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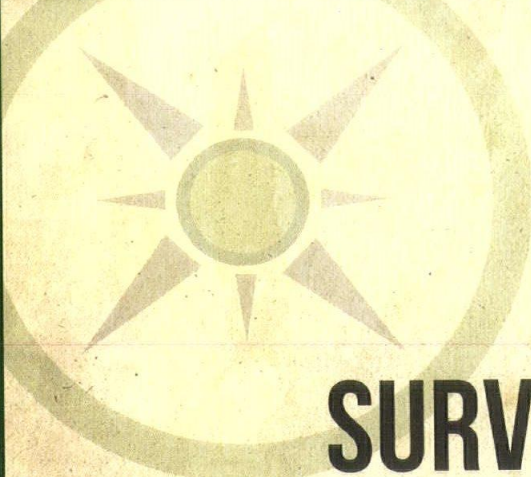
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*Chicago Architect* is published six times a year by the Custom Media Group at Scranton Gillette Communications/SGC Horizon LLC.

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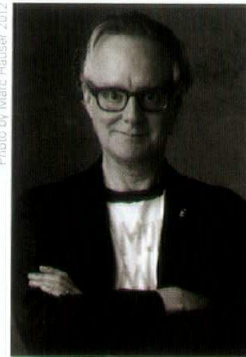
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# PRESIDENT'S LETTER

Photo by Marc Hauser 2012



## On Football and Architecture:

According to a choral arrangement sung from the terraces of my favorite team's stadium, Leeds United is "the greatest team in football the world has ever seen." One of the reasons supporting this truism is Leeds' established academy to nurture young professionals. These players emerge into the senior team to grace stadia and TV sets around the world every weekend as aspiring children don their replica shirts. Players graduating from the

Leeds United Academy have played in World Cups and are peppered around every notable team in the finest leagues. On and off the field, this has been good for the players, good for fans and good business for Leeds United (a century old and not to be confused with any similarly named rating system).

This March in Washington, D.C., at the 2013 AIA Gold Medal presentation, 15 architects practicing for less than ten years will receive Institute Honors as 2013 Young Architects Award recipients (alongside Thom Mayne, FAIA. How cool is that?). Five of them hail from Chicago—a proportion that is unprecedented and a reflection of the magnetic excellence of the art and practice of architecture in our city. Congratulations to Katherine Darnstadt, AIA; Matt Dumich, AIA; Thomas Hussey, AIA; Brett Taylor, AIA; and Lucas Tryggestad, AIA.

Without exception these young architects acknowledge the roles played by experienced colleagues, professors and other leaders who encouraged them to take responsibility, to explore, to give back and to achieve at the highest levels. AIA Chicago plays a big part in this. We are a veritable Leeds United Academy of programs and opportunities.

My board colleague, Michael Damore, AIA, has initiated a program at Epstein that supports all staff active in AIA, compensating them fully for their AIA dues for a minimum of one year. Such conscious leadership motivates and enables participation in the Young Architects Forum, across the myriad Knowledge Communities (KCs) and in our grassroots activities. I challenge every member to consider participation in a KC this year; these opportunities to learn, lead and network are AIA Chicago's engine of excellence.

Seasoned members, please make time to bring a younger colleague to a KC that's relevant to your field. Encourage and support a student to apply for the upcoming Roche Scholarship through the AIA Chicago Foundation (read about Anne Dudek's experience with this honor on page 34). Participate in Prairie Grassroots with an emerging professional. Commit to one of these now. (Get going, the AIA Chicago/AIA Illinois co-sponsored day at the State Capitol is March 13.)

Mentoring is good for architects, good for our clients and good business for the practice of architecture.

*AIA Chicago: "The greatest component in architecture the world has ever seen"?* I think we are cool. But let's keep working on it.

Peter Exley, FAIA

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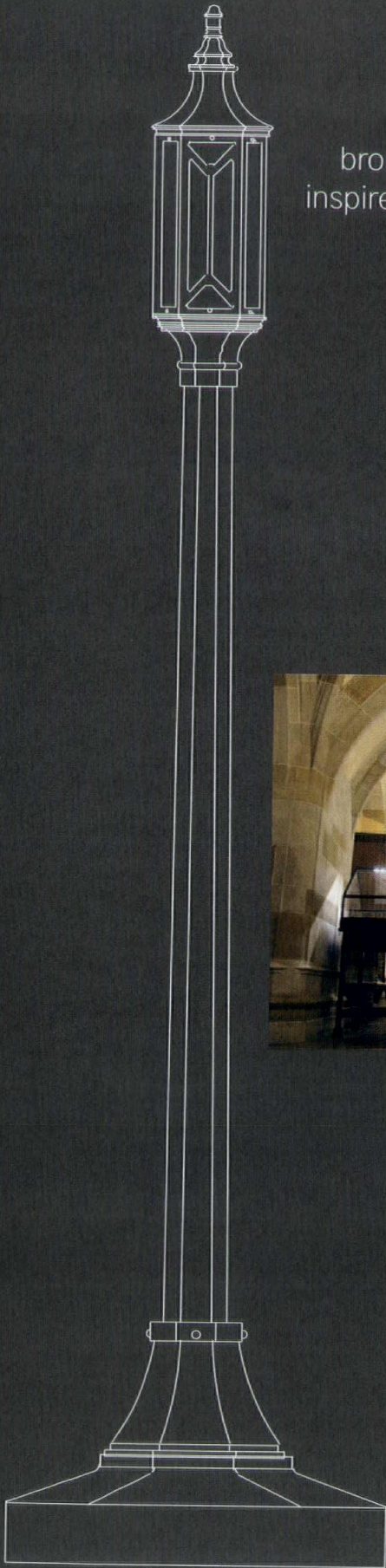
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# TABLE OF CONTENTS

CHICAGOARCHITECT mar | apr 2013

Cover photo by Steve Hall, Hedrich Blessing



Photo by Scott Stevenson, Westrec Marinas



## Departments

### 10 FAÇADE

#### Vinci's Viennese Variations

Exhibit design reimagines period interiors

#### Just Like Home

Project at Independence Park models bungalow restoration

#### Paint the Town Green

City Hall, Shaw Group unveil new sustainability action plan

### 16 CHAPTER REPORTS

### 18 PEOPLE + PROJECTS

### 20 OPINION

### 45 THE PRACTICE

Architect finds fulfillment in another role

### 47 THE SPEC SHEET

A large, structurally complex green roof doubles as park space and conceals a harbor building

### 49 SOURCES + RESOURCES

### 50 A TO Z

Thomas Beeby, FAIA, recipient of the 2013 Richard H. Driehaus Prize, speaks with Zurich Esposito



Photo by Darris Lee Harris

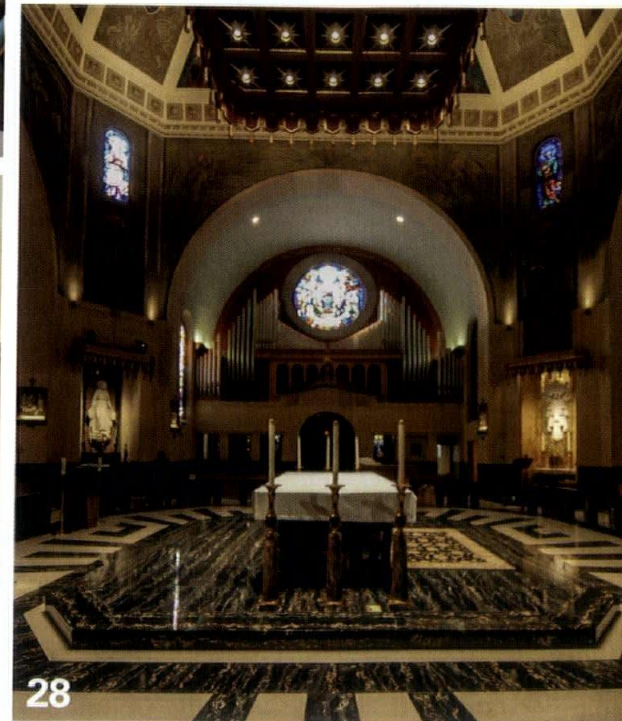


Photo by Lee Bey

## Features

22

#### Office Sweets

Eastlake projects are all brand, no bland

28

#### A Fine Shrine

Restoration makes Cabrini chapel shine

34

#### Two Chinese Architectures

The migrant worker and urban poverty live at the margins of China's bold urbanism

38

#### Continuing Education: Preserving the Modernist Building Envelope

Applying historic preservation principles to self-proclaimed ahistorical work

# FAÇADE

Photography by Hülya Kolabas; courtesy of Neue Galerie



The color blue had a special spiritual significance for Ferdinand Hodler, so for the Neue Galerie exhibit of his works, Vinci and Witt-Döring used various hues of blue wall paint to complement the palette of his alpine landscape canvases, and to underscore the symbolic value of the color in his art.



## Vinci's Viennese Variations

EXHIBIT DESIGN REIMAGINES PERIOD INTERIORS

Visitors go to the Neue Galerie in New York to see the works of early 20th-century German and Austrian artists and designers, but often, if they look closely, they'll also see the work of 21st-century Chicago architect John Vinci, FAIA.

Vinci regularly designs exhibits for the Galerie, including most recently, a show on the Swiss painter Ferdinand Hodler that closed in January. His sixth exhibit for the Galerie, opening in May and running through September, is a showing of works by Koloman Moser, a leader in Vienna's Secession and a co-founder of the Wiener Werkstätte, the noted artists' production community.

Vinci's work entails creating interiors that both express the style of, and suitably backdrop, selected works by the artist. Vinci, principal at Vinci Hamp Architects, says it's a version of his work restoring historical

buildings such as the Illinois State Capitol. "I'm working with specimens," he says. "I work at them abstractly and objectively. It's a discipline, being about somebody else's work. I kind of disappear."

Christian Witt-Döring, the Vienna-based curator of many Neue Galerie shows, says that Vinci "always prefers the logical solution to the superficially 'creative' one." The two met in the mid-1980s, when Witt-Döring was a guest curator at the Art Institute of Chicago's department of European decorative arts. When the Neue Galerie opened in a house on Manhattan's Upper East Side in 2001, the two worked with, among others, Vinci's former Chicago partner, New York-based Lawrence Kenny, on the first installations.

They have since worked on shows about Josef Hoffmann, Gustav Klimt and Dagobert Peche, and on a show of postcards designed

by the Wiener Werkstätte. There's often some sleuthing involved, Vinci says. For the Hoffmann show, he recalls using written descriptions of wallpaper that was seen only in black-and-white photos to settle on the shade of tangerine that was ultimately used in one room.

"We keep staring and staring into these old blurred photographs and articles, and Christian sees something and then I see something," Vinci says. "These rooms develop that way."

Witt-Döring says the collaboration benefits from Vinci's "sensuous, rational, contemporary approach" to both the exhibition space and the theme of a given show.

Three rooms will house the Koloman Moser exhibit. The first features work he was doing in 1898, about the time the Secession was formed. The second is inspired by a Moser installation done in 1904. The third will mostly





Architecture by Eric Gartner,  
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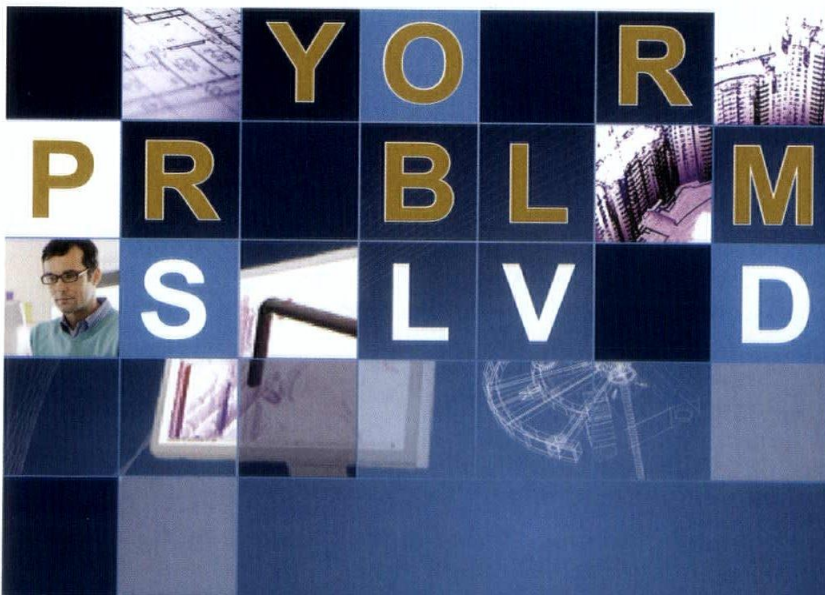
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contain his furniture designs through his death in 1918. ("Some of the chairs that are generally identified as Hoffmann's are really by Moser," Vinci says. "He was a little more flamboyant. I see a little influence by [Charles Rennie] Mackintosh in some of the work.")

For the wall-covering of the middle room, Vinci says, "all we had was a little stenciled

drawing, and from that I had to determine the scale," he says. Witt-Döring found descriptions saying the original was gold and silver stenciled onto jute or burlap. In the installation, jute won't be the material but merely a third color in the stencil.

"Christian is more interested in interpretation than accuracy," Vinci says,

"and I'm more interested in accuracy than in interpretation. We take a few liberties, but hopefully our interpretations are accurate."

> **Dennis Rodkin**

*At press time, the exact opening date of the Moser show was not certain. For details, go to [www.neuegalerie.org](http://www.neuegalerie.org).*

## Just Like Home

### PROJECT AT INDEPENDENCE PARK MODELS BUNGALOW RESTORATION

"Sometimes sustainability and preservation fight with each other," says Robin Whitehurst, AIA, principal at Bailey Edward Architecture, "but they can also converge and help you." That's what happened on the firm's restoration of a historic bungalow used as a community center in Chicago's Independence Park: two project goals that might have diverged came together to make a showpiece.

One key place that preservation and greening principles mutually reinforced one another was the historical windows. The sashes were thick enough to accommodate the addition of a thermal glazed unit while retaining the original glass. With some additional weatherstripping, the resulting windows are competitive with new storm

windows on energy use, Whitehurst says, and "the old sashes are old-growth, rot-resistant wood that is [kept] in place."

An enclosure built at some point over the years had diminished the distinctive bungalow look. The re-creation meets universal access needs, with a ramp rising along the side of the building so that everyone can enter through the same main front door.

