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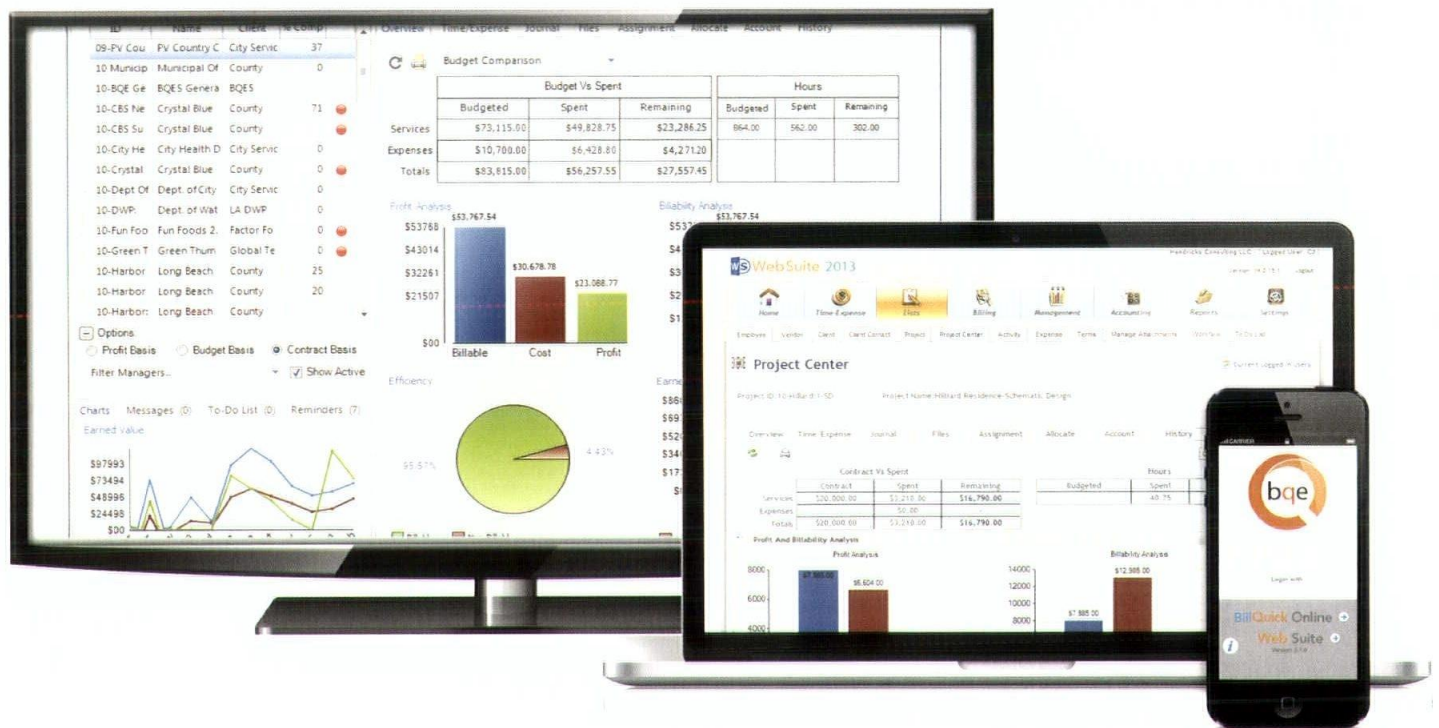
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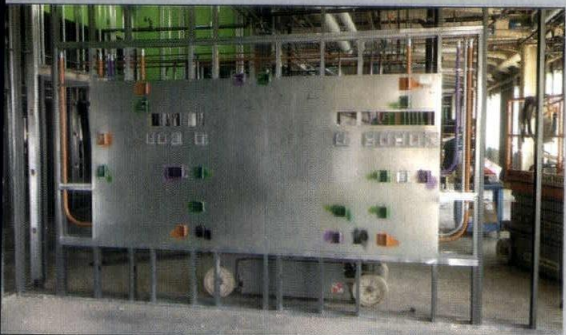
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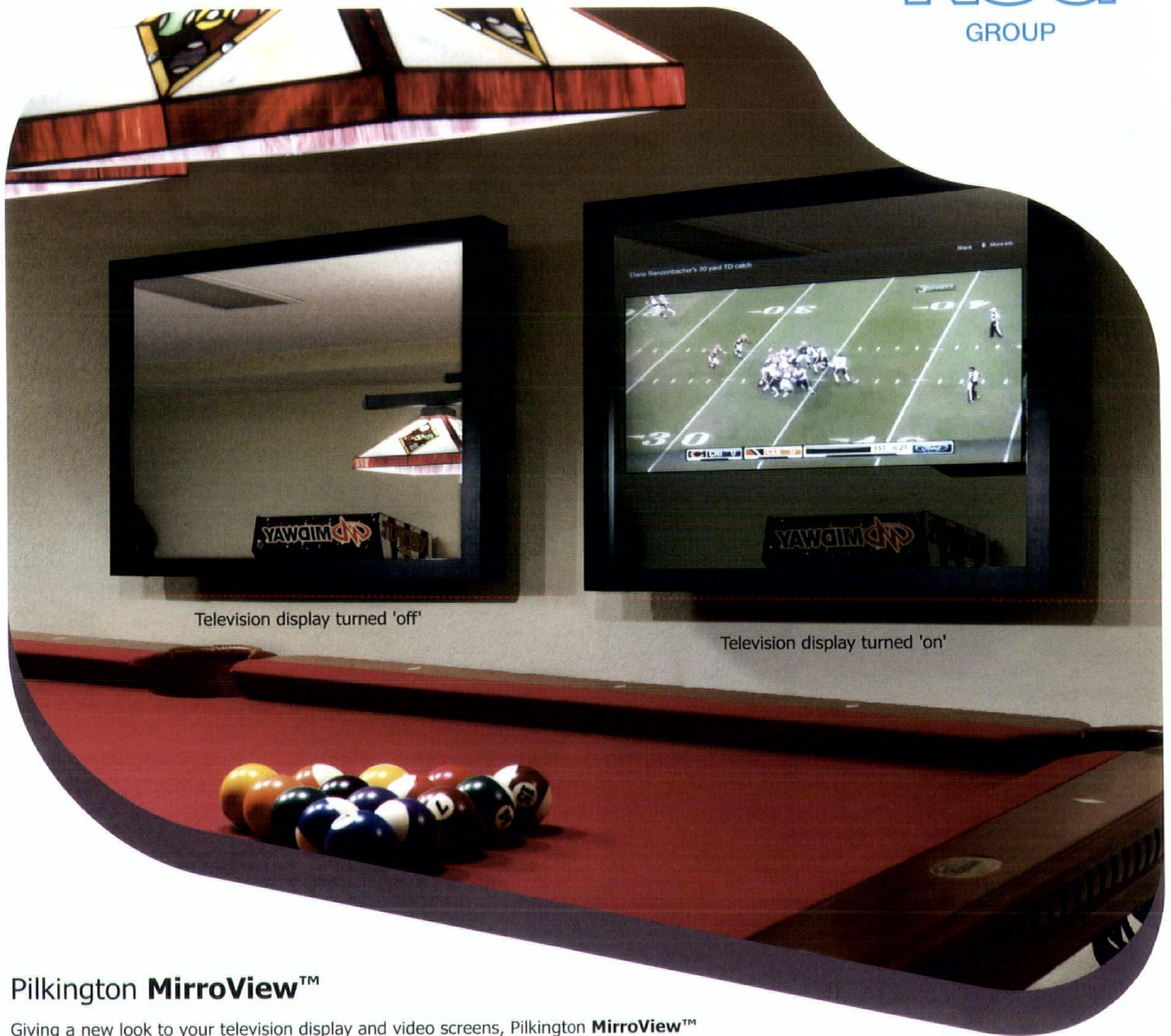
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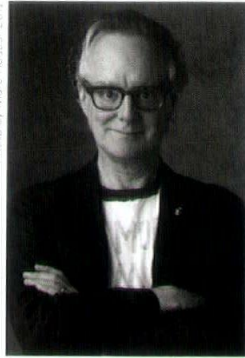
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PRESIDENT'S LETTER

