it and building on it. We'd rather learn from what is already there than say, 'Here, we're giving you a big enclosed shopping mall we made out of dryvit.'" CA



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photography

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classrooms and other spaces in a tower, while not a standard choice, resulted in a dynamic sentinel for the southwest corner of the campus.



MERGING ARTISTS

U OF CHICAGO'S
LOGAN CENTER
DESIGNED BY &
FOR TEAMWORK

Story by Dennis Rodkin
Photography by Tom Rossiter

IN MARCH, AT THE SOFT OPENING OF THE UNIVERSITY OF CHICAGO'S REVA AND DAVID LOGAN CENTER FOR THE ARTS, four students meandered into a centerpiece of the \$114 million project, a 474-seat performance hall, and decided to give it a spin. Members of a barbershop quartet, they spontaneously ran through a number without benefit of microphones or any other technical setup.

When the song was over, other visitors who were scattered around the freshly unwrapped auditorium burst into applause.

"It was beautiful unamplified," Greg Grunloh, AIA, said later. "And it was wonderful to see them test-driving to see how it sounded in there. That's what the building is for, for students to use in their art, [whatever] it is."

The 184,000-square-foot Logan center, used by at least six departments and containing everything from theatrical scene-building shops to music practice rooms to skylit studios for painters and sculptors, is indeed there for student artists to work in and work with, make their own, and find new ways to collaborate across customary borders. But much the same can be said for the process of designing it, a process that allowed two architecture firms, a finely tuned set of consultants and the client to perform collaboratively on a production that elevated them all.

The ensemble included design architects Tod Williams Billie Tsien Architects (TWBTA); associate architects Holabird & Root (where Grunloh is an associate); consultants Kierkegaard Associates on acoustics and Schuler Shook on theater and lighting design; the university's arts faculty and administrators, and a proud benefactor with high expectations.

"It's really a building that has to do a lot of things, because it is many things," says Felix Ade, project architect for TWBTA. "It's not only classrooms or performance halls. It has to span the gap from a very refined performance hall where you [will host] the best orchestra in town, and those rooms where the dust is flying around and people are making pieces of art with chainsaws." The Logan family, faculty members and others all maintained that every component must be designed to the highest standards, say Ade and Bill Michel, executive director of the arts center.

Putting assorted artistic disciplines all in the same space was not devised as a way to stuff everybody who needed more room into one new building. Instead, Michel explains, it goes to the heart of the university's long-standing inter-disciplinary approach to the arts, not to mention other academic endeavors. On a tour of the building, he pointed out sculpture students doing a "crit" session in one enlarged





The interior's layered materials create spaces that invite exploration and creative uses. In a lobby and unprogrammed performance area (far left), glass panels, a hanging staircase and randomly placed light fixtures give a sense of quiet movement. The pressed-felt wall coverings (middle and right) provide graphics and texture. The tile wall hanging seen at rear of the right photo has a hand-made attitude, a complement to the straight-edged precision of the staircase.



hallway/seminar area, while right around the corner in a larger space, actors were rehearsing. "It's that intersection, that interaction, that we're about here," he said.

In addition to what users would do in the building, there was a lot expected of what the building itself would do: enliven the southwestern corner of the university's large campus. "It's like a big map pin," says James Baird, FAIA, LEED AP, design principal at Holabird. "Most of the campus has always been north of the Midway, and this is not only south but at the far edge. [The building] needed to activate that place."

So the project was large, complex and—typical of a university building—being watched under numerous microscopes. TWBTA's decision to work collaboratively with what Ade calls "well-respected firms and consultants who have their own deep experience" helped ensure a high-quality outcome.

That outcome—which is, in a word, heavenly—has been on view since March. Users began moving into the building then during a honeymoon period that stretches through a planned October formal opening. The building excels, whether viewed from out in the Midway, with the Logan's 11-story glass and limestone tower responding to the Gothic towers in the older, northern section of the campus; or at the granular level, where such details as pressed-felt wall coverings lend a warm, handmade feel while also promising to stand up to years of abuse.

While emphatically contemporary, the tower nevertheless nods to

its older, more ornate counterparts. That's done primarily with its cladding—limestone of the sort that clads such Gothic campus landmarks as the Rockefeller chapel. But here the limestone is cut into an enlarged Roman brick—4 inches by 4 inches by 4 feet. "The repetition of the towers on the Midway is an essential element [of the] campus," Ade says. "So we made the connection with the limestone, and from afar it is the same limestone which you see everywhere else on campus, but laying it up like a brick makes this a building that stands [apart from] the others that came before."