The project, completed in the fall of 2012, was also enhanced with:

- a geothermal heat system, made possible in part by the corner lot's enlarged dimensions being able to accommodate the needed wells;
- bamboo flooring where original wood had been damaged by later applications of floor tiles;

- spray-foam insulation inside walls whose plaster had to be stripped off because of a 1950s-era skimcoat containing asbestos;
- new low-flow kitchen fixtures fitted into the original porcelain drainboard sink;
- an extensively patched clay tile roof, most of whose new parts came from Chicago Park District (CPD) back stock;
- and a re-creation of the original front porch.

Originally built as a home in the 1920s, designed by Benjamin Bruns, the bungalow was donated to the CPD in 1937 when a neighborhood park was being developed. Due to its larger and grander stature than typical bungalows, and because the home sat on a corner of the site, it was retained as a community building. Changes to the



Image courtesy of Bailey Edward Architecture

#### IN THE DETAILS

Renewal of the bungalow included these important tasks (among many others):

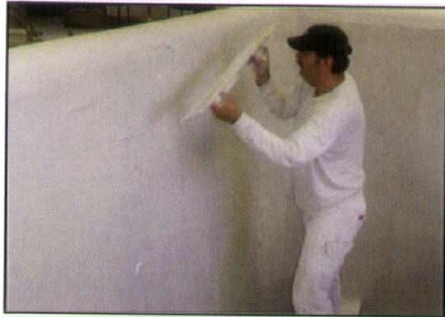
#### HISTORIC RESTORATION

1. repointed masonry with mortar to match original
2. removed and reused more than 70% of existing clay tile at the roof
3. restored original wood trim, soffits and fascia

#### SUSTAINABILITY

4. insulated exterior walls and reduced air leakage to increase energy efficiency
5. installed geothermal system on site
6. permeable paving installed to decrease stormwater runoff and provide additional storage
7. restored and updated original windows
8. new accessible ramp constructed
9. rainwater harvesting for site irrigation added

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building were minimal in the ensuing decades, which made it an excellent candidate for use as a model for ways to green the countless bungalow homes that fill the city's neighborhoods.

As Whitehurst notes, previous demonstrator green bungalows were made with the intention of being sold off, and they have been. Brendan Daley, CPD's director of green initiatives, conceived of having this structure, a public building, remain as a demo for future bungalow owners. The Historic Chicago Bungalow Initiative will staff the building two days a month and will conduct monthly seminars there on such topics as bungalow window and masonry restoration. There will be education signage in the

building and transparent panels over some technology, or other means of access. Whitehurst says at least six agencies—five city and one federal—were involved in the multi-faceted project.

And so was at least one neighbor. The building's original exterior lights had at some point been replaced by clunky, fluorescent fixtures, Whitehurst says. One day, after a community meeting about the project, a woman who lived nearby approached somebody on the team and said she had the original fixtures stored in her garage. The tale she told was that many years ago she saw them being removed and fished them out of the trash "because she knew somebody would want them someday," Whitehurst

says. Replicas of those originals, fitted out with energy-efficient works, now grace the building's façade.

The project also included extensive restoration on the brick, mortar, stucco and wood of the exterior, rehab of the tumble-down garage and other details of restoration that didn't expressly intersect with the sustainability goal. They are, however, more conceptually part of the building being sustained as both a memento of the past and a prototype for the future.

"Bungalows are a very important part of the overall fabric of Chicago," Whitehurst says. Now there's a "model of green preservation for all of those buildings like this one." > **Dennis Rodkin**

## Paint the Town Green

### CITY HALL, SHAW GROUP UNVEIL NEW SUSTAINABILITY ACTION PLAN

Every year on St. Patrick's Day, the Chicago River is dyed a bright shade of green. And over the next three years, the entire city will begin to follow suit in the "green" spirit, as it works toward compliance with the 2015 Sustainable Chicago plan introduced last September.

Overseen by the city's chief sustainability officer, Karen Weigert, the blueprint—or greenprint, as it were—is in part the work of The Shaw Group, which recently started an energy sustainability and carbon management practice built from its long experience on sustainability and green projects around the world. A number of Shaw staff also had experience working with cities on sustainability initiatives.

Bill Abolt, LEED AP, vice president and national practice leader of Shaw's newest division, believes it was important for the plan to be "something for which the city could make a commitment, be held accountable and also engage the resources and commitments of the private sector and other critical partners."

The final report addresses plans and concerns across seven broad categories, ranging from economic development and energy efficiency to transportation. Across these seven categories are 24 specific goals

for improvement in each area over the next three years. Some are more concrete, such as improving citywide energy efficiency by five percent. Others are more wide-ranging, such as establishing Chicago as a hub for the growing sustainable economy. Finally, under each goal is a series of specific actions that will be taken toward achieving that goal. Ideas range from installing 10 megawatts of renewable energy on city properties to opening walking trails, parks and field houses across the city. There are 100 individual action plans in total.

The Chicago architectural community will certainly be one of the critical partners Abolt referred to, able to assist with many of the action plans both directly and indirectly. For example, one way to attack the goal of improving citywide energy efficiency is to double the number of LEED-certified buildings in the city over the next three years. This could go a long way toward that goal, as Weigert notes that the heating, cooling and operation of buildings accounts for 71 percent of the city's carbon emissions, costing about \$3 billion a year. At the same time, on the transportation side, the plan mentions amending the Chicago Zoning Ordinance to encourage more development near transit

stations, making it more convenient for people to utilize public transportation, thereby further reducing environmental impact.

"So building those partnerships and those relationships in the architecture space is incredibly important," Weigert said.

Previous sustainability efforts, such as the Climate Action Plan, released in 2008, helped guide the thought process and shape the 2015 effort. Deadlines for the goals established in that document are longer-term, according to Weigert; the earliest benchmarks are set for 2020. The goal this time, she says, was to focus on what could be done in the short-term to work toward more overarching aspirations.

"We wanted to create a really clear plan with actionable deliverables that we could track and manage and really integrate sustainability into everything we do in the city," she adds.

For Abolt and Shaw, the 2015 Sustainable Chicago plan represents a large step forward in urban sustainability. "Looking at other sustainability commitments and climate action commitments around the country, we think that the plan sets a new and much higher standard in terms of transparency and accountability," Abolt said. > **Jeff Zagoudis**



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## Small projects are big news



99 Bottles of Beer Chandelier, Wrap Architecture, Photo by Robert Harris

### AIA Chicago's 3rd Annual Small Project Awards

Presented by the AIA Chicago Small Practitioners Group, the Small Project Awards recognize outstanding structures and objects by small architecture firms, as well as exceptional small projects.

Come celebrate the winners and see all the projects at the Small Projects Awards Reception, Friday, May 3rd, Architectural Artifacts, 4325 N. Ravenswood, Chicago.

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

**AIA**Chicago

# CHAPTER REPORTS

## Welcome AIA Chicago's new Communications Director

AIA Chicago is pleased to announce that Ben Schulman has joined the AIA Chicago staff as its new communications director.



A writer on urban planning and public policy, Schulman's work has been noted by outlets such as *Pop City Media*, *The Pittsburgh Post Gazette*, *Planetizen*, *The Atlantic Online* and the *National Review*, and has appeared in outlets such as *Gapers Block*, *New Geography*, *Better! Cities and Towns*, *Streetsblog*, *Sustainable Cities Collective* and as a contributor to the *Urbanophile*. Schulman previously served as the communications director for the Congress for New Urbanism.

He will manage AIA Chicago's website and social media accounts, direct member communications and serve as senior editor of *Chicago Architect*, alongside editor Dennis Rodkin.

When not at AIA Chicago, Schulman helps head independent record label Contraphonic Inc., and its Contraphonic Sound Series, an attempt to document the city of Chicago through the medium of sound.

## BUILDINGChicago and Greening the Heartland

Sponsored by the publishers of *Chicago Architect* magazine, BUILDINGChicago is a new conference and trade show that brings together architects, engineers, contractors and commercial building owners/developers for a variety of educational and networking opportunities. Mark your calendars for Sept. 10-12, 2013.

Joining forces with BUILDINGChicago this year will be Greening the Heartland, the 10th annual Midwest regional conference of the U.S. Green Building Council running Sept. 9-10.

Get the latest news at [www.buildingchicagoexpo.com](http://www.buildingchicagoexpo.com)

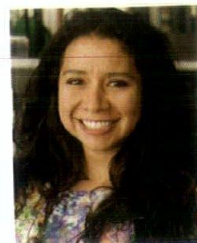
**BUILDING**chicago

## AIA Chicago celebrates local winners of 2013 AIA Young Architects Award

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

Each year, AIA recognizes individuals for meritorious achievement who have been licensed to practice architecture less than 10 years. This year, of the 15 recipients, five are AIA Chicago members.

**Katherine Darnstadt, AIA**, owner of Latent Design, has integrated her volunteer work with her professional practice. Darnstadt seeks to make social, economic and environmental impacts through her designs while engaging communities and acting as a mentor to aspiring female architects.



Katherine Darnstadt



Matthew Dumich



Thomas Hussey

**Matthew Dumich, AIA**, is project manager at Valerio Dewalt Train Associates and an AIA Chicago board member. Dumich is a co-founder of AIA Chicago BRIDGE, a program that offers a mentoring relationship between emerging architects and local Fellows of the AIA.

**Thomas Hussey, AIA**, is an associate director for Skidmore, Owings and Merrill (SOM). He uses his educational background in both architecture and urban planning to create environmentally compatible projects that strike a balance between the two disciplines.

**Brett Charles Taylor, AIA**, a project manager at SOM, works with Rebuilding Together Metro Chicago, a nonprofit group dedicated to improving the homes and communities of elderly, disabled and low-income residents.



Brett Charles Taylor

**Lucas Tryggestad, AIA**, is an associate director and studio head for SOM. Tryggestad holds a leadership role with Retrofit Chicago's Commercial Building Initiative, and is committed to helping increase energy efficiency in Chicago's commercial buildings.



Lucas Tryggestad

For more on all the 2013 AIA Young Architects Award winners, please visit [bit.ly/VxR029](http://bit.ly/VxR029) online.

## Small Projects Awards Reception

The third annual Small Projects Awards, presented by the AIA Chicago Small Practitioners Group, will recognize outstanding structures and objects from architects and firms with nine or fewer licensed architects and architectural interns. All winners and entrants will be featured at the Small Projects Awards reception on Friday, May 3, 2013 at Architectural Artifacts, 4325 N. Ravenswood, Chicago.

For more information, contact Allison Garwood Freedland, AIA Chicago program manager, at freedlanda@aiachicago.org or 312.376.2725.

To see last year's entries, visit [www.aiachicago.org/spa](http://www.aiachicago.org/spa).

## AIA's 58th annual Design Excellence Awards is now accepting Calls for Presentations



Photo by Steve Hall, Hedrich Blessing Photographers

Visit [www.aiachicago.org](http://www.aiachicago.org) for more information about the awards and submission process, or contact Joan Pomaranc, AIA Chicago program director, at pomarancj@aiachicago.org or 312.376.2720.

To see the 2012 Design Excellence Award winners and submissions, visit [http://www.aiachicago.org/special\\_features/2012DEA](http://www.aiachicago.org/special_features/2012DEA).



Anne Dudek, recipient of the 2012 Martin Roche Travel Scholarship, studied rapid urbanization in China. Read about her findings in her article on page 34.

## Apply for the Martin Roche Travel Scholarship

Architecture students at the Illinois Institute of Technology, the University of Illinois-Chicago or the School of the Art Institute of Chicago are eligible to apply for the Martin Roche Travel Scholarship, sponsored by the AIA Chicago Foundation.

The recipient will receive \$5,000 toward his or her independent study of architecture abroad. Submissions are due April 12, 2013.

More information can be found online at [http://www.aiachicago.org/resources\\_for\\_architects/foundation-award-roche.asp](http://www.aiachicago.org/resources_for_architects/foundation-award-roche.asp).

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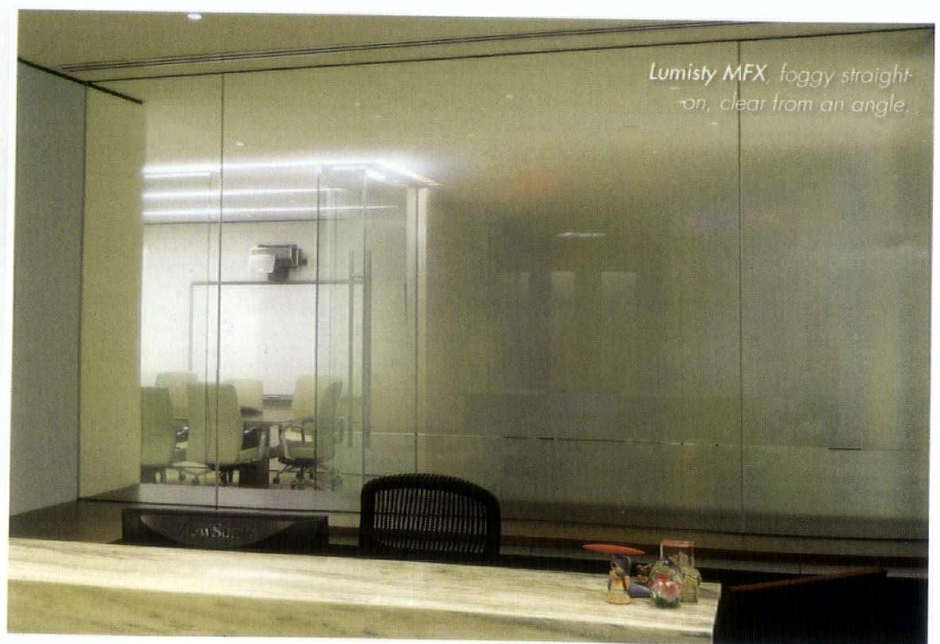
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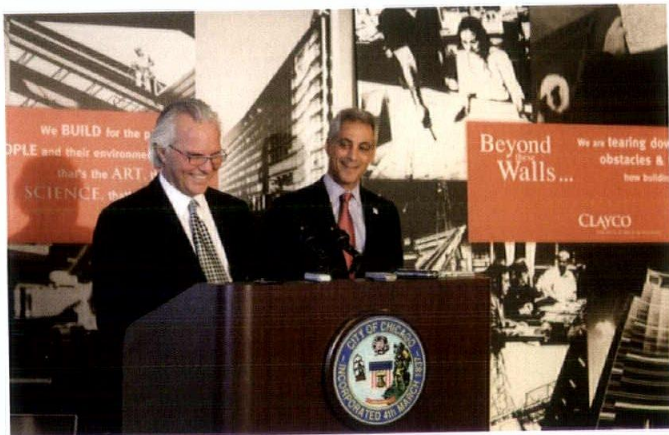
# PEOPLE + PROJECTS

## Clayco/Forum Studio celebrated

the firm's move to its new Chicago offices with a ribbon-cutting ceremony and an open house in January. Mayor Rahm Emanuel was on hand for the event at 35 E. Wacker.