Photo by Marc F. Hoag 2013



There's no I in AIA

I am hoping that by now each of you is aware of the AIA Repositioning implementation plan. The recommendations made by AIA's consultants Pentagram and LaPlaca Cohen are bold and exciting for **us**; if **we** do only one thing with AIA this week, this month, this year or perhaps even this decade, this is the one thing **we** all should become engaged with.

Repositioning is a core shift focusing on **our** energy and purpose and what **we** do

THROUGH ARCHITECTURE. Repositioning is about the impact that **we** have on the designed and built environment and how AIA can position itself to support **our work** and not just speak for us. This is profound and, dare I say it, very cool. As **we** make this fundamental shift, **we** create an opportunity to elevate our relevance THROUGH ARCHITECTURE.

At the Grassroots conference in Washington, D.C., in March, more than 700 AIA members and leaders witnessed this challenge issued by Arthur Cohen (LaPlaca Cohen) and Michael Beirut (Pentagram):

The AIA Manifesto

It's more than three letters after your name.

Or a taste in exotic eyewear.

Or the color of clothes in your closet.

It's more than the sleepless nights, the brutal critiques, the hundreds of hours spent alone in front of a computer, the tight budgets and the overdue invoices.

It's looking at an empty space and seeing a world of possibilities.

It's transforming a complex problem into a brilliantly simple solution.

It's knowing that today's investment in our built environment will be repaid one hundred times over tomorrow.

It's believing that the way our surroundings are designed can change the way we live.

This is what drives us.

This is what it is to be an architect.

But this thing we do cannot be done alone.

We need clients who can believe in the power of a reality that doesn't yet exist.

We need to listen to the people who will live, work and play in the places we create.

We need leadership in our communities, and in our profession.

We need each other.

We are America's architects.

We are committed to building a better world.

And we can only do it together.

The manifesto is beautifully delivered by Michael Beirut in a video at www.aia.org/repositioning. Let's make sure we are all in on this conversation.

We are AIA and together, we are cool THROUGH ARCHITECTURE.

Peter Exley, FAIA

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The article "Vinci's Viennese Variations" in the **March | April** issue stated that Vinci has designed six exhibits, including a 2012 one on Ferdinand Hodler. In fact, Vinci has designed five exhibits; the designer of the Hodler show was Peter de Kimpe of Amsterdam.

While at press time the opening date of the latest Vinci-designed exhibit, on Koloman Moser, had not yet been set, the show is now scheduled to open May 25.

In the **January | February** issue, an article titled "Revival" incorrectly referred to Stanley Tigerman, FAIA, as having suffered a heart attack. Tigerman underwent voluntary triple-bypass surgery, which resulted in six ensuing surgical procedures and a three-month stay in the hospital.

In addition: The cedar used in the project is called Port Orford Cedar. A reference to 'ordinary construction maple plywood' should instead have said 'custom maple plywood.' And the decision to use an electric baseboard system and ceiling fans was based on cost efficiency and overall comfort, not code requirements. **We regret these errors.**