The vertical line of the tower partners with a horizontal podium on the Logan's 60th Street frontage. Together they evoke either the highrise city juxtaposed with Lake Michigan or a tall silo with a flat Midwestern plain—both references that Williams and Tsien have mentioned in printed discussions of the project.

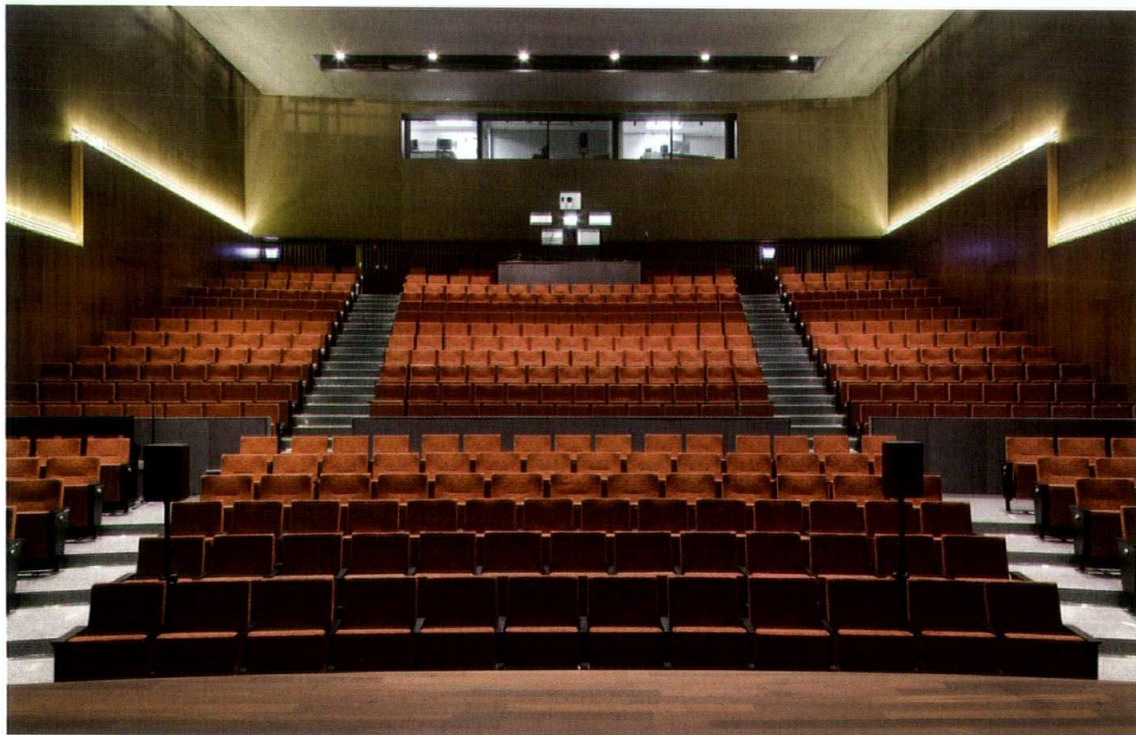
The Logan's third component is the main auditorium, the largest of three in the building, and its attendant spaces, tucked back from the street.

Atop the podium, a series of sawtoothed skylights sends the clear message that visual arts work happens inside. The message comes not only from the traditional association of garret skylights with art-making, but in a U of Chicago-specific way as well: the Logan's nearest neighbor, the landmark Midway Studios—where sculptor Lorado Taft worked—has a sawtooth top, too.

While exterior shapes and materials make sly connections to campus



In the courtyard, the new structure and the landmark Midway Studios (at right in left photo) come together as if in a village square. The skybridge above the plaza and the glass wall of the long hallway are the sorts of components that almost certainly will frame, support or be featured in artistic productions by the student users of the building.



The largest of three performance halls in the Logan building seats 450 and has flexible technical setups to accommodate musical, theatrical and other types of performance.



In a hallway, the pressed-felt wall covering appears to explode and drift skyward in a breeze.

traditions, the interior is a place of countless discoveries. Rich black granite flooring on much of the main level signifies the formality of some events that will be held. Meanwhile, the simple pattern designed by TWBTA for gigantic wall fields of tile is simply “a gesture,” Ade says, meant to suggest art without competing with any that will actually be created there. In multi-floor volume spaces, the tile fields are used to lead the eye to stairways or other passages to another level.