Clayco will have 30,000 square feet of office space on the 13th and 27th floors of the building to house its 280 Chicago employees, including chairman and CEO Bob Clark and the principals from each business unit, and Forum Studio, which is the architecture, interior design, engineering, landscape architecture and urban planning arm of Clayco.

Forum Studio will keep its headquarters facility in St. Louis; Clayco will retain key project staff in St. Louis as well.



## Legat Architects and Brubaker Design's

Homeland Security Education Center at the College of DuPage was recognized with a pair of awards in 2012. The awards are Best Higher Education/Research Project from ENR Midwest and Project of the Year – New Construction/Suburbs from the Construction Service Industry Organization.

Completed in the fall of 2011, the center houses the criminal justice, fire science/EMS and police departments, as well as the Suburban Law Enforcement Academy.

The 66,000-square-foot, \$25 million facility holds a full-scale indoor street scene for force-on-force exercises, forensics and cyber crimes labs, and an outdoor scaling and rappelling tower.



James Goettsch



James Zheng

## Goettsch Partners promoted

James Goettsch, FAIA, to chairman and CEO and James Zheng, AIA, LEED AP, to president at the start of the year. Goettsch will continue to serve as design director, while Zheng will continue his duties as partner and director of Asian operations.

## Hutchinson Design Group of Barrington was the recipient

of four 2012 RoofPoint Excellence in Design awards. The four different projects recognized were roofing projects for Evanston/Skokie School District 65, Hawthorn School District 73, Moraine Valley Community College and a private manufacturing facility.

RoofPoint recognizes winners in 11 categories with its annual awards; HDG's projects were selected out of nearly 100 projects submitted for consideration.

## JJ Tang, AIA, LEED AP, has been selected

for the new leadership team of the Architectural Practice Committee for the Society of American Military Engineers. The committee will work to increase the organization's exposure throughout the national architecture community as well as aid with recruiting and networking. Tang is a principal in the Chicago office of HDR Inc.



Christopher Martersteck

## Christopher Martersteck, AIA, DBIA, LEED AP, and Grant McCullagh, FAIA,

have joined Lakeshore TolTest. McCullagh is now the firm's president and CEO; Martersteck will serve as director of integrated services. McCullagh previously founded McClier, a global design-build AEC and program management company, which he sold to AECOM in 1996.

## Scott F. Reed, AIA, LEED AP, has joined

Gensler as senior director of its health and wellness practice. Reed previously served as health science market leader for the western region at Cannon Design.

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



## Ghafari Associates was

**selected to design** a new \$200-million facility for Woodward Inc. in Loves Park near Rockford. The new building will provide a home for Woodward's Aircraft Turbine Systems (ATS) business.

Serving as architect and engineer of record, Ghafari's role in the project includes programming/planning, architecture and interior design. The firm is also handling all of the civil, structural, mechanical and electrical engineering.



## smdp LLC and strategic partner Ratio Architects Inc. moved

their offices to the 18th floor of the NBC Tower, relocating from their previous home at 401 E. Illinois St. in River East. The firm, whose principals include Scott Sarver, AIA, and Bill Browne, FAIA, is currently working on a master plan proposal for Chicago's West Loop (pictured above), featuring a next-generation office tower and an 8-acre park over the Kennedy Expressway.

## Young authors who are publishing monographs

on the history of the built environment have until June 1 to apply to the Chicago-based Society of Architectural Historians for an SAH/Mellon Author Award.

The organization expects to award ten grants to recipients whose work is selected by a jury of mid-career or senior scholars on the built environment.

The SAH/Mellon Award is, according to the organization, "a temporary measure to provide financial relief to early-career scholars." It is designed to help cover the costs of rights and permissions for images to be published with the monographs; grants are made directly to the authors to help defray image acquisition costs.

In a statement about the awards—funded by a \$51,330 grant from the Andrew W. Mellon Foundation—SAH explained that while publishing a monograph is an important part of a young scholar's career advancement, "the cost for image rights and licensing, especially for digital publications, can be prohibitively expensive."

For information on the award and to apply, go to [www.sah.org/sahmellon](http://www.sah.org/sahmellon).



Ameera Ashraif-O'Neil, Assoc. AIA



Maria Pellot, AIA

## Urban Works promoted

Maria Pellot, AIA, to senior associate and Ameera Ashraif-O'Neil, Assoc. AIA, to senior project manager.



## Antwane Lee, AIA, LEED Green Associate,

of Johnson & Lee Architects, will be part of a Rotary International exchange program traveling to study in Lagos, Nigeria.

Commencing in March, the program sends four to six young professionals (who are not members of Rotary International) to another country with a Rotarian group leader for four to six weeks. Group members use their varying skillsets to help the community where they stay. On the Nigeria trip, the group will also spend a week distributing polio vaccines via Rotary's Polio Immunization Program.

## Addition

A key team member wasn't mentioned in the January/February issue, in an article titled "Revival," about a Lakeside, Mich., garage that Stanley Tigerman, FAIA, designed for Eva Maddox. The general contractor on the project was Bruce Powalski of Michigan City, Ind. We regret the omission.



construction at Erie and Fairbanks, medical office needs are accommodated for the foreseeable future. Medical offices and related support facilities are also included in the new Lurie Children's Hospital and the Rehabilitation Institute of Chicago Hospital that is in planning.

#### Reuse as a home to a significant research institute

Research floors at NMH—including Galter, Feinberg and Prentice Women's Hospital—are typically 16 feet with variable ceiling heights of 8, 9 and 10 feet, accommodating a range of interstitial utility space of 6 to 8 feet. Clear floor height at Prentice Stone is 10 feet, significantly reducing utility space to 18 inches assuming an 8 foot, 6 inch ceiling height. That would severely limit utility distribution required for a state-of-the-art research building that is designed for decades of flexible, advanced research, without major revisions.

The Prentice Stone Pavilion was completed in 1975. An addition was completed in 1990 with the assigned institutional use as a

women's hospital and psychiatric hospital. Facility modifications to keep pace with changes in healthcare were difficult to plan due to the unique architectural configuration, and expensive to engineer.

For example, when the building opened in 1976, Prentice had separate labor, delivery and recovery rooms. When a birthing center accommodating labor/delivery/recovery (LDR) in the same room became a new practice, the building could not accommodate the new room formats, and a new 5th floor was added on top of the rectangular base to construct 17 new LDRs. An assessment of the building, only 14 years old at the time, revealed code violations and major maintenance deficiencies. These included roof slab repairs needed due to weather-related deterioration, which exposed reinforcing bars.

During the next two decades, modifications to accommodate increasing obstetrics/gynecology services and declining inpatient psychiatry in the building were undertaken at significant cost and led to the initial planning and later construction of the new Prentice Women's Hospital.

#### Reuse as a mixed-use dry lab and offices

A dry lab could have multiple definitions. One possibility is the assembly of, and, research on medically related robotic devices. Patient-led research would require power and metal fabrication support and would probably include a wet lab component. Again, vertical work-space clearance and utility distribution would be difficult, and could compromise space utilization efficiency.

In summary, a new world-class medical research building linked with internationally ranked Northwestern Memorial Hospital/ Northwestern University, Lurie Children's Hospital and the Rehabilitation Institute of Chicago represents the highest level of medical and healthcare excellence and provides the extended Northwestern medical campus an opportunity to contribute a visionary dimension of research and training, focusing global recognition on Chicago's inspired leadership in serving the medical profession. **CA**

*Wilmont "Vic" Vickrey, FAIA, retired as principal of VOA Associates, a firm he founded in 1969.*



# OFFICE SWEETS

Story by Dennis Rodkin

All photos by Steve Hall, Hedrich Blessing





## EASTLAKE PROJECTS ARE ALL BRAND, NO BLAND

**H**ERE'S A PROPOSED NEW MANTRA FOR THE INTERIORS FIRM EASTLAKE STUDIO: WHEN A CLIENT GIVES YOU LEMONADE, MAKE LEMONS.

Eastlake's designers did that in a literal way, filling a glass lobby wall for the company that makes Mike's Hard Lemonade with a few thousand bright yellow artificial lemons. But for that client and at least one other, the online radio service Pandora, the Eastlake team has done this in a broader way as well. The firm is taking advantage of invigorating changes in corporate style while ensuring that new workspaces meet the sometimes bitter challenges of budgets, confidentiality needs and security.

With clients increasingly moving toward open officing and shared flexible work areas, says Eastlake principal Tom Zurowski, AIA, "we're able to take money that would have gone to building out offices and infuse it into elements that are part of the internal branding, that make it a place where people are excited about going to work."

At the 15,000-square-foot West Loop home of Mark Anthony Brands (parent company of Mike's Hard Lemonade), those elements include not only a wall of lemons but also the insertion of contemporary glass-walled teleconferencing rooms into an old-style concrete loft daylight by 160 feet of overhead studio windows. And at music-streaming website Pandora's 9,000-square-foot full-floor space in the Tribune Tower, they include everything from gigantic images of Billy Corgan and other Chicago-bred musicians to a wall-mounted rendering of "The Bean," made of guitar picks.

These and other flourishes are deliberate strategic choices, says Eastlake's Christina Brown, LEED AP ID+C: "With Chicago becoming such a technology-focused city, it's a battle for talent," she says. Potential employees "have so many options; everybody is trying to recruit this great talent," and providing a sharp, contemporary-feeling workplace is an important part of a company's offering.

The Mark Anthony and Pandora spaces are both primarily for internal staff use; clients and the public aren't likely to come in, except in the case of parties in a convertible employee lounge space beneath the studio windows at Mark Anthony's offices. Thus the aim is almost entirely to please employees, not to impress customers. Yet Zurowski says both clients have a strong sense of themselves as high-profile, design-friendly outfits. "They could have come back and said, 'Naah, we don't want to spend money on these ideas of yours,'" he notes, "but they both see design as something that helps push their business forward."

He's only half joking when he adds, "We guarantee that we'll increase a client's coolness by 10 percent."

At Mark Anthony Brands, a double-pane wall filled with artificial lemons communicates about the Mike's Hard Lemonade brand at the same time that it creates a privacy barrier between lobby and conference room.



(1) The ribbon of studio windows atop a concrete loft building in the West Loop sets the light, bright tone for Mark Anthony Brands that Eastlake enhanced with crisp white walls and relatively casual furniture.

(2) The reception desk, which combines a reclaimed wood top sourced in California with local steel work, had to be strong enough to hold up against the bold wall graphic.



Pandora was taking an intentional step toward coolness when it tapped Eastlake to fit out new space in the Tribune Tower. Earlier, as an unproven startup, the Oakland, Calif.-based company had taken some low-floor, low-design space in the tower. But by late 2011, Pandora had grown strong legs and wanted more and better space. A Tribune department had vacated the 21st floor (ten floors below Eastlake's suite in what was once the office of Tribune editorial cartoonists); its 9,000 square feet would accommodate Pandora's desired 50-plus workstations and attendant conference rooms of various sizes.

The existing conditions, says Eastlake's Kevin Kamien, Assoc. AIA, were "dated Tribune space without a lot of build-out we'd have to redo or remove." Ceilings, some lighting and a few other intact finishes could be retained, but the blank-slate nature of the space meant "we could put something there that was all Pandora" without a big budget. The project came in at \$60/square foot for construction and \$25/square foot for furniture.

Key to making the open-officing work was the Herman Miller Resolve line, which is based on a 120-degree planning module. There was a question whether the system would work within the tight constraints of the tower-floor layout, but Zurowski says Eastlake drew up an alternate plan with a simple benching system and found it would only fit an additional three or four more seats than the 54 that Resolve could fit. The layout (see illustration on page 27) "creates great teaming areas," Zurowski says. "You have a meeting table in the middle and a group of workstations that have some privacy."

There is also a hierarchy of conferencing spaces. The smallest are the two-person benches outside of conference rooms; their enclosure is suggested in part by a vertical bar that makes the space feel like a bus stop—intentionally, the team says. It's part of making the offices feel Chicago-specific. That's an angle that is played up mightily in the larger conference rooms, placed in corners where views of the skyline and the Chicago River are best. And then there are the full-privacy rooms, intimate little spaces that resemble phone booths where people might go to discuss personnel or medical issues. Or even, this being a music company, "to play the guitar," Brown says.

As a full-floor tenant, Pandora could colonize the elevator lobby, which Eastlake turned into a lounge with theatrical flair. The bland marble slabs that are standard in the tower's



3

(3) Two small conference rooms share a view corner at Pandora's Tribune Tower suite, but they don't hog the view. A transparent wall ensures that people outside the space enjoy daylight and some of the view. A desk console in the room at left extends up the wall to the ceiling, a vertical visual element that repeats elsewhere.

(4) Acoustical panels on a wall provide a double visual pun: they suggest both the city skyline and the bars on an audio equalizer. "Somebody might work there for six months before they discover, 'Oh, it's an equalizer,'" Zurovski says.