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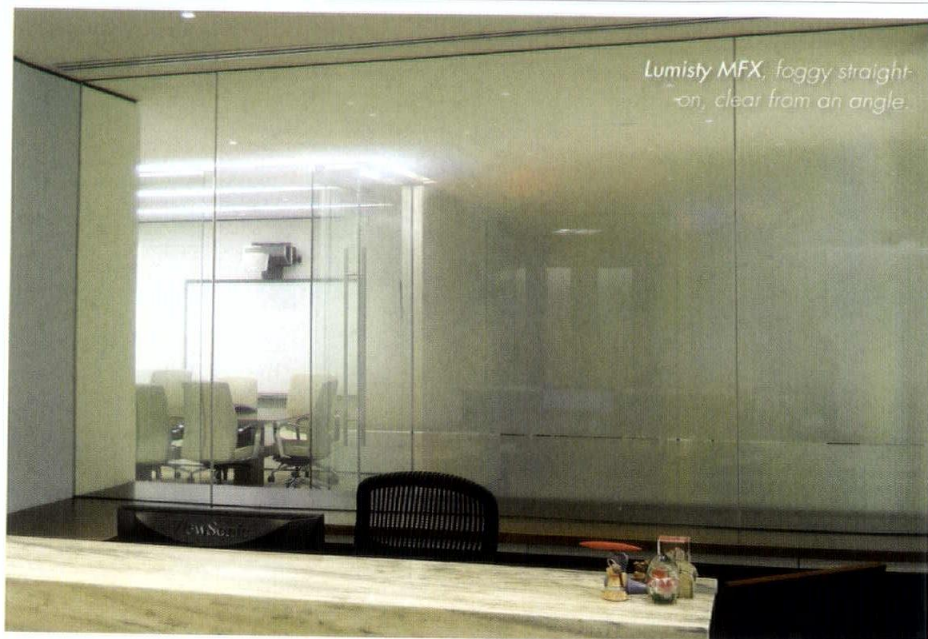
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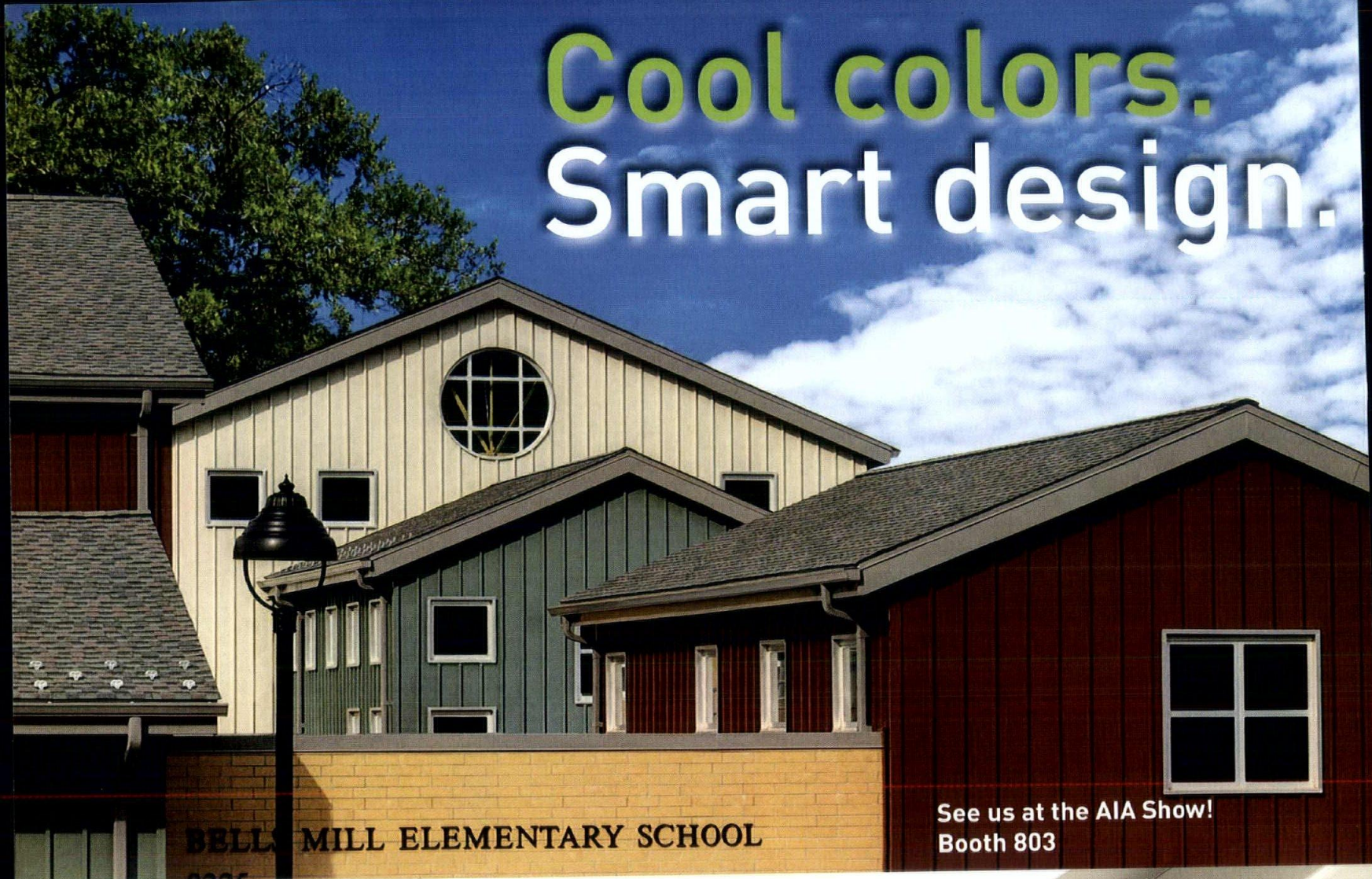
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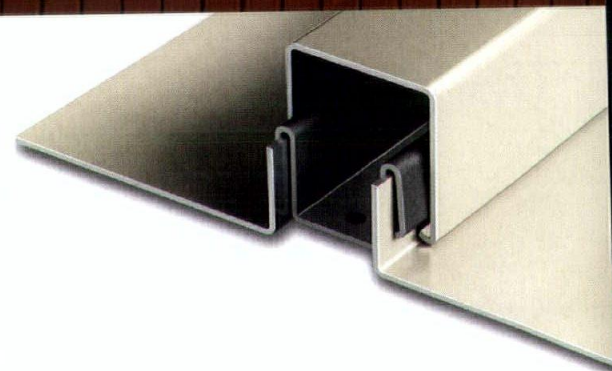
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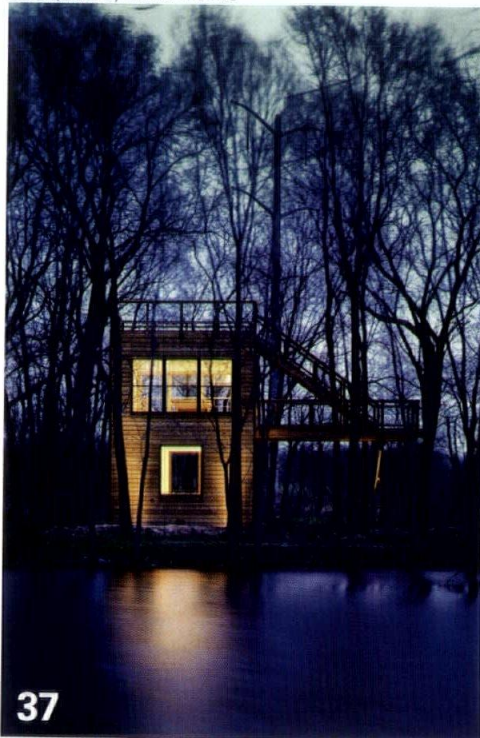


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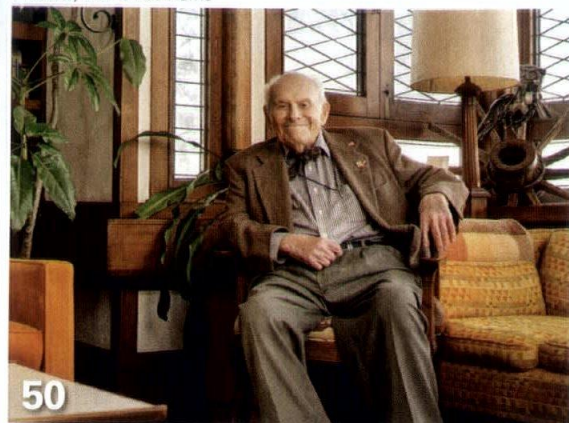


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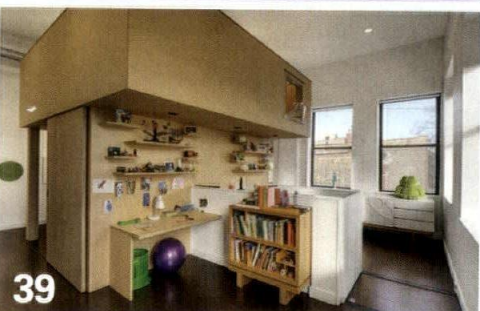


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AIA Chicago's third annual showcase of outstanding work

FAÇADE

Photo by Doug Snower Photography - Kevin Buzzell



Ryan Biziorek, senior acoustic consultant at Arup, is sonically immersed in Arup's Chicago SoundLab studio.

designs, the SoundLab creates interactive sonic blueprints that immerse the listener in an aural rendering of a given place, a.k.a. "auralization."