Also serving a double purpose as ornament and practicality is the very tactile pressed-felt wall covering that sometimes is emblazoned with helpful notes, such as a long imprint of the words Box Office. “These fabric walls combine artwork and wayfinding into one,” Grunloh notes. “That’s where you see [TWBTA’s] love of materials.”

The rationale behind many of the selections, the architects all say, was to give the impression of a hand-made building. It is, Baird points out, a hallmark of TWBTA’s building for the American Folk Art Museum, completed in 2001. But that building (which closed in 2011) was 30,000 square feet, less than one-sixth the Logan’s size.

The team achieved the desired effect with an array of choices. In one performance space, the graphic black-and-white upholstery on the seating has the look of something an urbane couple might choose to bring some modern sizzle to antique chairs. In hallways, the pressed felt is a solid dark brown on the lower wall, then explodes into bits of brown and white as it rises up the wall, abstracting the look of falling leaves or a scattering flock of birds. Ceiling light fixtures in a two-story gallery/lobby space are arranged seemingly at random instead of in an orderly pattern.

It’s a home for all the arts, but the building itself is fond of drama.

There are smoked-glass panels that conceal parts of staircases so that people walking up them disappear, sometimes wholly and sometimes only partially. A second-story exterior walkway crosses above the main outdoor plaza to a smaller rooftop plaza beneath the severe rear side of the main tower.

In and on that tower is some of the most stirring drama. At the top is an outdoor terrace with a performance space whose view over the Midway, the campus and much of the South Side is nothing short of jaw-dropping. The view to the downtown skyline, though, is completely blocked by another new campus building, the 10-story hospital structure being completed three blocks north. Inside the tower are one- and two-story spaces, some of which have large glass doors on their northeast corners that slide open to embrace the view.

The tower is a defining element of the Logan, but Grunloh points out that it’s unusual in its makeup: “It has this monumental feeling, but it’s filled with functions that don’t inherently want to be stacked in a tower,” he says. “You have practice rooms piled under recital rooms piled on top of a theater for film.”

That’s all part of the plan, Ade says. The building—not only its tower but in all its spaces—“speaks about the substance of the place the arts have at this university.” **CA**

Tod Williams, FAIA, and Billie Tsien, AIA, will speak at the Logan Center, 6 pm, Oct 12, during the center’s grand opening events, which run noon Oct. 12 to midnight Oct. 13. For more information: logancenter.uchicago.edu

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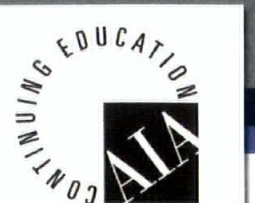
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The Bridge Runs Both Ways

MENTORSHIP PROGRAM GIVES YOUNG ARCHITECTS AND FELLOWS OPPORTUNITIES TO LEARN FROM ONE ANOTHER

By Nicole Bowling

Architectural mentorship started centuries ago with master apprentices and has evolved into something much different for the contemporary practice. Young architects used to turn to a pencil and paper when they were ready to work, taking guidance from the seasoned architects standing over their shoulders; now, in our technology-based world, a generation gap exists in the profession and traditional mentorship has been lost.

Recognizing how integral mentorship was—and will continue to be—in the architecture field, three Chicago architects created the Bridge program. Started in 2009, Bridge brings AIA Fellows and young architects together in mentoring relationships. By facilitating these connections, the founding trio hopes to revitalize knowledge transfer in the Chicago architecture scene.

Bridge founders Matt Dumich, AIA, project manager for Valerio Dewalt Train Associates; Mark Schwamel, AIA, LEED AP BD+C, project manager for Gensler; and Brett Taylor, AIA, associate director at Skidmore, Owings & Merrill are all members of AIA Chicago's Young Architects Forum, a group that supports architects in their early careers.

"We wanted to take the learning that took

place at YAF and further it," said Dumich. "There's a lot of infrastructure and support to get you through your internship, but after, it's very undefined."

To accomplish this, the founders knew their program would have to both engage young architects and tap the knowledge of Fellows. They received a grant from the AIA College of Fellows to develop a mentorship program and, after a brainstorming session, the Bridge program was born. The 2009 first-round program was so successful that Bridge 2.0 followed in the spring of 2011.

Bridge has two prongs: leadership and career development. Young architect applicants are hand-picked based on their leadership skills and industriousness. Once accepted, each is paired with an AIA Fellow for the duration of the five-month program. The participants attend several organized discussions and meet one-on-one with their counterparts throughout to informally discuss professional and personal topics.