4



1



2



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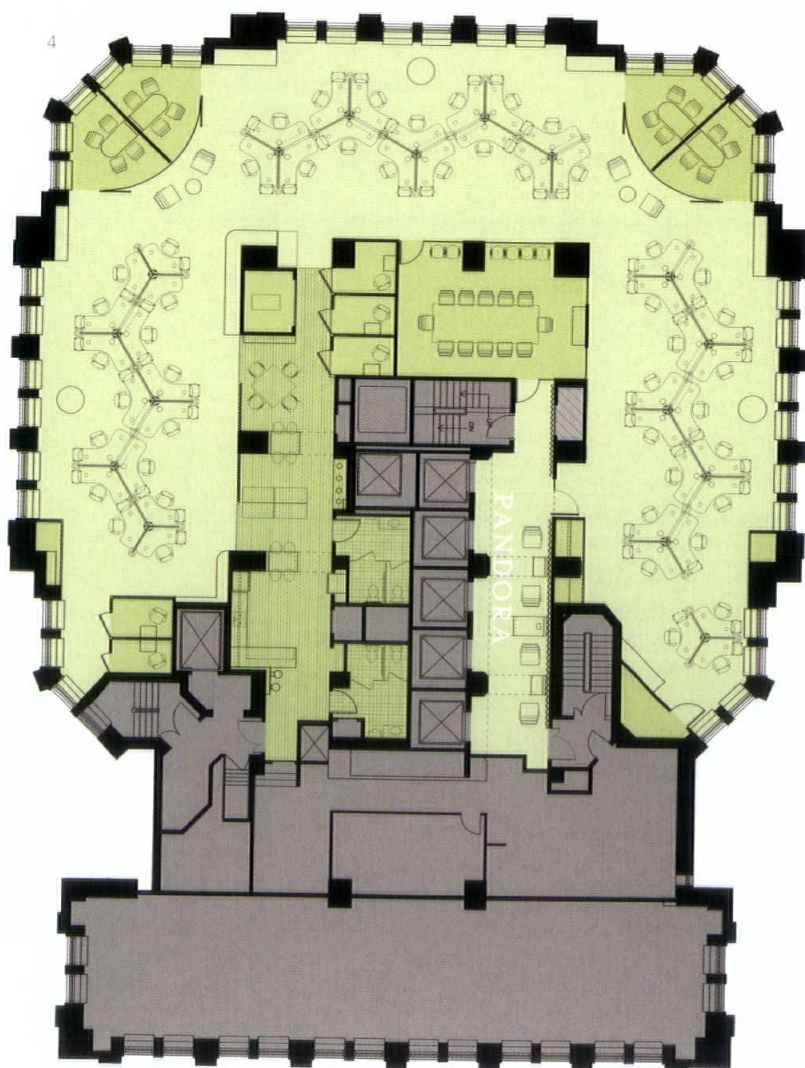


(1) Theatrical drapes and the vertical console element give the lobby-cum-performance space a visual rhythm, Zurowski notes.

(2) The rendering of Cloud Gate, aka "The Bean," is made of hundreds of colored guitar picks.

(3) In an open-office environment, there will inevitably be times when staff need to take personal calls in a private space. Here, those spaces are done up like phone booths.

(4) A rendering of the floorplan shows how the Herman Miller Resolve line worked in the boxy space.



elevator lobbies were kept intact but hidden behind tall velvet drapes interspersed with gigantic images of Buddy Guy, Billy Corgan and Patti Smith—three musical giants with strong Chicago ties. The décor communicates a clear message about Pandora's brand, but at the same time makes the lobby into a flex space. The curtains, Kamien points out, can backdrop performances, but they also absorb the sounds of music—either from performances or from the lobby's built-in speakers—instead of letting them blast into the larger office space.

Meanwhile, over at the Mark Anthony Brands office, the emphasis wasn't on keeping music out but bringing sunshine in. Planning a 2012 move from Seattle to Chicago, the Canadian-owned firm found a top-floor space in a concrete loft building with windows on all sides as well as two 80-foot runs of skylight windows that popped up to 18 feet in height. For a brand whose image is already bright and light, Zurowski says, the space was apt. "The opportunity to take advantage of that natural light was pretty unique," he says.

Nevertheless, such sharp space came with a disadvantage. "We were basically delivered the space without any mechanicals," Zurowski says, so new ventilation had to be brought in and concealed as much as possible. That put the budget higher than Pandora's, at \$120/square foot and \$30/square foot for furnishings. The higher cost also derived from the client's needs for tighter security because it's a liquor firm, and for extensive IT equipping.

But as with Pandora, Zurowski says, cost efficiencies came from the open-office style of the client. Other than meeting utility, security and IT needs, build-out was minimal. It included DIRT demountable partitions for the privacy enclosures for conference rooms and six or so offices for people whose jobs require confidentiality. One of those DIRT partitions, a double-paned glass panel, was filled up with about 2,800 plastic lemons to create a brand connection in the reception area.

Much of the rest of the design entailed "not competing with the sunlight," Kamien says. That it was a concrete loft and not an older wood-and-masonry one helped on that count, because there is less light absorption.

On both projects, Zurowski credits the client's choice of real estate with setting the ball in motion on a nicely defined branding image for the interiors. "Something that a lot of young companies are doing is very forward-thinking," he says. "They want to be downtown, in buildings with personality. A lot of that has to do with getting natural light and character.

"They don't want to be in blasé standard corporate buildings," he adds. "They need places where you like going to work." **CA**

# A FINE SHRINE

## RESTORATION MAKES CABRINI CHAPEL SHINE

Story and photos by Lee Bey

**T**HE YEAR-OLD RESIDENTIAL HIGH-RISE AT THE CORNER OF LAKEVIEW AND ST. JAMES BOASTS A HOST OF FEATURES: CONCIERGE, Lake Michigan views, a private park—and the national shrine for Mother Frances Xavier Cabrini, the country's first Roman Catholic saint.

How did a shrine to a saint wind up in the base of Lincoln Park 2520, a luxury condominium building upscale enough to have its own radio and television commercials during its construction? Easy. It had been there for almost 60 years before the tower was built. And design-wise, the seamless joining of the two structures is a match made in—well, you know.

"Paint, material, wood, lighting—we tried the best we could to take a building that was done in the '50s and marry it to a building that was done in the 2010s," said architect Mark J. Sullivan of Sullivan Goulette & Wilson, the Chicago architecture firm that handled the shrine project and oversaw the restoration of the shrine's 700-seat chapel. "It was a fun job," he added.

Built in 1955, the Cabrini chapel is the heart of the shrine. The building was part of Columbus Memorial Hospital, an institution founded by Mother Cabrini in 1905 that stood

on the site until it closed in 2001 and was later demolished to make way for 2520. Cabrini's order, the Missionary Sisters of the Sacred Heart of Jesus, owned the hospital and sold the land to the developers. But the order kept ownership of the chapel and negotiated an easement from the corner of St. James and Lakeview through the new building to the space.

Though the hospital building wrapped around the chapel and obscured it from the street, the worship space was virtually a separate structure from the hospital, with its own three outside walls and copper roof. When the hulking hospital building was demolished, passers-by could see the chapel, surrounded by scaffolding in the middle of the construction site. Once the residential tower was built, the Cabrini structure was in danger of being obscured from the street again.

"The issue we saw is that we had a great chapel and this great shrine developing, but we really had no street presence," Sullivan said. "We had this perpetual easement out to the corner, but how are people going to know we are here? How do we announce that this is the national shrine for Mother Frances Xavier Cabrini?"

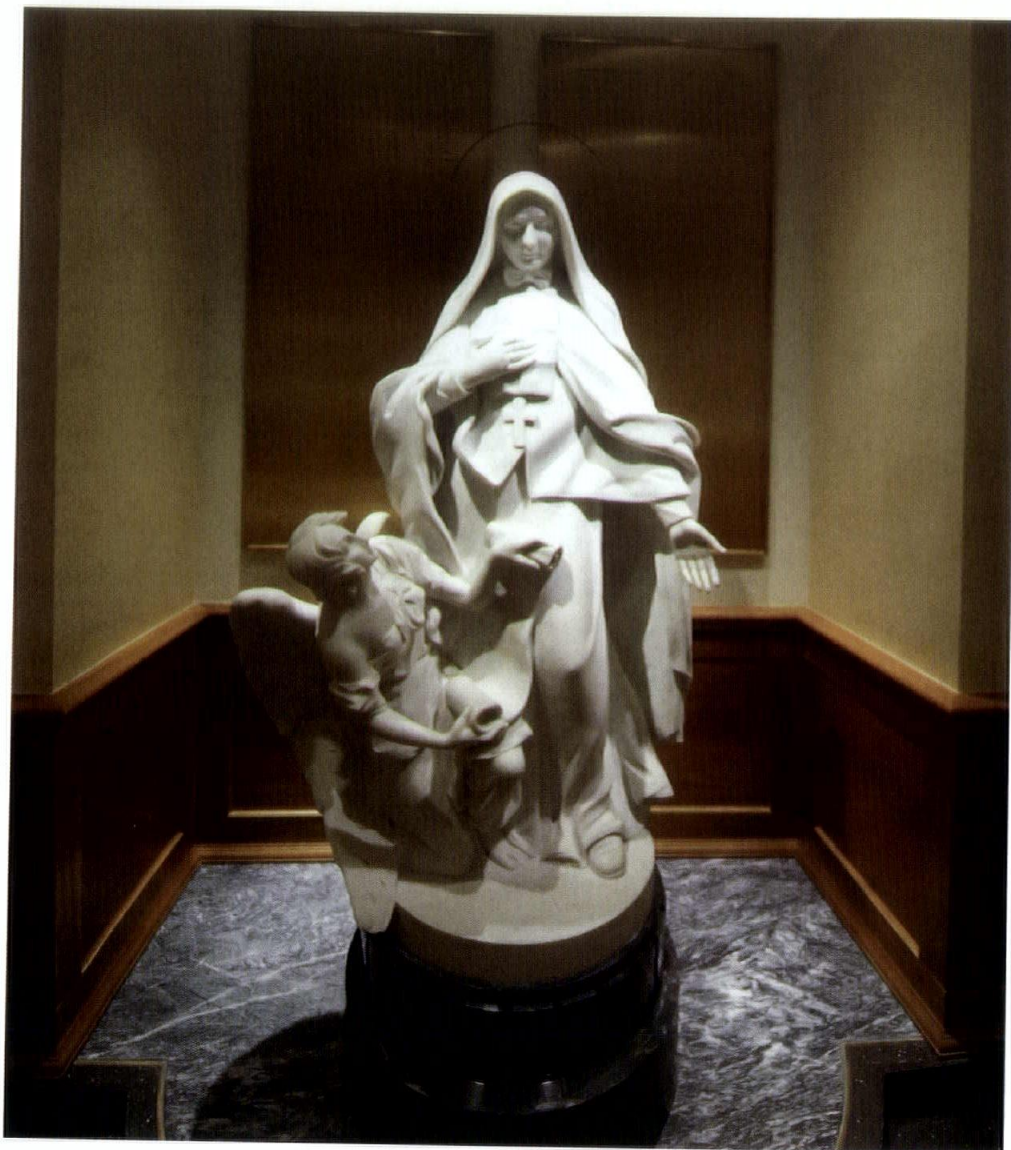
Working with the condo tower's architects,

The interior of the Mother Cabrini chapel gleams again in a restoration that brought new life to the once-faded ceiling frescoes.





A view of the entirely new narthex, which boasts white oak wainscoting and terrazzo floors. The crest of Cabrini's order, the Missionary Sisters of the Sacred Heart of Jesus, is embedded in the tile floor.



An original marble statue of Mother Cabrini stands in a reverent niche within the narthex.

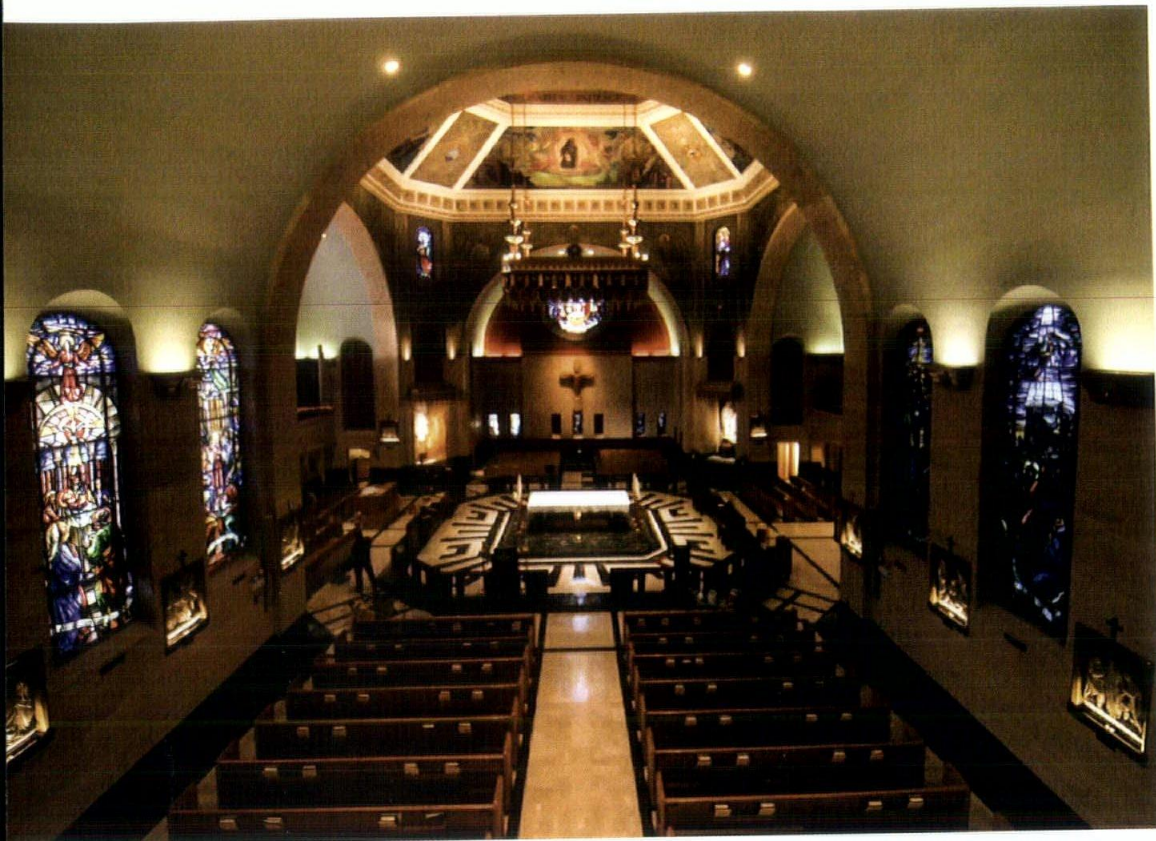
Lucien Lagrange Architects and, later, Solomon Cordwell Buenz, Sullivan designed a shrine entrance with ornate bronze doors—matching the neo-vintage character of the tower's exterior—marked by a white, freestanding peristyle with an entablature bearing the name of the shrine in gold letters.

"That first set of doors really announces there is something special here [that] deserves a second look," Sullivan said.