When in the SoundLab, clients can experiment with how their designs will sound by playing with qualities such as loudness, clarity, intimacy, reverberation and envelopment, and model how the acoustic environment of a place will be affected by construction materials, site location and specific designs. While listening, a flat-screen monitor provides visual tools to represent the mechanics of sound. The SoundLab "gives 'non-listeners' the opportunity to express their sound preference, often using a vocabulary they never knew they had," Biziorek says.

Able to accurately simulate the sonic quality of any built or modeled environment using a 3D audio reproduction format, the SoundLab can sonically translate the presence of any place. It has been used as a design tool to optimize, assess, preview and compare acoustic design options for projects in many market sectors, including performing arts centers, museums, health care and higher education facilities, and infrastructure projects, to name just a few. The SoundLab has also been an integral component of installation art used in collaboration with renowned artists and musicians such as David Byrne, Lou Reed and Jason Pierce (of the bands Spacemen 3 and Spiritualized).

The SoundLab was recently used to assist in the design of Northeastern Illinois University's new El Centro campus, located in Chicago's Avondale neighborhood, set to begin construction in the spring of 2013. Designed by JGMA Architects, the campus is "located in a 'quasi'-urban island bordered by

Hearing is Believing

ARUP'S SOUNDLAB OFFERS CLIENTS OPPORTUNITIES TO HEAR DESIGNS

In a 2011 TED talk titled "Five Ways to Listen Better," audio theorist Julian Treasure, author of the book "Sound Business," told a rapt crowd that "Sound places us in space and in time." For Arup, the multifaceted consulting firm with offices around the globe, Treasure's statement reads like a calling card for the Arup SoundLab, a unique modeling environment that replicates the exact sound of a place, whether already built or still in design.

Arising out of a need to "better communicate acoustic design," as Ryan

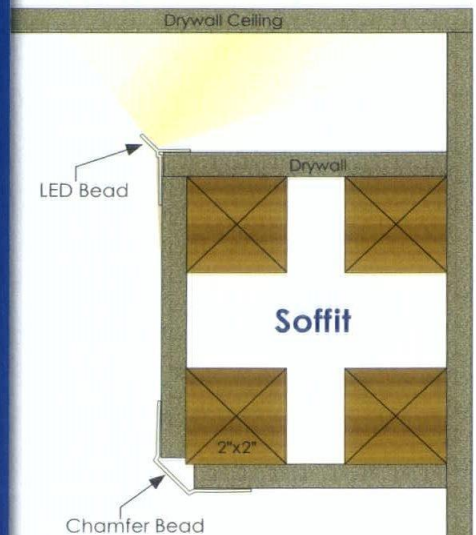
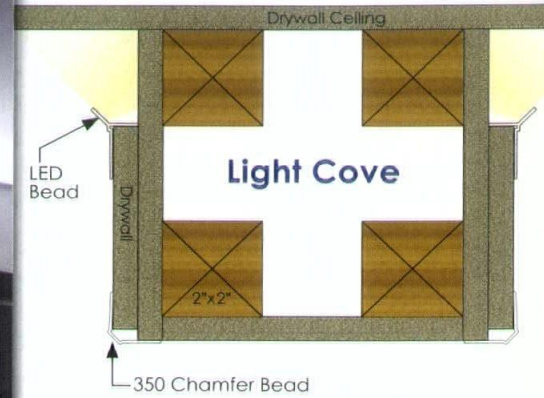
Biziorek, senior acoustic consultant at Arup's Chicago office, puts it, the SoundLab utilizes ambisonic technology—a technique used to reproduce and transmit surround sound—to "make acoustic design decisions through listening." Since its inception more than 10 years ago, SoundLabs are now in place in Arup's London, Glasgow, Melbourne, Sydney, Hong Kong, San Francisco, New York, Los Angeles and Chicago offices, with the Chicago SoundLab coming online in May 2012.

An in-house studio outfitted with 12 loudspeakers that allow clients to hear their

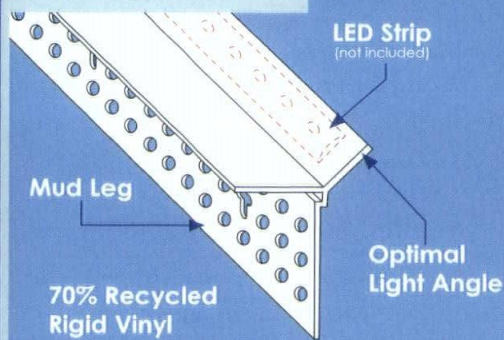
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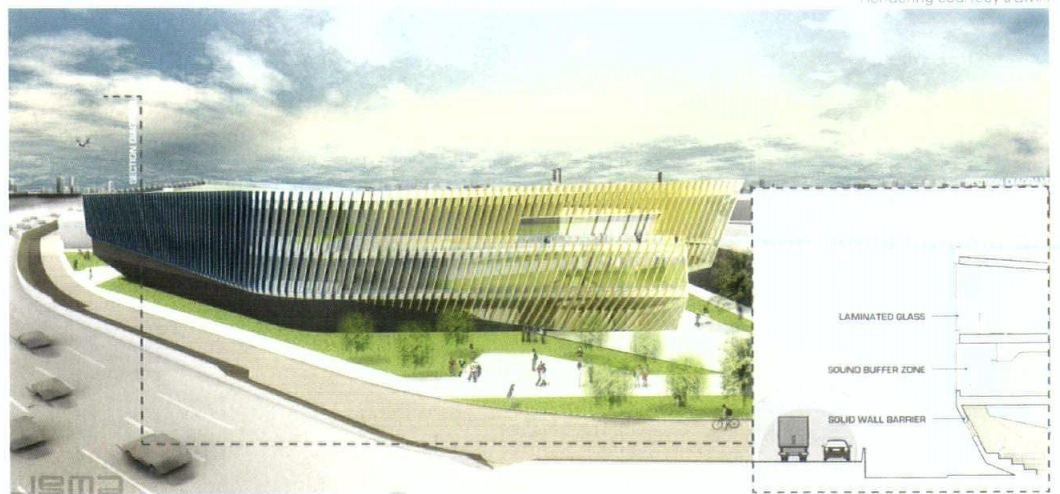
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a Metra Line on one side, and a bending Kennedy Expressway along the other side," says Juan Moreno, AIA, JGMA president. "Each respective property created unique acoustical challenges."

Arup was tasked with assessing the acoustic relationship between the exterior environment and the classrooms, where intrusive noise needs to be controlled and kept to a minimum to create an effective learning space. Faced with high levels of noise from the Kennedy, Metra and a nearby El train, Arup conducted a site survey to capture calibrated measurements and recordings of the site's noise profile.