Alan Barker, AIA, LEED AP, credits this flexible structure with the lasting relationship he developed with his mentor, Mark Sexton, FAIA, LEED AP, principal and founding partner of Krueck + Sexton Architects. "The program didn't try to do too much, which

was great," Barker said. "It just facilitated a lot of connection and allowed the mentees to pursue things on their own."

Barker and Sexton found common ground discussing work-life balance. Barker and his wife had just welcomed a baby, and he realized that he hadn't gotten to discuss these "intangibles" before Bridge. Barker enjoyed the dialogue, so much so that he and Sexton still get coffee once a month.

Sexton echoed Barker's sentiments, saying that it was great to be able to understand what some of the younger members of the profession are thinking about. "Plus, once you start talking about your own experiences it starts to galvanize them," Sexton said. "You see a clearer image of the path you've taken, both successes and challenges, and it was a great opportunity for me to focus on my career."

Beyond mentoring, young architects from the inaugural Bridge program were also asked to develop a community service project, meant to introduce them to the potential of becoming leaders in their communities.

"I was lucky enough to meet some people through Bridge that were like-minded," said Bridge mentee Nootan Bharani, AIA. "We veered off after the program ended to carry



Matt Dumich, AIA

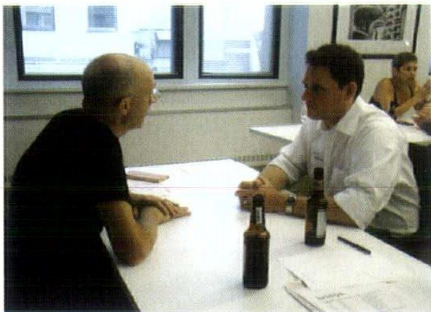


Mark Schwamel, AIA, LEED AP BD+C

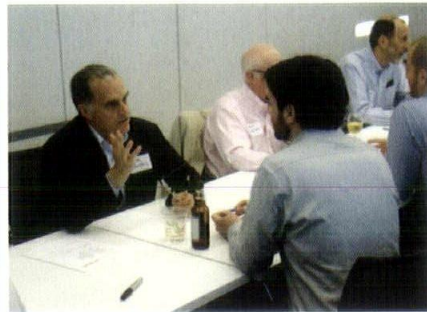


Brett Taylor, AIA

The trio of architects who launched the Bridge program—Matt Dumich, Mark Schwamel and Brett Taylor—made it their goal to attract the interest both of young architects and of seasoned AIA Fellows who could mentor them.



Alan Barker (right), AIA, LEED AP BD+C, at the Bridge Speed Mentor event.



Mark Sexton (left), FAIA, LEED AP, also participated in the Bridge Speed Mentor event.



Participants proposed new urban connections between Wacker Drive and the river walk. From left to right: Andrew Roskos, AIA; John Nelson, FAIA; and Dan Wheeler, FAIA.

on our community service project and create the Community Interface Committee, which is now a robust part of AIA Chicago. It was great getting to meet the Fellows, but what was a surprise to me was meeting my peers and working with them on this project.”

One of the purposes of the Bridge program, according to Schwamel, was to create an outlet beyond the everyday work environment. Program participants, specifically mentees, cited the chance to

professionally interact with other architects outside their firms as the most important aspect of Bridge.

“While some bosses may take the place of a mentor, that may not always be appropriate because you want to talk about other career opportunities or the like,” Taylor said. “You need someone on the outside to bounce ideas off of.”

This type of support isn’t beneficial only for young architects. Dumich said Bridge

has given him great opportunities to form new friendships and widen his networking circle, while Sexton said he hopes the program will “become an established Chicago tradition.”

With Bridge 3.0 in the planning stages, it looks like he will get his wish. **CA**

To get more information on Bridge, or if you wish to apply, visit www.aiachicago.org/bridge.

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Tuesday, August 14, 2012

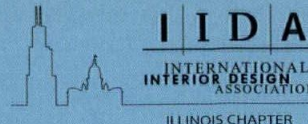
Boarding Time: 5:30 p.m. Cruise Time: 6:00–8:00 p.m.

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Tickets go on sale June 19th!

Visit www.usgbc-illinois.org for more information.



AIAChicago

Fabricating Change

YOUNG ARCHITECT HOPES TO CLAD BUILDINGS IN TEXTILES

By Lauren Finch

Image courtesy of Curtain Wall Design & Consulting Inc



The sky's the limit! This rendering replaces the New York Times building's current curtainwall with Tensiwall.