Sullivan also created a series of nicely done interior spaces that provide a comfortable and reasoned transition between the street and the chapel. From a wide and comfortable lobby inside the shrine, visitors can turn left to enter the Missionary Sisters of the Sacred Heart offices or head straight through another set of bronze doors to the narthex that connects to the chapel. A right turn leads to a new series of rooms dedicated to Mother

Cabrini's life and mission, including a re-creation—with original furnishings and personal belongings—of the Columbus Hospital patient room where she died in 1917. The room is sealed and atmospherically controlled, but visible through a large exhibit window.

"We were working with the architecture the building had given us, and again trying to knit the old and the new," Sullivan said. The narthex is a curved space with oak wainscoting and terrazzo tile floors that not only provides access to the chapel, but also to an outdoor garden on the west end of the building. The narthex can be partitioned off to host meetings and events there, and it features a contemplative niche with a white marble statue of Mother Cabrini. Etched bronze panels taken from the chapel's main double doors were used to create a backdrop for the sculpture.



(top) With the demolition of the hospital that once surrounded the chapel, sunlight now shines through the chapel's stained glass.

(right) Architect Mark J. Sullivan of Sullivan Goulette & Wilson, standing outside the chapel entrance.



"I wanted to create a space that was lively, bold, and that announced their new mission," Sullivan said. "Hopefully visitors will be drawn into the chapel."

Though built in the midcentury modern era, and with a hint of the time's minimalism, the chapel's design is more Old World than Jet Age. There is black and gold marble, an ornate baldachin—or ornamental canopy—above the altar, stained glass windows and frescoes of religious figures painted in the high domed ceiling. Under the restoration, the once-faded and peeling frescoes are now bright and the interior sparkles. Sullivan said the baldachin and the stained glass were also restored. And with the old hospital no longer enveloping the chapel, sunlight shines through the colorful windows. The copper roof was also replaced.

Sullivan said work on the shrine and chapel continued almost up to the moment Chicago Roman Catholic Archdiocese Cardinal Francis George visited for last September's mass and rededication. "The painters were walking out the back door while the cardinal was walking

in the front door," Sullivan joked. "It was really down to the wire."

The chapel had to be stabilized to protect it from vibrations during the tower's construction. And to keep the chapel's wood pilings from drying out, the structural members are now surrounded by an underground bathtub-like device with a rechargeable water system. Meanwhile, the two buildings get along well. The shrine shares a mechanical system and cold and hot water with the condo tower.

That Sullivan would end up designing the project is a story within itself. The order hired him to advise on the land sale, then kept his firm for the entire project. It's his first and only ecclesiastical effort.

The completed shrine and chapel offer a fine tribute to Cabrini from the order she founded. A contemporary of Jane Addams but lesser known, Cabrini founded 67 hospitals, schools and orphanages to help the poor in Chicago, South America and other locales. **CA**

# MADE IN AMERICA

***"If you can draw it,  
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Dakota Brewer. Dale Brue. Steel Fabricators. "You got to appreciate what you do, and like doing it," Brue says. "Otherwise, what's the purpose? We're tryin' to teach the new guys what we do, and we do it in steel." They lay out beams, holes, cuts, angles and where the plates go on. Fabricate big box beams with three-, four-inch flanges. A 29-ton piece not uncommon. Couldn't even tell you how many tons fabricated since 1976 when Dale started at Zalk Josephs Fabricators. He gets up early. 3 AM. Never been late. Never.

They say compound miters are tough, but they handle them. Steel's forgiving. Weld it up, fill in little gaps. Proud of every one of their jobs. Like Ann & Robert H. Lurie Children's Hospital of Chicago. When the boss sold the project, Zalk came up with an innovative scheme: using cables to support the 14th, 15th and 16th floor. Shaved a couple of months off the duration of the project because of it.

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# TWO CHINESE ARCHITECTURES

THE MIGRANT WORKER AND URBAN POVERTY LIVE AT THE MARGINS OF CHINA'S BOLD URBANISM

Story and photos by Anne Dudek

I KNEW ON MY FIRST VISIT TO CHINA THAT THE POPULATION WAS 1.4 BILLION PEOPLE, but the feeling of being in a crowd there is unparalleled. My second time to China, I knew that 128 million Chinese were considered below the poverty line, and yet I was still not prepared to experience this poverty by entering their personal homes. Throughout my travels, I was torn between the stone hovel I was standing in and the skyline of the city being built around me.

As astronomical as Chinese urbanization has been, it was,

and still is, being stymied through the hukou system. The hukou is a household registration system in which some rights to social benefits are tied to a person's city of birth. Chinese citizens who were born in a rural town and migrate to the city for work forego the rights and benefits of their residential hukous. As industrialization forced China to urbanize, many people sacrificed the social rights of their hometown hukou to move to urban areas and seek work.

The implementation of the hukou system to restrict internal migration seems quite odd since the migrant labor force, now

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*As the recipient of the AIA Chicago Foundation's Martin Roche Travel Scholarship, Anne Dudek received \$5000 to study rapid urbanization in China and living conditions of migrant workers within cities. Available to students enrolled in an accredited school of architecture*

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*in Chicago, the Roche Scholarship allows awardees to complete an independent study related to the field of architecture and design.*

*Dudek is now a project manager at Nudell Architects, as well as a second year design studio teaching assistant at IIT.*





▲ A subway station in Shenyang, surrounded by unpaved roads. As officials plan for anticipated growth, China's emerging urbanism sometimes emphasizes quantity over quality. Although just three months old, the station had buckets situated throughout the lobby because of leaks.

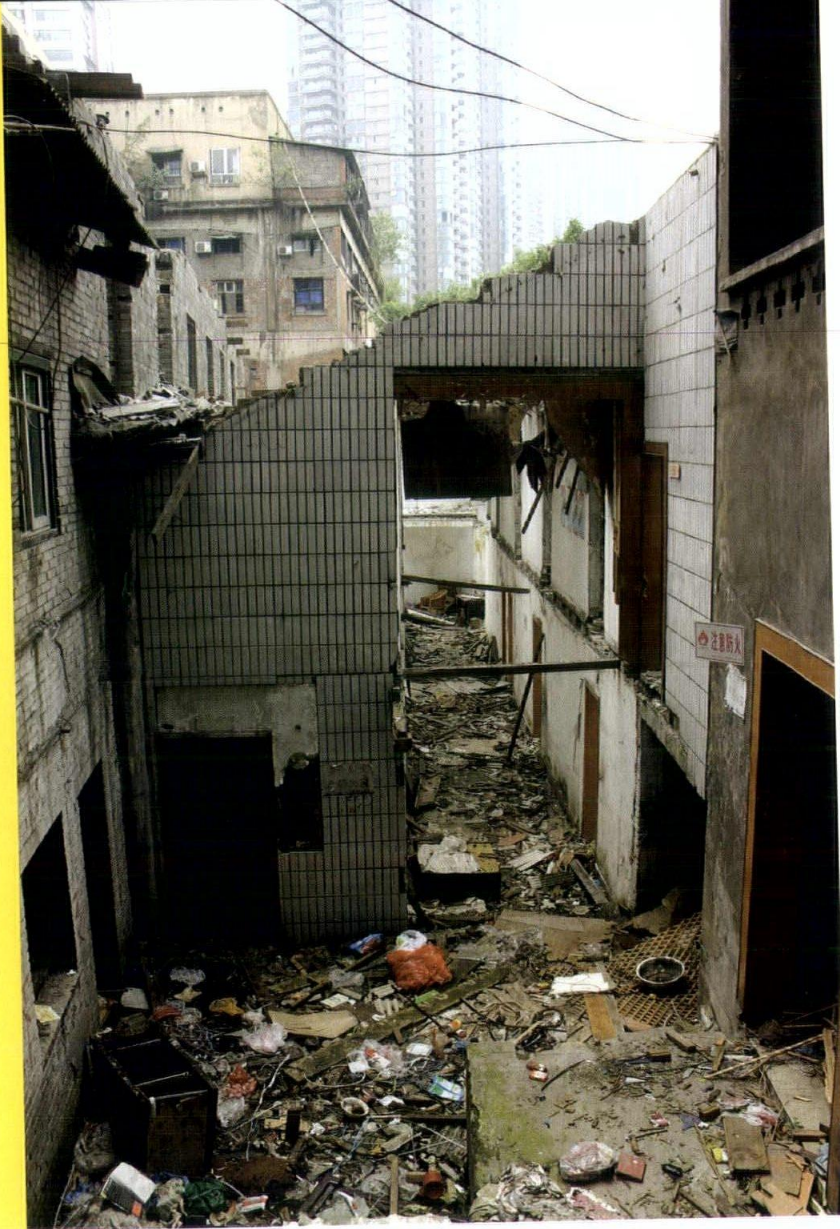
numbering around 253 million people, has literally created the cities that define modern China. However, the hukou system allows for the marginalization of millions of people while providing a pool of cheap labor used for work such as construction.

This is one small but important part of the current situation that defines our practice in China. The hukou has created specific Chinese patterns of urbanization from the macro to the micro scale. Other developing countries where there are no such restrictions have seen urban development largely result in the creation of slums. China is quite different. There are very few "slums" in the sense of the word that images of Mumbai or Rio de Janeiro call up. Urban poverty is pervasive but not condensed; a street of people living without running water or electricity can be adjacent to brand new state-of-the-art construction. These "pockets" of poverty are throughout the city, in every city. It was here that I spent seven weeks of my summer.

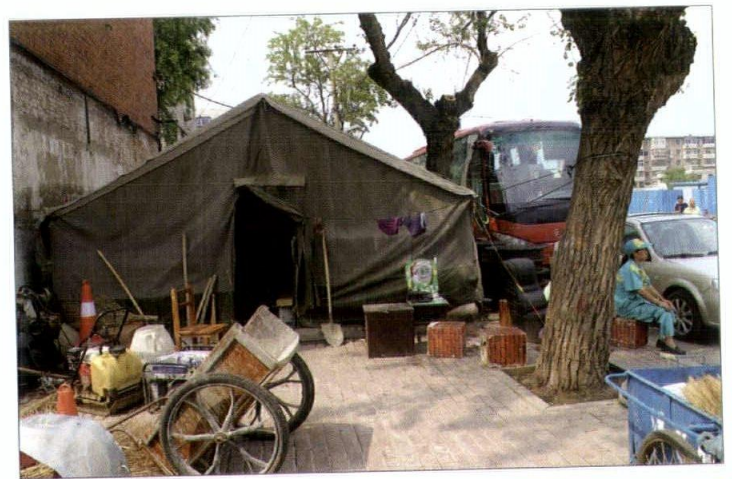
Shenyang, the second city on my trip, is home to the only Finance

and Trade Development Zone in China outside of Shanghai; this status has sparked development as it looks to break out of the ranks of the third-tier cities. I set about exploring the city and decided to take the subway line until its end at Limingwenhuagong. As I exited the brand-new subway station, I was greeted with a dirt road and sparse agriculture; seemingly nothing to demand the stop. I turned around and saw the inevitability of Chinese development: cranes. There were at least 12 on the horizon, building identical high-rise apartment buildings.

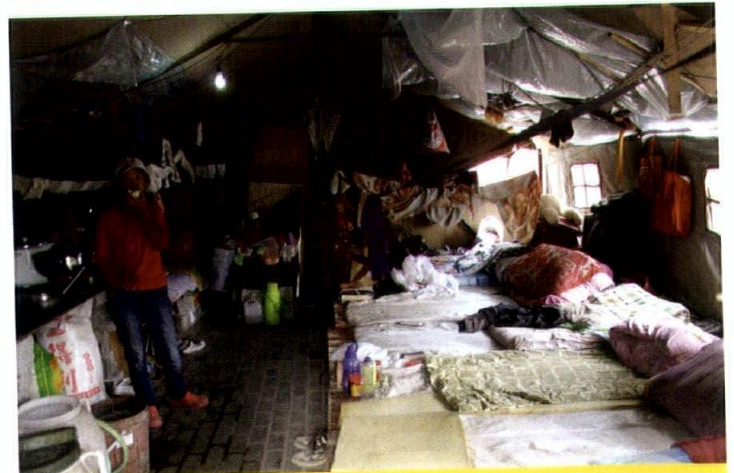
This mass production of high-rise construction is pervasive in China. The construction of social housing is being used to partially offset a likely further slowdown in commodity property while keeping up investments in construction materials and household appliances. By 2015, China plans to build 36 million social housing residential units. But without residential hukous, migrants, who are most in need of affordable housing, are not eligible for government subsidized housing.



◀ On a riverside lot in Chongqing stands this tumbledown building that may not be more than 20 years old. It appeared abandoned, but in fact, two male migrant workers were living in an apartment just to the left of the picture.



▶ Migrant workers pitched this tent right on the sidewalk in Shenyang. (The upper picture is the exterior, the lower the interior.) This part of China is far north, with a climate comparable to Chicago's, yet numerous workers live in tents like this year-round.





▲ High rises are on their way up in the distance, but the near environs of the end of a new subway line in Shenyang are the scene of greenhouses, unpaved roads and the promise of developing infrastructure.

The plight of the migrant was apparent in Shenyang as I passed a tent that was pitched in the middle of the sidewalk. As had become the routine, I was poking around and was soon invited inside. A row of beds lined one side of the 300-square-foot tent, enough space for about 15 people to sleep side by side. On the other side of tent was a table for meal preparation and more beds, about room for seven people.

I saw a similar situation in Hohhot, where the migrant workers were living under the stairs of a pedestrian overpass bridge. The three male workers used tarps to create a tent in which they shared a bed, washed their laundry in buckets and dried it on the sidewalk.

In Chongqing, I visited another home of two migrant workers. They were living illegally in an apartment building, which had partially fallen down, and the courtyard had become a dumping ground for garbage. As far as I could see there were no other people living in the dilapidated complex, creating an eerie, almost post-apocalyptic scene in the midst of crowded urban China.

In Shenzhen, after picking my way through a courtyard of garbage bags in front of her house, another woman invited me into her home. As is customary in so many residences, it was the multigenerational home of a grandmother, a mother and a newborn. This family was lucky enough to have two rooms and a manual flush toilet, although it had no door and was separated from an indoor food preparation space by a half wall. The rest of their kitchen with a hot plate was just outside the main entrance of the house, right above the open gutter system.