3D auralizations of exterior noise intrusion into classrooms—in combination with background noise from HVAC systems and a lecturer speaking—were then presented using three different façade options.

Listening to the different models allowed JGMA and the client to assess the aural variations between each buildup. "The SoundLab made sound real—not abstract," says Moreno. By making the intelligibility of the classroom space discernible, Arup's findings helped inform and optimize JGMA's



A rendering of JGMA's El Centro campus for Northeastern Illinois University. Juan Moreno, AIA, JGMA president, says the SoundLab "made sound real" in confronting the "unique acoustical challenges" of the campus.

final façade design.

"The SoundLab allowed our architects and client to explore options ranging from building placement, building massing, programmatic arrangement and envelope composition," Moreno says. "All of these explorations were made tangible within the SoundLab."

Biziorek says, "The SoundLab has

continually enabled our clients and collaborators to confidently understand how design choices can impact the aural environment. It's exciting to be able to use this tool to increase awareness of acoustics and elevate the importance of acoustic design within the built environment."

> **Ben Schulman**

Child's Play

TWO CAMPUS CHILDCARE CENTERS HAVE SAME MISSION, VERY DIFFERENT AESTHETICS

The University of Chicago is developing a new extremely early admissions program, one that is open to children as young as six weeks of age. That's the minimum age for enrollment at the two childcare centers going up on campus.

The university has long assisted faculty, staff and students with access to off-site childcare, but this project is the first venture into building and maintaining its own facilities, says Steve Wiesenthal, FAIA, associate vice president and university architect.

"We know the demand is there, both for convenience and to reinforce the sense of community," he says.

Although the centers share the mission of

providing quality childcare and early education while parents work and study, their physical resemblance is slight. The facilities are roughly the same size—about 13,000 square feet on a single level—and each has the capacity for 124 children. Beyond that, the architects approached their designs from very different viewpoints. On the west side of campus, Ross Barney Architects opted for an engineered checkerboard of gray, white and yellow cement-board panels. To the east, Wheeler Kearns Architects created an abstracted woodland cottage.

"This is a prime example of how the university pays a lot of attention to context," Wiesenthal says.

Early Childcare Center West, at 5610 S. Drexel Blvd., stands in the shadows of two sleek, modern structures—the chiller plant by Murphy/Jahn (now JAHN) and the Center for Care and Discovery by Rafael Vignoly Architects.

"Our context is so non-school and non-child. We could create our own little world there," Carol Ross Barney, FAIA, said.

The L-shaped building can be read like a roadmap. Its checkerboard façade is reminiscent of the city street grid, and the colored panels code the activity going on behind them. Gray marks the administrative areas. Yellow designates the classrooms. The partially vegetative flat roof pops upward over the glass-walled entrance and indoor playroom. Some of the panels are shaded to suggest sunlight peeking through nearby treetops—if there were any.

"There aren't a lot of trees, but we wanted to evoke that feeling," Wiesenthal says.

"We knew we wanted something durable and sustainable but at a relatively low cost,"

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Ross Barney says. "We looked at recycled wood, but the cement board [by JamesHardie] turned out to be the most economical. It also insulates and protects the building." The building is targeted for LEED Silver certification.

Inside, each classroom fronts a wall of full-height windows that capture natural light and outdoor views, and an exit leading to an outdoor playground. The layout is meant to be a familiar one for children: "If the kids were at home, they could look out the window and they could run into the yard," she says. "They don't have to walk down a hall to go outside." Ground-breaking for the \$4.2 million project took place in June 2012. Occupancy begins this spring.

Early Childcare Center East, 5824 S. Stony Island Ave., tells another contextual story. The site is surrounded by an architectural stew: Jackson Park, the Museum of Science and Industry and a 1920s condominium tower. It shares a driveway with the futuristic Earl Shapiro Hall, an early-childhood-education addition to the Laboratory Schools. Rather than compete with all that dramatic form-making, "we wanted to refer to the park setting and to make a center that feels like the intersection of the city and nature," Wiesenthal says.

"Our premise was [that] a child of a future Nobel Prize winner was best served by learning in the context of the natural world rather than seeing what sorts of bright color and plastic furniture and other manufactured elements we could put in," says Larry Kearns, principal of Wheeler Kearns Architects.

Because a relationship with the outdoor environment is central to the facility, Wheeler Kearns partnered with MIG landscape architects in Berkeley, Calif.

That natural world is evident both outside and inside the Z-shaped building. Perhaps the most striking appointment is the horizontal band of yellow poplar tree-bark siding that runs along the street-facing wing and inside the main entrance. A zig-zagging folded roof guides rainfall to the playscapes and will be partially planted with greenery. Impossible to miss are the 400 tons of glacial boulders that work in tandem with

gabion fencing filled with crushed stone to delineate spaces and boundaries.

"The building and the landscape work hand in hand to make this sort of seamless palette," Kearns says.

The \$5.1-million facility is on track for LEED Silver certification. Construction began in

October 2012. A summer opening is planned.

Both centers will be open to the public, with priority given to university affiliates. They will be operated by Bright Horizons Family Solutions, a Watertown, Mass.-based provider of employer-sponsored childcare and early education. > **Pamela Dittmer McKuen**

Image courtesy of dPict Visualization



Image courtesy of Wheeler Kearns



Both childcare projects are intended for the same user type—children—but each responds differently to its context. The Ross Barney Architects project (upper image) borrows from the high-tech looks of large projects that are its neighbors. The Wheeler Kearns project (lower image) seeks to connect the building to the nearby park.

AIA Chicago Goes Digital

BLOG, TUMBLR, OTHER OUTLETS EXPAND ONLINE FORUMS

This spring, Chicago architects and their primary advocate, AIA Chicago, have several new resources in the digital sphere, greatly expanding both architects' opportunities to weigh in on relevant issues and the chapter's reach.

"AIA Chicago is the epicenter for all things architecture in Chicago, and now our communications infrastructure is going to be enhanced to support that with a larger digital presence," says Ben Schulman, the chapter's communications director since January. "We're going to be able to carry on a consistent conversation with our members and the broader public."

Because it comes out every two months and has a limited page count, *Chicago Architect* has not been able to provide a forum for the city's architects and other designers to air timely opinions on fast-moving issues such

as the controversial move to demolish Bertrand Goldberg's Prentice Hospital or the earlier effort to preserve parts of the old Michael Reese Hospital.