Over the course of the past century, the stone and brick exteriors of early high-rises have given way to the metal and glass façades of contemporary skyscrapers. And now there is something new on the horizon: textiles.

Curtain Wall Design & Consulting Inc., is currently marketing a new textile panel system, Tensiwall, to architects in hopes to create the world's first fabric façade high-rise building. The research for the system was conducted over two years by Mark Chiu, Assoc. AIA, in collaboration with renowned architect and Mies van der Rohe Professor at the Illinois Institute of Technology, Dr. Werner Sobek, while Chiu was an architecture student at IIT. Chiu brought the concept to Curtain Wall Design, where he had been an intern since 2008.

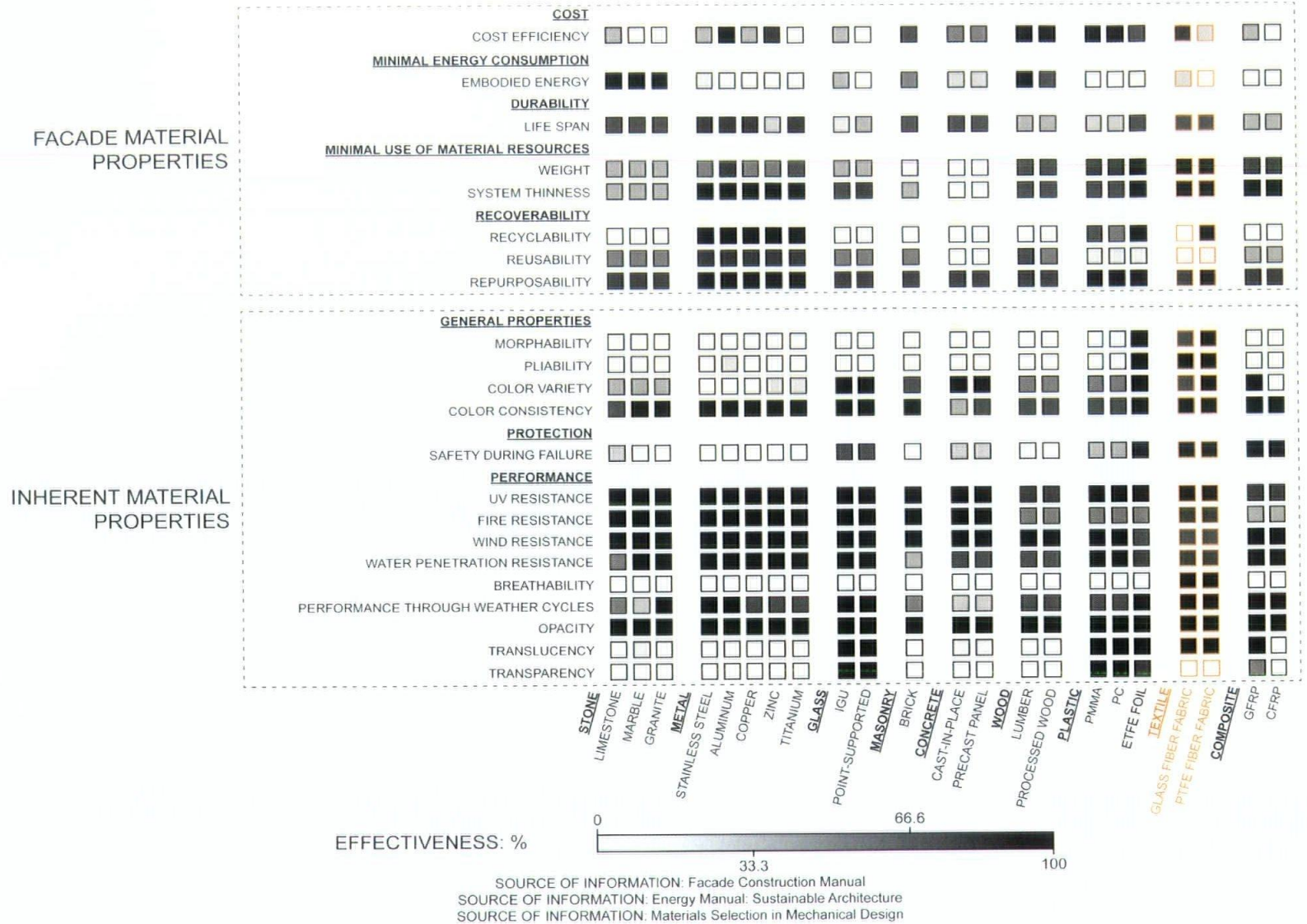
In today's market, textiles are rarely used as exteriors except for very large enclosures, like a sports arena, because there hasn't been a system that is suitable for high-rise applications. With Tensiwall, Chiu sees textiles being used as an alternative to glass. "As a façade material, [textiles] have had limited use, until now," he said.