In every city, in every part of the city, I toured homes like these. Even though China is rapidly developing into one of the world's wealthier nations, with beautiful projects being built to constantly redefine what is possible in architecture, there is still pervasive poverty and a marginalized population living in its boldly-shaped shadow. **CA**

*For more information about the Martin Roche Travel Scholarship and the AIA Chicago Foundation, visit [tinyurl.com/acdh1sm](http://tinyurl.com/acdh1sm).*

# When Modern Becomes Historic: Preserving the Modernist Building Envelope

BRADLEY T. CARMICHAEL, PE, PROJECT ENGINEER, DEVELOPS RESTORATION AND REHABILITATION SOLUTIONS FOR THE BUILDING ENVELOPE AT HOFFMANN ARCHITECTS, HAMDEN, CONN. HE HAS SPECIFIC EXPERIENCE IN THE MATERIALS, TECHNOLOGIES AND BUILDING STYLES OF MODERN ARCHITECTURE

By Bradley T. Carmichael, PE

## LEARNING OBJECTIVES

Based on the information presented in this course, you should be able to:

- > Identify common threats to Modern buildings—thermal shrinkage, freeze-thaw cycling, water infiltration—and explain how changes in stylistic perception or program requirements can place Modern structures at risk.
- > Establish an appropriate scope for preservation of a Modern structure based on principles consistent with historic preservation standards, the values of the Modern movement, and life cycle assessment (LCA) as a key component of sustainability.
- > Evaluate repair and replacement options for aging glass curtain walls and for the restoration of exposed concrete façades to enable the preservation and reuse of existing facilities.
- > Implement energy upgrades for Modern building envelopes that balance preservation with energy conservation.

A RADICAL BREAK FROM THE ARCHITECTURAL MODES OF THE PAST, THE MODERN MOVEMENT RESULTED IN A HALF-CENTURY OF BOLD NEW IDEALS, MANIFESTOS AND INTERNATIONAL COLLABORATIONS. Beyond allegiance to a fixed architectural style, Modernism aimed to achieve purity of design by applying order, logic, reason, economics and new technologies to a bold reimagining of space that is both organic and purposeful.

Shortly after the Modern movement began in the early 20th century, the field of historic preservation also started to emerge. In 1931, at the same time that Le Corbusier was drafting *The Radiant City* and Walter Gropius was leading the Bauhaus school, the First International Congress of Architects and Technicians of Historic Monuments adopted "The Athens Charter for the Restoration of Historic Monuments," the founding set of formally adopted international principles in the field of historic preservation.

As contemporaries, Modernism and historic preservation make for strange bedfellows. In one sense, they are at cross-purposes, the one seeking to transcend tradition, the other looking to hold on to the past.

As Modernist buildings age, however, the two fields of necessity must draw closer together. To protect significant Modern structures from oblivion, building teams and building owners of today are faced with the paradoxical task of applying historic preservation principles to self-proclaimed ahistorical architecture.

## IDENTIFYING THREATS TO MODERN BUILDINGS

**Changes in program.** Modern architecture tended to envision the building as a machine or tool, drawing inspiration from the forms of grain elevators, steamships and automobiles. Yet just as it is difficult to imagine using antiquated machines in any sense beyond novelty, it is hard to conceive of the unassisted endurance of Modern buildings once they cease to meet the

functions for which they were designed. Le Corbusier may have been eerily prophetic when he argued that "it is not right ... that we should waste our energy, our health and our courage because of a bad tool; it must be thrown away and replaced" (*Towards a New Architecture*, 1931). Without protection of aging Modern buildings, this may prove to be the case.

Adaptive reuse of a building or district can be effective as a partner in conservation. New York's Cast Iron District in SoHo, an early example of adaptive reuse, evolved from a rundown industrial wasteland to a hub of artistic activity thanks to the outcries of preservationists. However, voluntary adaptive reuse is subject to the current postmodern zeitgeist, or "spirit of the age," and may fall into disfavor as styles and attitudes change. Without preservation ordinances that apply to Modern buildings, the impetus to repurpose existing structures is left to the whims of the moment.

**Changes in stylistic perception.** A major threat faced by buildings of any era is the perception of their style in the period that follows. Although today we view the cast iron facades of SoHo as cherished architectural landmarks, many people living a generation after their construction viewed the buildings with such disregard that they proposed razing them to build a highway. The transitory stage between "fresh and contemporary" and "vintage classic" is simply "out of date." The perceptions of one time period with respect to the previous one are often reactionary and, to some extent, negative.

In this sense, the Modern movement did itself few favors. Given Modernism's radical break from the artistic styles that preceded it, it is not surprising that, having called into question our perceptions of historical value, Modern buildings have rendered their own endurance uncertain.

**Natural forces.** One benefit of pre-Modern construction is that the materials, such as brick and stone, tend to be durable enough to last for centuries. In contrast, buildings constructed in the mid- to late-20th century commonly used materials and construction techniques

that are inherently susceptible to long-term degradation due to corrosion, rot, mold and UV radiation.

Redundancy in construction, such as multi-wythe bearing walls and massive pillars and columns, affords older buildings greater resiliency than their Modern counterparts. As developments in material technology and construction methods permitted ever shorter construction schedules, the ability of the final product to withstand decades of exposure to the elements was often compromised in service to expediency.

### CHALLENGES IN ESTABLISHING PRIORITIES FOR PRESERVATION

In *The New Era* (1930), Mies van der Rohe argued that the industrialization of the Modern age would progress blindly, "irrespective of our 'yes' or 'no,'" unless new values guided its development. He acknowledged that the conditions surrounding Modern architecture have inertia of their own and would stumble ahead aimlessly unless directed by these new standards. For the buildings of Mies's era, no longer new, conservationists and regulating bodies face the challenge of establishing preservation directives specific to Modern buildings, lest their fate likewise be left to its own blind momentum.

Selecting Modern buildings for landmark or historic designation poses new challenges, as the number of buildings far exceeds that of earlier architectural periods. The materials and techniques of Modern architecture allowed for rapid and prolific construction, which not only helped achieve the social ideals of the movement, but also resulted in a historically unprecedented volume of new structures. To give a sense of scale to this, consider that there are approximately 300 surviving works by Frank Lloyd Wright alone. With many Modernist structures now reaching the age threshold for protection by historic and landmark commissions, the number of buildings and sites classified as Modern that are listed on the National Register of

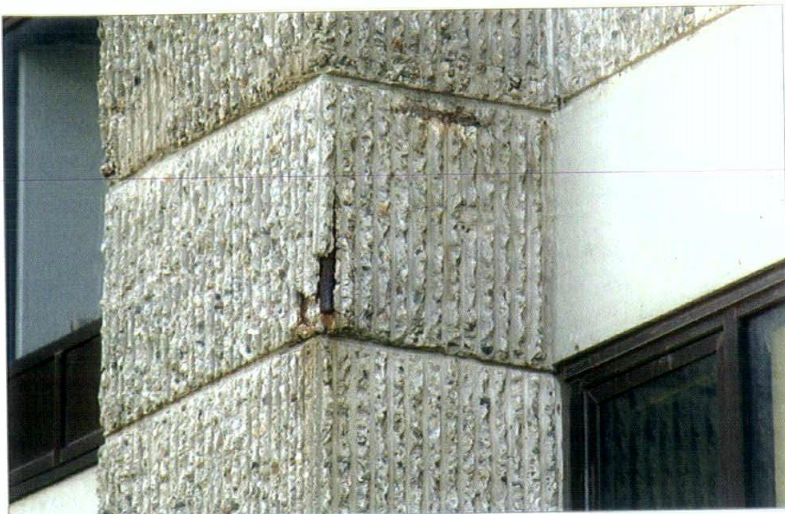


An inappropriate crack repair using surface-applied sealant. Many Modernist buildings used materials and construction techniques that are susceptible to long-term degradation due to corrosion, rot, mold and ultraviolet radiation.

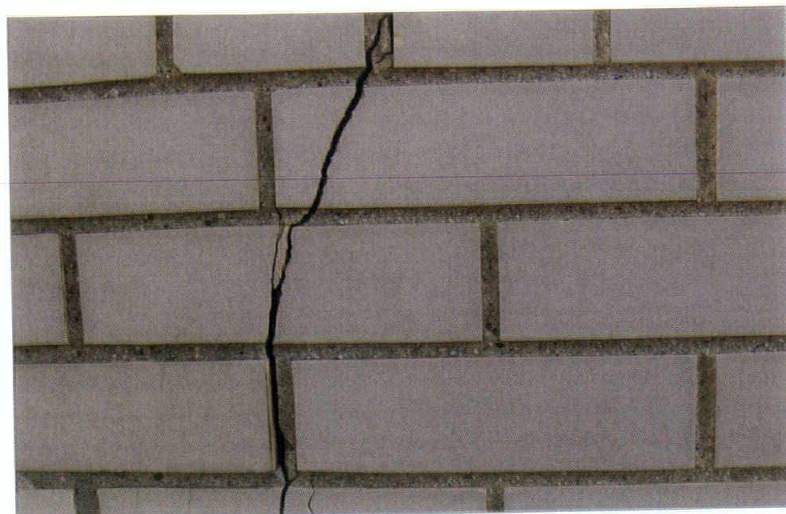


Organic growth and debris on the built-up roof of a Modernist structure. The materials and techniques of Modern architecture allowed for rapid and prolific construction, which resulted in a historically unprecedented volume of new structures during this period.

All images courtesy of Hoffmann Architects



Reinforcement corrosion and spalls in *béton brut* ("raw" concrete), an aesthetic feature commonly used by architects of the Brutalist tradition, among them Paul Rudolph. His Art + Architecture Building at Yale University recently underwent a major renovation.



Vertical crack in a glazed brick façade. A major characteristic of Modern buildings was the shift from façades with thick, massive walls and proportionally few windows to slimmer wall construction and more widespread use of glass.

Historic Places is approaching 600—and counting. Still more are listed on state and local registries.

The challenge, then, is sorting through the scores of Modern buildings and selecting works of sufficient value for conservation. One independent organization, Docomomo International (DOcumentation and COnservation of buildings, sites and neighborhoods of the MOdern MOvement: [www.docomomo.com](http://www.docomomo.com)), has undertaken the task of establishing criteria specific to the Modern movement. Unlike traditional standards for preservation, which emphasize building age, historic events and noteworthy people, Docomomo's criteria for Modern buildings recognize technological merit, social import, artistic and aesthetic merit, canonic merit, referential value and integrity. Docomomo and similar organizations strive to align selection criteria with the movement behind the buildings' genesis.

### DECISION MAKING: ESTABLISHING AN APPROPRIATE PRESERVATION SCOPE

With the increasing number of Modern buildings protected by landmark registries and watchdog groups, the community has begun to acknowledge the value of these structures—and their fragility. While designation by a historic commission can protect a Modern building from the threats of egregious mistreatment or demolition, landmark status does little to safeguard against the more insidious forces of time, weather and inept repairs.

The authoritative guide for remedial work in a historical context is the Secretary of the Interior's *Standards for the Treatment of Historic Properties* (1995), which provides guidelines for historic building preservation, rehabilitation, restoration and reconstruction. *Standards* recommends selecting an appropriate scope of treatment based on four considerations: 1) relative importance in history, 2) physical condition, 3) proposed use and 4) mandated code requirements.

As noted by Theodore H.M. Proudoun, FAIA, in *Preservation of Modern Architecture* (2008), these standards—which were developed

for pre-Modern historic buildings—center on preserving aesthetic value and historic fabric. For Modern structures, where the source of the building's value may only be tangentially related to particular materials or construction methods, the traditional emphasis on historic accuracy in preservation may not necessarily be appropriate.

For instance, consider what is lost when we compromise function and efficiency for the sake of historical correctness in a building significant primarily for its function and efficiency. If a building's import rests more on its social impact than on the historic fabric of its curtain wall, rigid adherence to the use of original materials in conservation may miss the point of what is being preserved.

### TECHNICAL CHALLENGES TO PRESERVING MODERN BUILDINGS

**Aging glazed curtain walls: Repair or replace?** As curtain walls age, exposure to ultraviolet radiation degrades gaskets and seals, allowing water to enter the wall. Fatigue due to cyclic loading may also cause seals to wear and fail. The resultant leaks not only damage interior finishes, they can lead to moisture-related deterioration within the wall assembly. Older curtain walls also tend to have poor insulating properties, which can lead to condensation and fogging at interior glazing surfaces and frames.

Additionally, some earlier curtain walls were constructed with carbon steel components rather than aluminum, bronze or stainless steel, which can lead to corrosion and additional damage over the course of the curtain wall's life cycle.

Stick-built and field-assembled, most Modern-era glass-and-metal curtain walls were constructed using components and framing profiles that are no longer available today, requiring custom fabrication of replacement parts. The cost of custom framing and glass can be considerable and may render the option of small-scale and partial replacement of a deteriorated curtain wall infeasible.

Standards for curtain wall construction have also evolved since they were first popularized in the mid-20th century. For example, early

curtain wall anchors lacked the locking washers that are commonplace today. As the building vibrates in response to wind and seismic forces, anchor nuts can back off over time, leading to unstable curtain wall assemblies. Newer structures were built with this tendency in mind, but for many mid-20th-century buildings, anchorage failure has become a major rehabilitation concern.

The two available treatment options are to repair the aging curtain wall system in place, or to replace it. Repair has the advantage, generally speaking, of being less expensive, and it leaves the majority of the historic fabric intact. However, while repair methods may resolve some issues, such as water and air infiltration or anchorage failure, they are less successful at addressing other problems like condensation or poor energy performance.

Repairs often rely heavily on field-applied waterproofing sealants to provide a moisture barrier. To be successful, this strategy requires a high level of consistency in workmanship. In reality, sealants are applied in the field under varied conditions, often from unsteady platforms and suspended scaffolds.

Gasket replacement may be possible for some systems, but not all. Field-applied restoration to finishes is also a possibility, but in the past it has a limited track record for durability and long-term success. Consider, too, that while a repaired curtain wall system may meet structural requirements of the codes in effect at the time of construction, new codes are likely to be more stringent. Landmarked or registered historic buildings may be exempt from meeting updated codes, but their owners may not wish to take a chance on a curtain wall that may be less structurally stable than its newer counterparts.

Replacement can address many of these concerns, including structural integrity and energy efficiency. Although often more expensive than repairing existing systems, curtain wall replacement can incorporate rainscreen principles, managing incidental moisture without relying on an absolute water barrier. Add to this the higher performance of newer factory-applied finishes, and replacement systems offer decreased reliance on field workmanship—and less chance of human error.