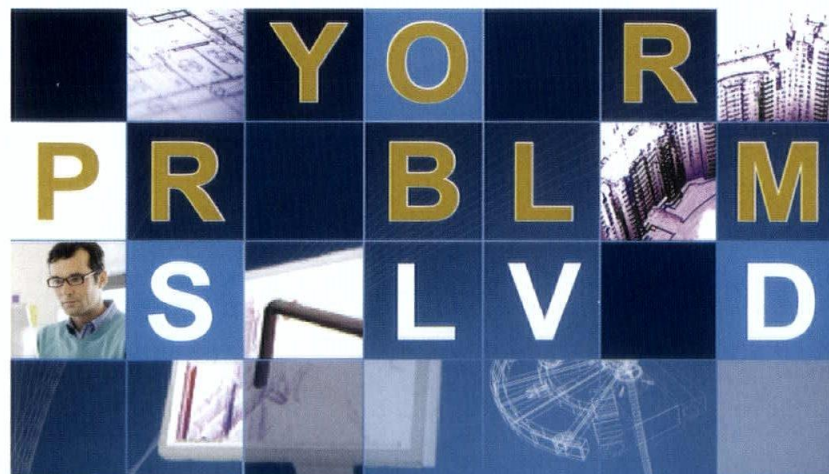
One key component of the chapter's new digital strategy is a blog, www.aiachicago.org/chicagoarchitect, where local architects and others will be encouraged to post on similar issues as they develop. Digital articles are, of course, easier to share and faster to disseminate than hard copy.

"The value of what our members can contribute to the public debate increases," Schulman says. The print magazine will continue to be the primary source of reporting on important and innovative architecture projects by Chicagoans.

Along with the blog, Schulman has also launched a Tumblr (aiachicago.tumblr.com),

where anyone—not only architects—can post about their favorites among Chicago's vast collection of distinctive buildings, as well as preview the "AIA Guide to Chicago" book. He is also enhancing AIA Chicago's presence on its Twitter (@aiachicago) and Facebook (www.facebook.com/chicagoAIA), and is quarterbacking a redesign of the chapter's website (www.aiachicago.org).

Schulman says all of this activity constitutes "the first domino in creating a hub for AIA Chicago where you can access not only our direct communications but an architectural portal for the city of Chicago." As other pieces roll into place in the near future, he says, "AIA Chicago, through its website and affiliated digital channels, will be the confluence point for architecture news and happenings in the city." > **Dennis Rodkin**



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CHAPTER REPORTS

Advocating for the Profession

AIA CHICAGO WORKS ON CITY'S BENCHMARKING, E-PERMITTING PLANS

AIA Chicago has recently engaged the city of Chicago on multiple issues on behalf of our members.

In a continued effort to guide the city toward implementing a streamlined permitting process, AIA Chicago's Small Practitioners Group sent a letter to the Department of Housing and Economic Development, offering suggestions to enhance the E-Plan permitting system that will make the review process simpler, more efficient and will "get the spring construction season off to a vigorous start." Michael Merchant, commissioner of the Department of Buildings for the city of Chicago, responded to many of the constructive ideas offered by AIA Chicago's Small Practitioners Group and the broader design community, in a reply outlining the latest system enhancements to the E-Plan permitting system.

Read the letter in its entirety at <http://tinyurl.com/epermit> and read Merchant's response at <http://tinyurl.com/merchantresponse>.

Joining cities such as San Francisco, Washington, D.C., Austin, Philadelphia and New York, the city of Chicago has come forth with a proposed Building Energy Use Benchmarking Ordinance as part of the Sustainable Chicago 2015 Action Agenda. The ordinance will establish an energy benchmarking and reporting program for buildings larger than 50,000 square feet. This initiative not only makes strides toward monitoring city-wide energy efficiency goals, but also presents opportunities for architects to certify the benchmarking data of buildings, as one of the professions designated by the city to do so.

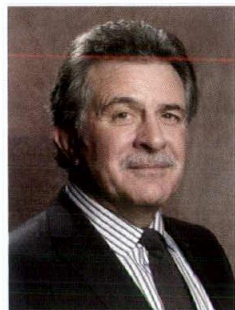
Read AIA Chicago's letter to the City Council in support of the ordinance online at <http://tinyurl.com/aiabenchmark>.

4 AIA Chicago Architects & 1 from AIA Central Illinois Elevated to Fellowship

Each year, architects who have made a significant contribution to the profession and society and have achieved a standard of excellence in the profession are elevated to the AIA College of Fellows. From among its total membership of more than 80,000, AIA has distinguished only 3,000-plus members as fellows.

This year, 122 members were elevated to FAIA status by the Jury of Fellows. All of the 2013 fellows will be honored at an investiture ceremony at the 2013 National AIA Convention in Denver, June 20-22.

Congratulations to the four AIA Chicago members and one AIA Illinois member to receive the distinction this year:



David Chasco, FAIA, AIA Central Illinois

The director of the School of Architecture for the University of Illinois at Urbana-Champaign, David Chasco has dedicated his

educational career to promoting a unified profession by fostering design excellence. A deep-rooted Midwestern Modernist who is highly influenced by the Saarinen tradition, Chasco has designed AIA award-winning national and international projects such as a U.S. embassy, performing arts center, academic libraries, law schools/libraries,

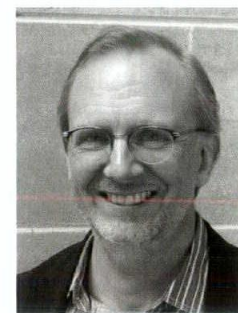
sustainable office buildings and mixed-use buildings worldwide.

Renee Doktorczyk, FAIA

Renee Doktorczyk has been writing architectural



specifications for more than 20 years. Doktorczyk has contributed to the success of many significant projects in Chicago, including Ann & Robert H. Lurie Children's Hospital of Chicago, Richard J. Klarchek Information Commons at Loyola University and theWit Hotel. Outside of Chicago, Doktorczyk has specified projects in 20 states and three countries. She has authored articles published in *STRUCTURE* and *Modern Steel Construction* magazines.



Carl Giegold, FAIA

Carl Giegold's broad background in design and technical architecture, as well as historic preservation, adds great depth to his consulting in acoustics. Giegold

has presented his work at conferences held by the Acoustical Society of America and the Institute of Acoustics in the United Kingdom and has lectured widely at Rensselaer Polytechnic Institute, Virginia Tech, Illinois Institute of Technology, the University of Illinois and Cambridge University.

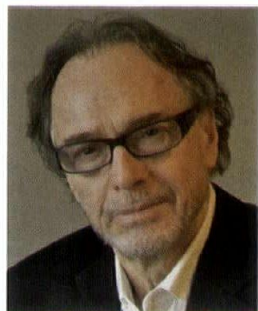


Gordon Gill, FAIA

Gordon Gill designed the world's first net-zero-energy skyscraper, the Pearl River Tower (designed when he was at SOM Chicago), and the

world's first large-scale positive energy building, Masdar Headquarters. Prior to founding Adrian Smith + Gordon Gill

Architecture in 2006, Gordon was an associate partner at Skidmore, Owings & Merrill and a director of design for VOA Associates. Most recently, he co-founded PositivEnergy Practice, a consulting firm that designs and implements energy and carbon reduction strategies for clients around the world.