The unitized Tensiwall system is designed from panels 15 feet by 30 to 40 feet—larger than the current typical glass curtain wall panel, which measures 3 to 10 feet by 10 to 15 feet. But Tensiwall is small where it counts: thickness. A typical glass sheet is 5 mm thick, with multiple sheets added for efficiency and safety requirements, ending in a thickness of 10 to 15 mm. By contrast, Tensiwall panels contain four membrane layers that are approximately 2 to 3 mm combined. The textile, along with the aluminum frame, creates a lightweight façade that allows natural, diffused light to come into the building while keeping the area insulated.

Depending on the fabric used, Tensiwall is anywhere from one-tenth to one-third the weight of glass panels. In addition, the large panel size reduces installation time and creates fewer and less-visible seams in the façade.

Materials used as façades in the future will need to fit the advancing and more sustainable market. In many cases, textiles already fulfill that need. "Performance, recyclability and the amount of material we use; on those three points, fabric is a better alternative to what we're using today," Chiu said. Today's manufactured glass "breaks into a million pieces so you don't get hurt," and it is not recyclable because of coatings and sealants applied to it. The Tensiwall system was designed to be easily repaired. "If one layer breaks, you just replace that one layer," Chiu said. The cost to heat and cool the building is drastically

Image courtesy Mark Chiu, Curtain Wall Design & Consulting, Inc.



reduced because materials used in the panel system produce fewer thermal weak points and the panels are insulated. Additionally, only 100 percent recyclable materials are used in the system.

One glaring difference between glass and textile façades is transparency. While textile façades diffuse natural light, windows need to be added in order for occupants see outside. The windowed façade has a look that is distinct from current buildings because the windows are circles, due to the fact that they cannot have corners that tear into the fabric.

But will it work? Though a complete Tensiwall façade does not yet exist, and since there are no proven methods to

analyze how fabrics perform thermally as a façade, Chiu's testing was based on available research data and multiple thermal simulations. Using those methods, Chiu found that Tensiwall outperforms even today's "advanced" façades. When compared to a building's existing façade, Tensiwall panels have a higher vulnerable frame condition performance and they minimize the chance of condensation. And the thermally weak areas in the existing façade would be reduced by 50 percent, making it a higher-performer.

Chiu said he and others at Curtain Wall Design are working to get the Tensiwall system "out there" in the architecture community, though some of the European

code it currently meets will need to be transferred to the U.S. code.

Chiu's interest in the subject started with a studio he took with John Ronan, AIA, at IIT in 2008 where they focused on assorted materials and how each is used. "At that point, I gained an appreciation of different materials, their characteristics and the limitations," he said.

As an intern at Curtain Wall Design office in Chicago, he came to understand how materials work, what current materials are lacking and what needs to be done to meet a project's needs. "What it really comes down to [is] I believe there is a better way to design exterior wall systems than how we are doing it today," Chiu said. **CA**

A NEW CHAPTER

(Page 28)

CLIENT: NORTHWESTERN UNIVERSITY

CARPET TILES: Mohawk

PENDANT FIXTURES (white): Custom

BLACK SLATE: Stone Shop

FLEXIBLE METAL PARTITIONS: Custom fabrication of perforated aluminum

WOOD CEILING TRELLIS: Rulon Company suspended wood ceiling

CLIENT: UIC

STEEL CURTAINS: Cascade

COIL CARPET TILES: Interface

PANELS/WHITEBOARDS: Claridge

FLUORESCENT LIGHTING: Axis

PENDANT FIXTURES: Neidhardt

GRAPHICS ON GLASS AND ALUMINUM PANELS: David Woodhouse

ARCHITECT'S CUSTOM PRINTING ON GLASS AND ALUMINUM: ColorImage Inc.