Where curtain wall replacement falls short is in the area of historic accuracy. Building codes and structural considerations for wind resistance and loading, among other factors, may preclude an exact replica of the original design. Frame profiles and materials have changed considerably over the past few decades, so it may not be possible to match the existing system without costly custom fabrication. For instance, many early curtain walls used steel frames, whereas most curtain walls of today are manufactured from aluminum.

The decision to repair or replace an ailing glazed curtain wall is a complicated one, and each building and situation is different. Given the availability of materials, the condition of the existing curtain wall, the history and extent of water infiltration problems, the structural integrity of the curtain wall assembly, and the rehabilitation budget, owners and their building teams must weigh the options and determine what best meets program requirements and preservation objectives.

**Restoring exposed concrete façades.** Counterpointing the airy steel-and-glass curtain walls of International Style and Mid-Century Modern architecture, Brutalist architects used exposed



Restoration recreated the original aesthetic, admitting natural light while resolving leaks and improving thermal performance. Appropriate guidelines are needed to synthesize accepted preservation practices with long-term restoration options that maintain the values of the Modern movement.

## HAZARDOUS MATERIALS IN MODERN BUILDINGS

One major challenge in the treatment of buildings constructed in the Modern era is the presence of hazardous materials. Asbestos, polychlorinated biphenyls (PCBs), and lead-based paints were commonly used in construction materials during the mid-20th century.

Because abatement is a delicate, complicated, potentially disruptive, and often expensive task, it needs to be carefully weighed into the preservation decision-making process. Before selecting a treatment strategy, consider how the potential presence of toxic chemicals in older building materials may impact the scope and cost of planned work.

"raw" concrete, *béton brut*, as an aesthetic feature. Reinforced concrete is a durable material, but it does deteriorate after prolonged exposure to weather. Common causes of concrete cracking include:

- Curing shrinkage
- Thermal shrinkage
- Movement or restrained movement
- Settlement
- Freeze-thaw cycling
- Change in applied loads

Once cracks begin to form in the concrete surface, water is able to penetrate to embedded reinforcing steel, causing it to corrode. As the steel expands, it exerts pressure on the surrounding concrete, and pieces break away, or spall, admitting more water and perpetuating the cycle of deterioration.

Exposed concrete elements can usually be repaired in place at manageable costs, provided a seamless blend with the surrounding façade is not required. When an exact match of the color, texture and finish of existing concrete is necessary, repairs become more expensive, due to the additional tests, mockups and samples needed to achieve a precise likeness. In some situations, as when the surrounding concrete is variegated or mottled, a noticeable repair area is difficult to avoid.

Surface treatments, such as penetrating sealers, anti-carbonation coatings and migrating corrosion inhibitors, may be applied to protect the concrete from further deterioration. However, surface treatments create an ongoing maintenance demand, as coatings must be periodically reapplied. Sealers and coatings can also give concrete a sheen or gloss, which may be undesirable from an aesthetic standpoint.

Epoxy injection into cracks is an effective treatment, but the repair is unlikely to blend in with surrounding concrete. Patching mortars are another crack repair option, although matching the color and finish of the original surface can be difficult. Some Modern buildings used exposed aggregate as a decorative element, which requires any patching efforts to carefully select and place matching aggregate in repair areas.

Restoration can also take the form of a repair overlay or veneer, which permits exposure and treatment of underlying reinforcing steel and recovering with concrete to an appropriate depth. Poor construction practices at many Modern buildings led to shallow concrete coverage over reinforcement, which left embedded steel susceptible to corrosion. Surface restoration allows this defect to be addressed while leaving the bulk of existing concrete intact. The

challenge, however, is to develop a concrete mix that holds up well as a thin overlay, matches the color and texture of existing concrete, and handles manageably in what can be demanding field conditions.

## ENVIRONMENTAL CHALLENGES TO PRESERVING MODERN BUILDINGS

By and large, Modern buildings were built with little regard for energy conservation. Though structures with historic designations are often exempt from compliance with energy codes, thermal performance is still an important practical consideration. Rising energy costs and increasing awareness of the environmental impact of building energy use have made efficiency a rehabilitation priority for most building owners. However, characteristics inherent to the construction styles and materials of Modern architecture can mean that improving a building's energy profile can be difficult to reconcile with historic accuracy in preservation.

**Façades.** One characteristic of Modern architecture is the shift from façades with thick, massive walls and proportionally few windows to slimmer wall construction and more widespread use of glass. What comes with this change is decreased reliance on the mass of the wall to separate interior and exterior environments, and increased dependence on insulation and mechanical systems.

Modernist steel and glass curtain walls are generally thin and uninsulated, and they tend to cover large areas of the façade. Heat travels freely across these thermally conductive walls, and the building must consume excessive amounts of energy as heating and air-conditioning systems struggle to regulate temperatures.

Unfortunately, energy upgrade scenarios for metal and glass curtain walls that do not include full replacement are limited. One option is to retrofit the curtain wall by installing additional panes of glass at the interior, similar to storm windows. However, these can be problematic if not properly designed and installed. Two major considerations for this type of retrofit include the potential for condensation between panes and the additional load the glass may place on the curtain wall system. Moreover, retrofits of this type do not address heat transfer across metal frames.

Opaque walls of Modern buildings vary greatly in materials and type of construction. What they do tend to have in common is their low insulating properties. Modern cavity walls are generally uninsulated, and exposed concrete façades provide little resistance to heat loss. Adding insulation to these existing wall assemblies can often be difficult, unless undertaken in conjunction with a larger renovation such as an interior fitout that exposes a portion of the wall assembly for the addition of insulation. If there is some cavity space in the exterior wall assembly, such as a stud cavity, building teams



have had success adding insulation by opening portholes at the top of the cavities on the interior side and filling the cavity space with blown-in insulation. Care must be taken when pursuing strategies that change the thermal properties of an existing wall to ensure that the new insulation does not adversely affect the existing wall's ability to manage moisture, as an insulation retrofit may change how and where condensation occurs within the wall, the extent and frequency of freeze-thaw cycles in the wall assembly materials, as well as the rate at which the wall will dry out if it does get wet.

**Roofs.** The widespread use of flat roofs in Modern architecture eliminated the environmental separation afforded by pitched roof attics of earlier architectural periods. Moreover, Modern flat roofs often don't have much space below the deck in which to place insulation. Even where such a retrofit is possible, the added insulation must be correctly designed and installed to prevent condensation problems. Before proceeding, evaluate potential energy savings using the overall R-value of the entire roof assembly inclusive of structural components, rather than the R-value listed for the insulation alone. Where possible, installation of roof insulation continuously above the roof deck, rather than at the underside of the deck, is often preferred. When adding insulation above a roof deck to improve energy performance, consider first the increased depth of the roof assembly. Thorough evaluation is necessary to see that integration with adjacent components will not be adversely affected. At terraces, where the height of adjacent sills, parapets and railings may preclude a change in deck height, this calculation is of particular importance.

### REDEFINING THE TREATMENT OF HISTORIC BUILDINGS

For Modern buildings, in which many of the original construction materials are now reaching the end of their usable life, the common wisdom for historic preservation needs to be reconsidered. Even when the option to repair the historic fabric is available, the appropriate solution may be to preserve Modernism's ideals by not preserving the original envelope. Building materials and construction styles used in Modern structures are generally not as durable as those of the pre-Modern period; few have demonstrated service life beyond 50 years. Planning for long-term preservation and employing techniques that meet functional and aesthetic requirements is essential as these structures cross the half-century mark.

Further work is required in order to establish preservation standards that are appropriate for the treatment of Modern buildings. Such guidelines should synthesize accepted historic preservation practices with long-term restoration options that maintain the values of the Modern movement. Reevaluation of the treatment of Modern buildings may foster a fundamental change in how we address significant architecture built less and less far back into history. In a sense, a reevaluation of preservation norms could serve not only the concepts of the Modern era, but those of the postmodern era as well. **CA**

*Bradley T. Carmichael, PE, project engineer, develops restoration and rehabilitation solutions for the building envelope at Hoffmann Architects, Hamden, Conn. He has specific experience in the materials, technologies and building styles of Modern architecture.*



The Art + Architecture Building at Yale University. A prior renovation covered architect Paul Rudolph's light wells with a single flat roof. Such misguided "improvements" can destroy both the functionality and aesthetics of Modern-era buildings, many of which are beginning to cross the half-century mark.



An integral part of the balance of light and mass in many Modernist buildings, skylights are also notorious for leaks, condensation, and poor energy performance. Modernist buildings face a unique threat in that Modernism's break with the artistic styles that preceded it have called into question current perceptions of the historical value of these structures. "The perceptions of one time period with respect to the previous one are often reactionary and, to some extent, negative," according to Bradley T. Carmichael, PE.

### EDITOR'S NOTE

*This completes the reading for this course. To earn 1.0 AIA/CES learning units, study the article carefully and take the exam posted at [www.BDCnetwork.com/ModernBuilding2012](http://www.BDCnetwork.com/ModernBuilding2012). A passing score of 80% is required.*

Image courtesy of Harley Ellis Devereaux



The Porta Coeli project is an 86-unit supportive housing complex designed by Harley Ellis Devereaux. Construction is to start in the spring

## Alternate Paths

ARCHITECT FINDS FULFILLMENT IN ANOTHER ROLE

By Gracia Maria Shiffrin, AIA

There are many of us trained and licensed as architects who have chosen nontraditional paths and are happily practicing and contributing to the built world. We are in the corporate, public and nonprofit sectors, yet, even when there is so much to share and learn from one another, we hardly hear about each other in the professional or trade journals.

My group is an excellent example. I have two seasoned architects on staff plus an urban planner, and I am licensed both as an architect and as an attorney. Our umbrella organization, Catholic Charities of the Archdiocese of Chicago, which is celebrating its 95th anniversary, incorporated Catholic Charities Housing Development Corporation in 1985 as a nonprofit entity devoted to the creation of housing for the elderly with low incomes. Over the years, it has undertaken more than \$267 million in construction work and now has 1,533 units of housing in 20 rental residential properties in Cook County.

My group is in charge of the entire real estate development process, from finding the land, to obtaining all the funding to build,

to overseeing design and construction and ending with the start of lease-up. We retain architects, attorneys and myriad consultants to get our projects funded, designed, built and ready for operations. After the buildings are completed, our organization manages and operates the buildings for the long term, typically 40 years.

Because our properties are leased to folks with very low incomes and because we target the elderly and other special populations such as veterans and the disabled, our work is extremely rewarding. We just reached substantial completion of a 42-unit residential building designed by Urban Works and built by Skender Construction. It is an addition to our oldest apartment building, and together both buildings create a campus of 102 units in the heart of West Pullman. These buildings create a residential oasis of safety and dignity for the seniors of a crime-ridden and neglected Chicago community.

We are also busy lining up the financing for an 86-unit building designed by Harley Ellis Devereaux, which will be built

by a joint venture between J.J. Duffy Construction and Revere Construction beginning this spring. And we are looking toward the future, looking for opportunities to create more veteran housing in both Cook and Lake Counties.

My group plays the role of owner and developer. The work is dynamic, demanding and, above all, very satisfying. While we retain firms to do the design work, we get to work with the architects closely, influencing the design and the architectural process in order to create a more efficient product that will serve our long-term needs. Having practiced architecture in our former lives, we respect and understand the design thought process and the challenges the architect faces. When we interview firms, we are very frank and encourage them to embrace our mission as a guiding force in our working relationship. We do the same with all the professionals and tradespeople we retain.

In addition to working with the architects, our day-to-day brings us in close contact with lenders, funders, government officials, community representatives and foundations, as well as our accountants, attorneys and all of the consultants on a project team. On average, each one of our projects takes roughly three years, a period short enough to allow us to learn a job from start to finish and long enough to allow us to work out the minutiae and keep us on our toes.

A key aspect of my development group is our diversity: one Hispanic female, two African-American males and one Caucasian male. As a group, this mix allows us to better understand and engage the communities we serve.

We work long hours when we have a deadline—like the rest of the world—but for the most part we keep a civilized schedule. Our organization is very generous when it

comes to keeping up our licenses and the corresponding continuing education.

I imagine there are architects out there, weary of the unglamorous part of the design profession, who may be asking themselves if there is more to the practice of architecture. Architecture is so much more than design. There are many hidden opportunities for those trained in architecture, which are meaningful and satisfying. The skills used in architecture transfer well into other settings: creativity, project management, visualization of both the big picture—and the many layers of information—down to the nitty-gritty of details.

From my own perspective, I have had the chance to do many things with my architecture degree. Sure, it helps that I am also an attorney, but in the places I've been the last 15 years, I have encountered individuals trained as architects in many exciting positions such as in-house facility managers and developers for hospitals, museums and universities; heads of government departments such as special events, planning, permits and building; directors of government programs for historic preservation, zoning, economic development

Photo courtesy of CCHDC



Designed by Urban Works and completed in 2012, the All Saints Residence added 42 affordable apartments for seniors to Catholic Charities' Roseland Manor housing development in West Pullman.

and public housing—and the list goes on. The term "architect" is so much more versatile in other cultures, such as in Europe and Latin America. I think we could benefit from embracing this flexibility.

I for one know that I am a more fulfilled architect now than I was when I was practicing in the traditional setting. **CA**

*Gracia Maria Shiffrin, AIA, Esq., is director of real estate development at Catholic Charities*

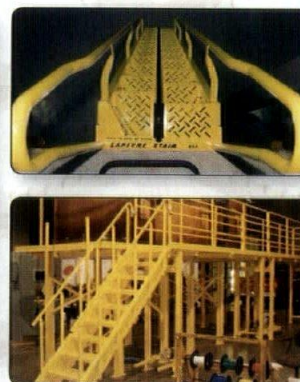
*of the Archdiocese of Chicago and serves as chief operating officer of Catholic Charities Housing Development Corporation. Previously she held various positions with the city of Chicago, most recently as deputy chief of staff for Mayor Richard M. Daley. She was also assistant corporation counsel in the Chicago Law Department and assistant commissioner for Landmarks in the Chicago Department of Planning and Development. She has practiced architecture in Louisiana and California.*

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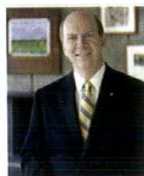
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## → KEYNOTE SPEAKERS



### Tuesday, September 10

#### *"Current and Future Trends in the AEC Industry"*

Presented by: Robert Ivy, FAIA, CEO of the American Institute of Architects. Ivy served as Vice President/Editorial Director of McGraw-Hill Construction and Editor-in-Chief of *Architectural Record*. He received the 2009 G.D. Crain Award for lifetime contributions to editorial excellence in business media.