**Vojo Narancic,
FAIA**

Vojo Narancic's work encompasses a broad range of projects, from healthcare and education facilities to civic and performing art

centers in Asia, Europe, the Middle East and the United States. During his career, Narancic led numerous design projects for a number of prominent architectural firms,

including Perkins+Will, Legat Architects and Cannon Design. As a professor of architecture, he impacted generations of students and organized programs in collaboration with a number of European universities. He now runs VOJO LLC, specializing in architectural design consulting and product design.

Learn more about becoming a Fellow by visiting the AIA National Fellowship Web page at <http://tinyurl.com/cpc6lty>, or contact Steve Riforgiato, AIA Chicago membership manager, at (312) 376-2740 or riforgiatos@aiachicago.org.

AIA Chicago Presents Lauren Rottet, FAIA, FIIDA, at NeoCon

AIA Chicago is proud to present Lauren Rottet, FAIA, FIIDA, as a keynote speaker at NeoCon on Thursday, June 12 at noon.

Rottet, founder of Rottet Studio, is known for her expertise and leadership in the design of office environments, hotels and residences. Rottet recently became the only woman in history to be elevated to fellow status by both the AIA and International Interior Design Association.

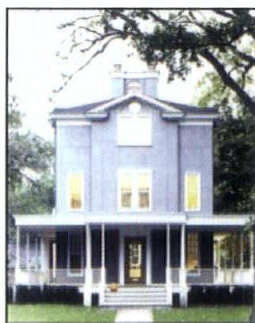
Register for Rottet's free keynote online at <https://reg.neocon.com/?sem>.



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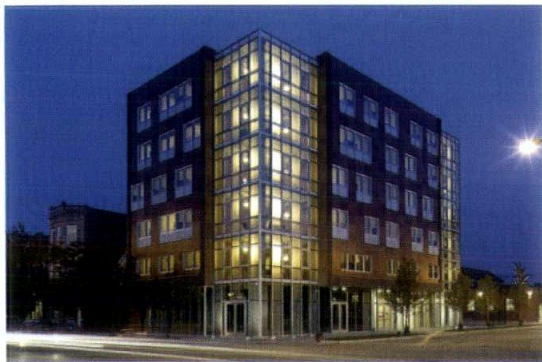
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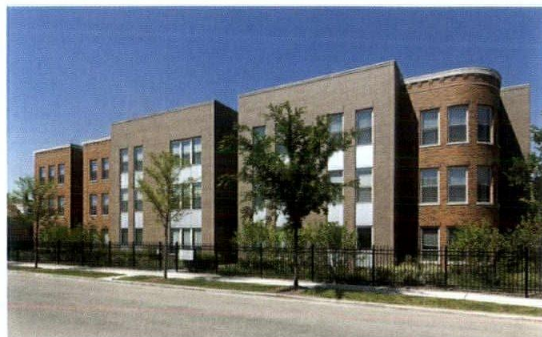


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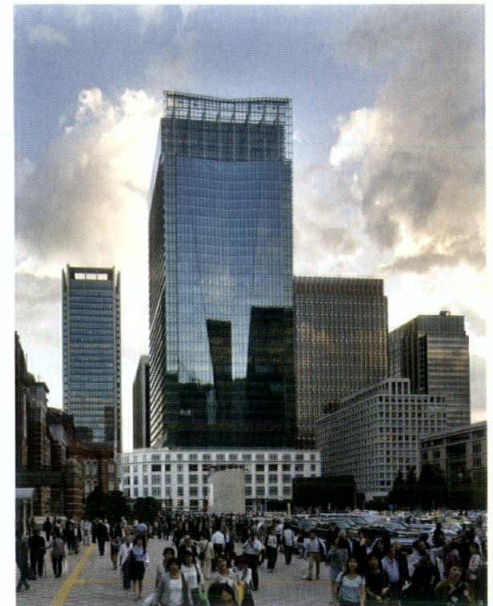
Four Chicago architecture firms received 2013 Richard H. Driehaus Foundation Awards

for Architectural Excellence in Community Design, which recognizes projects that improve the quality of life in Chicago's neighborhoods.

First place went to UrbanWorks Ltd., for La Casa Student Housing, a residence hall for local students making the transition from neighborhood life to college. The building—with 25 four-bedroom suites for 100 students—is owned by The Resurrection Project.

Second place went to Pappageorge Haymes Partners and Koo and Associates for Phase I of the Park Douglas Apartments redevelopment. Nineteen new buildings will be added to the complex for a total of 137 new apartments. The project is expected to be awarded LEED Gold certification.

Third place was awarded to JGMA Architects for the UNO Soccer Academy Elementary School in Gage Park. The newest of UNO's 11 charter schools, the Soccer Academy houses 600 children each day. The third floor is home to a community center, the second floor holds all of the classrooms and the ground floor houses all of the shared elements plus an interior courtyard.



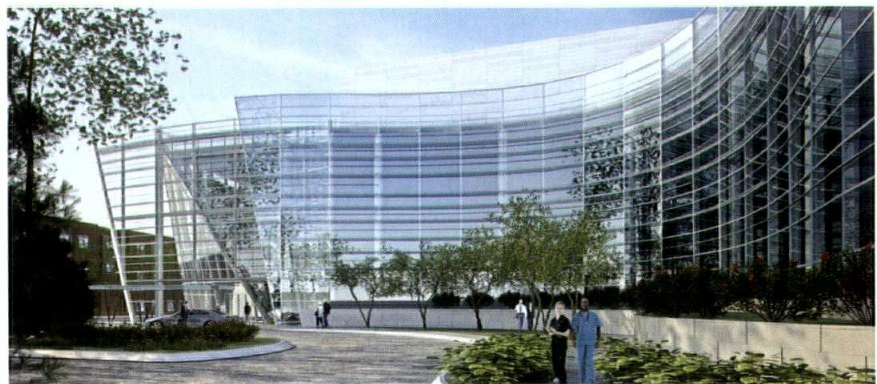
The Japan Post Tower, designed by JAHN, opened in March

in the heart of Tokyo's Marunouchi commercial district. The 38-story high-rise building will contain the Tokyo Central Post Office, an academic and cultural museum, a retail Galleria with more than 98 shops and restaurants, and state-of-the-art business offices.