METAL CEILINGS: Ceilings Plus

CLIENT: FURNITURE

CLUSTER TABLES AND DESK CHAIRS: Herman Miller

CAFÉ TABLES: Brayton International

RESTAURANT (style banquettes and tables): Coalesse

COFFEE BAR STOOLS: Steelcase

MODULE SOFAS AND STOOLS: Coalesse

LOUNGE CHAIRS AND OTTOMANS: KI

METAL BENCHES: Wausau Select



Image courtesy of RTKL

IN CHINA, RTKL WALKS THE WALK

(Page 32)

CLIENT: Agile Property Holdings Ltd., Agile Property Land Co., Guangzhou, Guangdong Province, P.R. of China

LANDSCAPE DESIGN: Studio Outside, Dallas

ARCHITECT OF RECORD: Zhongshan Design Institute, Zhongshan, Guangdong Province, P.R. of China

STRUCTURAL ENGINEERING CONSULTANT: Thornton Tomasetti, Chicago

SUSTAINABILITY & MEP ENGINEERING CONSULTANT: Halcrow-Yolles, Chicago

DIGITAL 3-D RENDERING: Crystal CG, Shanghai, Shanghai Province, P.R. of China

RESEARCH RESOURCE: Guangzhou University—City Museum, Guangzhou, Guangdong Province, P. R. of China



Photo by Christopher Barrett

MERGING ARTISTS

(Page 38)

CLIENT: University of Chicago

ARCHITECT: Tod Williams Billie Tsien Architect 

ASSOCIATE ARCHITECT: Holabird & Root

MEP ENGINEER: Ambrosino DePinto and Schmeider 

STRUCTURAL ENGINEER: Severud Associates

CODE CONSULTANT: Rolf Jensen & Associates

CIVIL ENGINEER: David Mason & Associates

COST CONSULTANT: Faithful and Gould

LIGHTING DESIGNER: Renfro Design Group

ELEVATOR CONSULTANT: Van Deusen

THEATER CONSULTANT: Schuler Shook

ACOUSTIC/AV CONSULTANT: Kirkegaard Associates 

FILM THEATER CONSULTANT: Full Aperture Systems 

LANDSCAPE ARCHITECT: Hargreaves Associates 

LEED CONSULTANT: Steven Winter Associates

FILM VAULT CONSULTANT: Milt Shefter

CURTAIN WALL CONSULTING: Axis Group Limited 

CONTRACTOR: Turner Construction

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Award Often Presages Impressive Career

"Winning it makes you work harder to live up to it." That's how Dan Wheeler, FAIA, sums up the motivating impact that being honored with the AIA Chicago Foundation's Young Architect Award had on his work and career. Wheeler won the award in 1985, not long after graduating from architecture school and becoming licensed. Since then, like many recipients of the Young Architect Award, he has built a highly successful and relevant career in architecture. For most, receiving the award signals an auspicious professional future.

The award opened doors among established professionals as recognition of professional promise and potential," remembers Diane Legge Kemp, FAIA, a 1984 recipient, who walked through the doors at the Chicago office of SOM to become the firm's first female partner. Later she would establish the influential DLK Civic Design, known for transformational Chicago planning projects. Today, as an RTKL principal based in Shanghai and the U.S., she focuses on the firm's transportation and infrastructure practice around the globe.

Established in 1983, the Young Architect Award recognizes excellence in ability and exceptional contributions by Chicago-area architects under the age of 40, in any one of a number of areas, including design, science of construction, research, urban design, practice, education and service. The award has often recognized individuals reaching outside the bounds of traditional practice, demonstrating a commitment to groundbreaking work.

Since 2003, AIA Chicago member M. David Dubin, FAIA, has endowed the award program, which now provides a \$2,000 cash prize to a single winner. Applicants for the Dubin Family Young Architect Award must be

Dubin Family Young Architect Award

Presented by the AIA Chicago Foundation

Submissions due Oct. 29

licensed AIA members actively practicing in the Chicago metropolitan area. A jury of architecture professionals, including a past recipient of the award, will review the applications in November. AIA Chicago Foundation asks distinguished members of our community to encourage outstanding young practitioners in the Chicago area to apply for the award.

Noting that the Dubin Family Young Architect Award can lead to even greater accomplishments, Sara Beardsley, AIA, senior architect with Adrian Smith + Gordon Gill Architecture and recipient of the award in 2010 comments, "Winning the award was very special to me and I so appreciated the feeling of support from my local colleagues in the architectural field. After winning the Dubin Family Young Architect Award I was fortunate enough to also win a national AIA Young Architect Award, which brought some great attention to Chicago's architectural work, and my firm's work, in an even wider arena."

Applying for the Dubin Family Young Architect Award is itself a rewarding challenge. "The application process helps young architects polish their portfolio and focus on what they do best and what they would like to concentrate on in their future career," notes 1999 winner Patrick Loughran, FAIA.