### Wednesday, September 11

#### *"What Do They Know That We Don't? Lessons From Beyond the U.S."*

Presented by: Jerry Yudelson, PE, one of the first group of LEED professionals to be named a LEED Fellow. Author of 13 books on green building, he has keynoted nearly 100 green building conferences in 14 countries. His keynote speech is based on his latest book, *The World's Greenest Buildings: Promise vs. Performance in Sustainable Design* (with Ulf Meyer).

→ For more information on the BUILDINGChicago keynote speakers, visit [www.BuildingChicagoExpo.com](http://www.BuildingChicagoExpo.com).

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Photo by Scott Stevenson, Westrec Marinas



## Hide Park

A LARGE, STRUCTURALLY COMPLEX GREEN ROOF DOUBLES AS PARK SPACE AND CONCEALS A HARBOR BUILDING

By Pamela Dittmer McKuen

Drive along Lake Shore Drive near 31st Street, and glance eastward. You'll see only the expanses of public parkland and indigo waters. The recent harbor development there intentionally doesn't stand out. The creators designed the facilities, which include a harbor services building and indoor parking garage for 200-plus cars and boats, to merge into the natural environment. They did it by covering the structure with an undulating green roof that slopes gently to the west. The green roof and a new 2,700-foot curvilinear breakfront frame a network of floating slips for 1,000 boats.

"I don't know how many people have said to me, 'I didn't know that was here,'" said RaMona Westbrook, AIA, LEED AP, of Brook

Architecture, architect of record for the harbor services building.

Not long ago the 31st Street Harbor consisted of a waterfront promenade, a couple of trails, a small playground and a parking lot. Then the Chicago Park District decided to upgrade the site and add the marina, partly in anticipation of the hoped-for 2016 Olympics, and selected AECOM Design + Planning as prime architect of record and project manager. In turn, AECOM assembled the team of subcontractors. The \$103-million project opened in May 2012.

The garage and harbor services building were designed as one single-story structure along the promenade. Measuring roughly 640 feet long, 140 feet wide and 24 feet tall at the

At nearly 85,000 square feet, the green roof helps conceal the garage and harbor services building and adds elevated green space to the park.

highest point, it sits a couple of feet above water level. The 5,900-square-foot harbor services portion of the building houses a community room, store, harbor manager office and restrooms. A curtain wall of fritted glass, to discourage bird run-ins, faces the lake.

"The challenge was trying to develop a building to do so many different things," said Westbrook. "We wanted to be stately, but not do too much because that might take away from any of the views."

Building the structure and the 84,713-square-foot green roof on top of it meant first putting in a secure foundation. The existing soil, made up of infill from decades past, is unevenly porous, and the hardpan layer is about 47 feet below grade. Construction crews ripped up the surface parking area and poured caissons in shafts that were four feet in diameter. Then, because the soil was so poor, standard retaining wall footings were not enough to hold back lateral loads from the backfill. Torsional grade beams were placed between the caissons, which were reinforced, and the retaining walls were built spanning the caissons. Pressure from the backfill twists the beams, and the caissons carry the load. An apt analogy is the cantilever bridge.

"We couldn't do regular footings for the retaining walls, like you do in a house," said Pier Panicali, RA, SE, vice president of Desman Associates, structural engineer for the building and architect of record for the garage.

Concrete columns went in along perimeter walls and down the center of the garage. Walls were poured and the 16-inch roof was laid. Then the 10-inch floor slab, which serves as the garage floor, was placed. The floor is freestanding—not connected to the walls—just in case a 100-year storm causes uplift from water pressure.

Photos by Dixi Carrillo, AECOM



(left) Picnic pavilions, native plantings and meandering paths enliven the green roof space.

(below) On the harbor side, the roof disappears—except for the sail-like canopies.

“From Lake Shore Drive and also from the north, the building appears to be buried, but it is actually mounded up from the existing grade,” Panicali said. “If we [had gone] down, you would be under the level of the lake and we would have to design it like a bathtub. It can be done, of course, but it is very costly.”

The roof can hold dead loads of 250 pounds per square foot and live loads of 100 pounds per square foot. Soil and plant material are brought to the roof by conveyors, because it cannot support truck weight.

“We knew from the beginning we wanted to explore the idea of wind formations such as dunes and ecological deposits, but we were limited by a two-foot maximum soil depth,” said Michelle Inouye, LEED AP, ASLA, a landscape architect and AECOM senior associate. The solution was to create small knolls and hillocks from lightweight foam fill and to place soil on top of them. Native vegetation such as dogwood, ornamental grasses and wildflowers are interspersed with walking paths and a shaded picnic area.

“We tried to use as many site-sustainable measures as possible, such as rain gardens



and bioswales to collect on-site stormwater,” Inouye said.

The project is on track for LEED Gold certification. Among the numerous energy-efficient features is a geothermal heating system that harvests the temperature of the lake water rather than the soil. The harbor also is friendly to marine organisms,

especially fish. A culvert under the breakwater not only increases water circulation but also creates a fish highway. Submerged trees provide safe habitat. And below the water, the marine life enjoys a welcoming natural environment just as human visitors do throughout the green space above. **CA**



Both photos by Steve Hall, Hedrich Blessing

OFFICE SWEETS  
(Page 22)

**PANDORA**

GENERAL CONTRACTOR: Sonoma Construction  
 MILLWORKER: Inter Ocean Cabinet Company  
 GLAZING CONTRACTOR: Glass Solutions  
 FLOORING CONTRACTOR: Vortex Flooring  
 FURNITURE: Interior Investments / Pivot Interiors (Herman Miller)  
 A/V CONSULTANT: Frequency Audio  
 DISPLAY: Custom Sign Consultants  
 GUITAR PICK ART INSTALLATION: Cecilia Vargas

**MARK ANTHONY BRANDS**

GENERAL CONTRACTOR: Turner Construction  
 MILLWORKER: Inter Ocean Cabinet Company  
 METAL FABRICATOR: Tal-Mar Custom Metal Fabricators  
 FLOORING CONTRACTOR: Vortex Flooring  
 FURNITURE: Interior Investments (Herman Miller, Walter Knoll) /  
 Henricksen (DIRTT)  
 MEP ENGINEER: JB Engineering  
 LIGHTING: Axis

INDEX OF ADVERTISERS

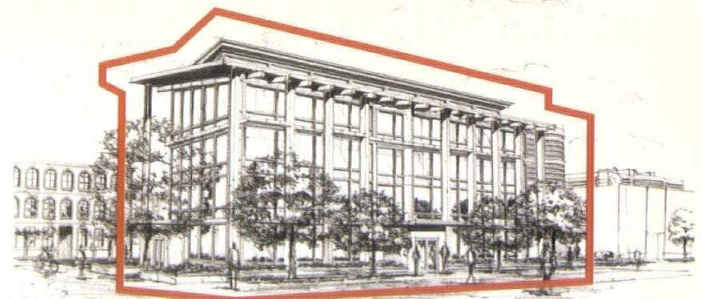
AIA Contract Documents	49
AIA Small Project Awards	15
AISC	33
Architemps Inc.	13
Bernhard Woodwork Ltd.	15
Building Chicago	46
Chicago Plastering Institute	13
Chicagoland Roofing Council	C3
Darris Lee Harris Photography	21
GlassFilm Enterprises	17
IMAGINiT Technologies	11
Lapeyre Stair	45
Leopardo Companies Inc.	C4
Marvin Windows & Doors	11
NEFF of Chicago	4
Nemetschek Vectorworks Inc.	C2
O'Brien Metal	7
Petersen Aluminum Corp.	8
Schuler Shook	6
The Hill Group	3

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**THOMAS BEEBY, FAIA, RECIPIENT OF THE 2013 RICHARD H. DRIEHAUS PRIZE, SPEAKS WITH ZURICH ESPOSITO.**

The Driehaus Prize, administered by the University of Notre Dame School of Architecture, recognizes lifetime contributions to traditional, classical and sustainable architecture and urbanism. Beeby, 73, is the 11th Driehaus Prize laureate. In 2010, after decades as director of design and CEO, he became chairman emeritus of his firm, HBRA.

**Zurich Esposito: What was it like to learn that you were selected for the Driehaus Prize at this point in your career?**

**Thomas Beeby:** It was amazing, and perfect timing.

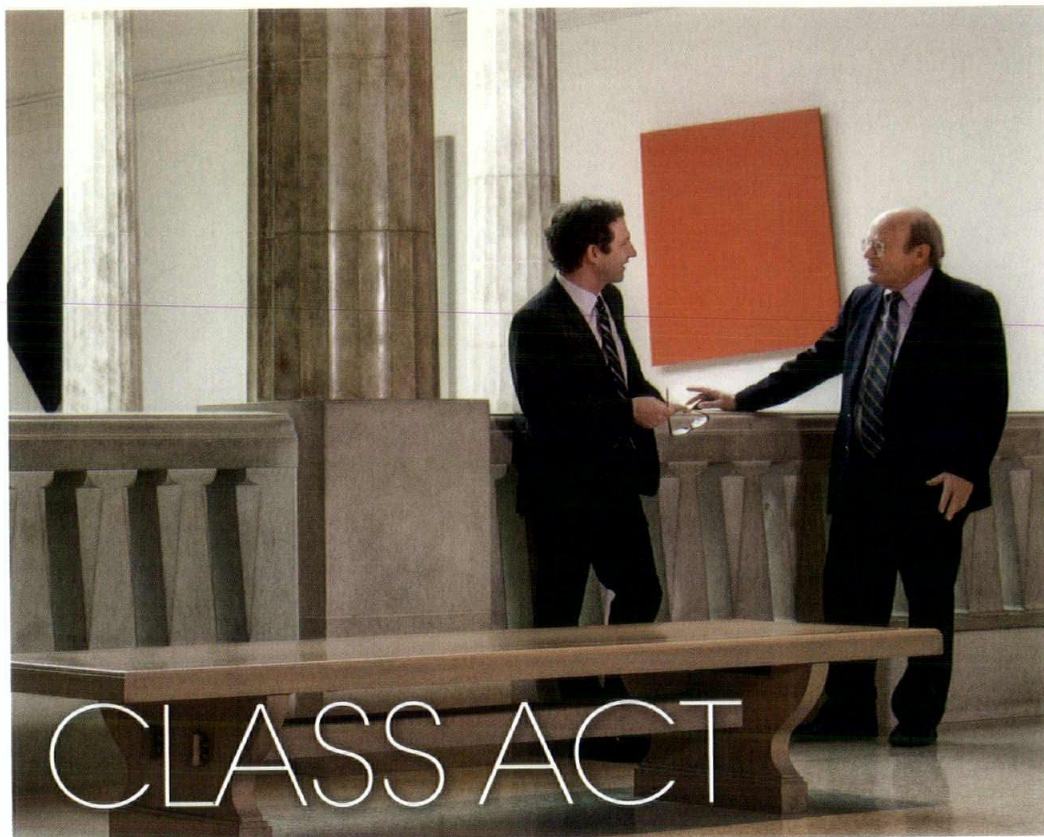
**ZE: How has your role at the firm changed since naming Aric Lasher, AIA, design director?**

**TB:** I'm no longer involved in business development for the firm. I am still in contact with old clients and involved in the building projects with clients I've had over the years, like Yale University and the GSA, with whom we're doing a second courthouse, after the success of the Tuscaloosa Federal Building and Courthouse project [2011].

**ZE: Are you able to devote more time to teaching?**

**TB:** I'm teaching at Yale one semester every other year, enough to see every generation of students, because I am interested in their ideas. That schedule keeps me in that business of teaching without getting me caught in the politics of academia. And in my own research I've become interested in houses, particularly looking at the possibilities of using the infill house in Chicago and the school—as a central piece of the neighborhood—to develop a model for organization.

**ZE: Teaching has figured prominently throughout your career. You taught at IIT, you were director of UIC's School of Architecture, and you were dean of Yale's School of Architecture. All of that gives you great perspective on the professional outlook for graduates. Are they bringing something different to the table? Is there room for them at the table?**



**TB:** The ardor of architecture students doesn't seem to diminish in the face of dire economic conditions. Once people decide they want to be an architect, they see it as a calling, and it's difficult to talk them out of that. I don't see any permanent downturn in enrollments, certainly not at Yale. Economic reports that say architecture is a place not to be can be bad for the profession because these conditions are cyclical, and there are opportunities outside the traditional practice where architects are doing great work too.

**ZE: You've been head of your own firm for most of your career. Is having one's own firm something that's important to you?**

**TB:** Before being on my own, I worked for C.F. Murphy, learning from a master [Gene Summers, FAIA], and I was given a lot of authority as a young man. It was a terrific training ground. However, when Jim Hammond called me, I was ready to try to have my own firm. [In 1971, Beeby and James Hammond, a former SOM partner, founded Hammond Beeby & Associates; Hammond died in 1986.] As an architect you have your own ideas, and for me, being able to build them is what it's all about.

**ZE: Your firm's work is more diverse stylistically than many might assume. Your portfolio is hardly a catalogue of Daniel Burnham replicas. Modernism is**

**clearly present, along with classicism. Is that an idea or value you teach or promote in your firm?**

**TB:** I've always had this desire to maintain the distillation of Mies [van der Rohe] and the way he builds things and his way with proportion, and yet provide a richer kind of language than Mies was willing to do. In the work is a conscious attempt to have an amalgam of Miesian methodology and proportioning with a more classical language of architecture.

**ZE: As a member of the Chicago Seven, you've been engaged in the dialogue about modernism for generations. Have you felt pressure in the architecture community to pick a side between modernism and classicism?**

**TB:** I try not to. You can assess buildings qualitatively without regarding style, and I've tried to avoid getting into a stylistic game of modern vs. traditional. I've always tried to merge the two together. I see architecture as a discipline. I don't see architecture as a battleground. **CA**

*Thomas Beeby will be honored with the 2013 Richard H. Driehaus Prize and \$200,000 award in Chicago on March 23 in an extended celebratory program that includes presentations, lectures and events. For detailed information on the March 23rd ceremony, please visit [tinyurl.com/anmhzls](http://tinyurl.com/anmhzls) online.*





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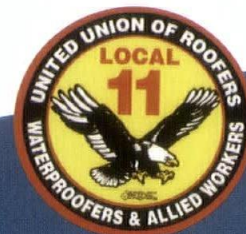
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