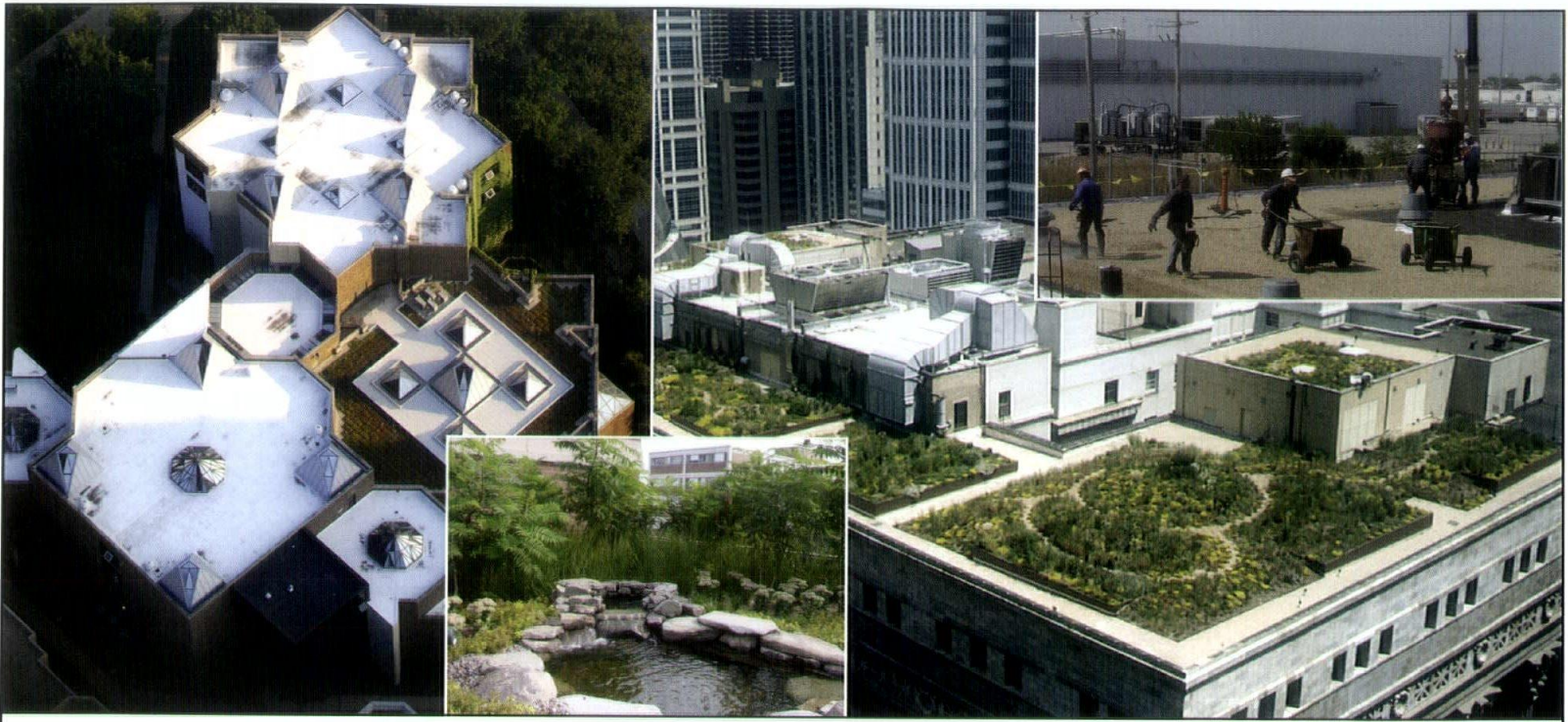
The application deadline is 5 p.m. on Monday, Oct. 29, 2012. The 2012 Dubin Family Young Architect Award winner will be

recognized at AIA Chicago's Annual Meeting and Holiday Party in December. For more information about the award, including application details and a list of past recipients, visit www.aiachicago.org. > **Zurich Esposito**



The 2011 Dubin Family Young Architect Speaks

Tristan d'Estrée Sterk, AIA, will talk about his career path and the value of entering the Young Architect Award at 6 p.m. on Sept. 27 at AIA Chicago. For more information on this and other AIA Chicago programs, visit www.aiachicago.org.



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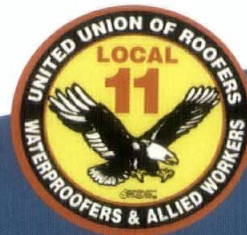
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