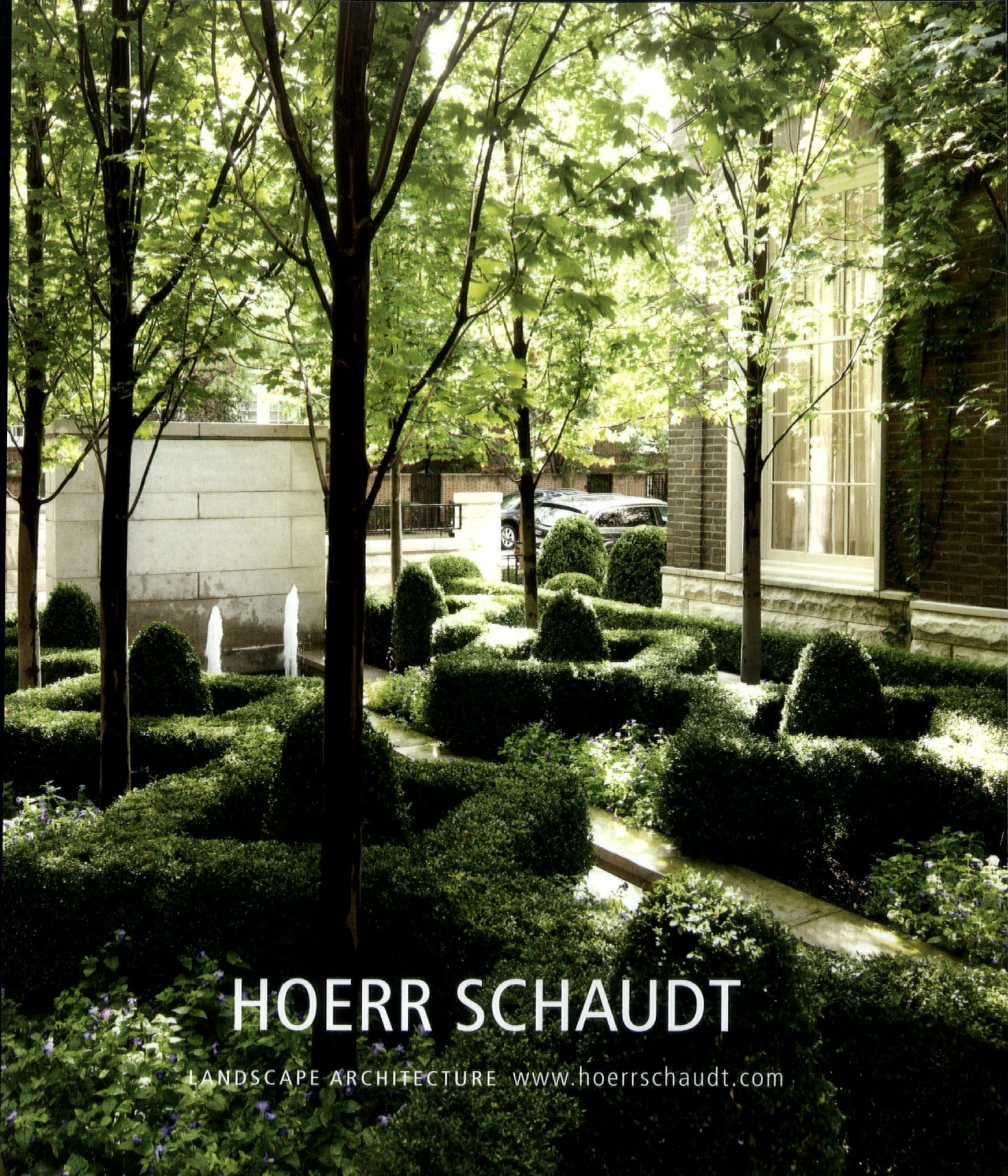
Architectural features include a new folded origami façade and high-performance building envelope systems, such as a triple-glazed ventilated cavity wall, floor-to ceiling glass, heat recovery systems, a rooftop garden and solar paneling.

SmithGroupJJR broke ground in February on the new Center for Advanced Care

at Advocate Illinois Masonic Medical Center in Lakeview. The 156,000-square-foot outpatient facility will be dedicated to cancer care, digestive health and ambulatory surgery services. Features will include six outpatient operating rooms with video integration, 18 prep and recovery rooms, two linear accelerators, 16 infusion bays and a state-of-the-art teaching area. SmithGroupJJR is targeting LEED-NC Silver certification for the project.



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



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Terri Johnson and Johnson Architecture relocated

in March to 2150 N. Seminary, a 400-square-foot, one-story storefront with the original tin ceiling. The firm had operated out of Johnson's home for the previous 10 years.

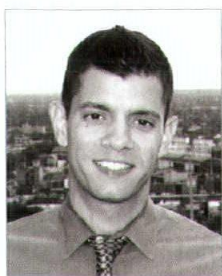


JGMA relocated

its offices to a larger studio on the second floor of the McClurg Building, 218 S. Wabash.

Jose B. Rodriguez, AIA, LEED AP,

has joined the newly formed Willoughby Engineering LLC as associate principal. He will be directing efforts on sustainability and high-performance buildings. Rodriguez also serves as chair of the Committee on the Environment for AIA Chicago.



Angela Demma, AIA,

was promoted to associate at Vinci | Hamp Architects. Demma, a team member at VHA for 15 years, directs residential, institutional and preservation projects.

Gina Berndt, LEED AP, IIDA, ASID,

was promoted to managing director at Perkins+Will. She joined Perkins+Will after merging her own firm, The Environments Group, into the company in 2008.



Sheila Cahnman, AIA, ACHA, LEED AP, joined AECOM

as vice president, health care market sector leader. Cahnman was previously at HOK, and is a former president of Chicago Women in Architecture.



Patrick Loughran



Travis Soberg

Patrick Loughran, FAIA, PE, LEED AP, and Travis Soberg, AIA, LEED AP,

were both promoted to principal at Goettsch Partners. Loughran is a senior project architect at GP involved with projects such as the new building for the Bienen School of Music at Northwestern University and the Hyatt Regency McCormick Place expansion and renovation. Loughran is the author of two books on exterior enclosure problems.

Soberg is also a senior project architect at GP and the director of sustainable design. His project involvement includes the redevelopment of Soldier Field, the Grand Hyatt Hotel in Bogota, Colombia and several projects in China. Other accolades include the 2010 AIA Chicago President's Citation for Services on the 2030 Challenge Committee.

Shabbir Y. Chandabhai, Assoc. AIA, of Burhani Design

in Chicago was part of the team selected in an international competition to design the university campus of Al Jamea tus Saifiyah in Nairobi, Kenya. Chandabhai collaborated with FXFowle and Frederic Schwartz Architects from New York City.

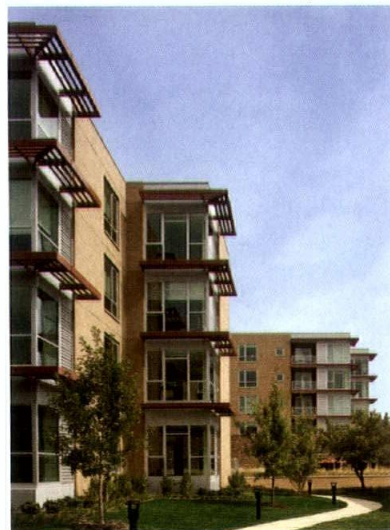
Al Jamea tus Saifiyah is an educational institute of the Dawoodi Bohra community, which is a subset of Shia Islam originating from Yemen; today there are communities in East Africa, the Middle East, Europe, North America and the Far East.

The team met the objectives of creating a master plan and buildings that reflect the Fatemi culture while integrating it with 21st century technologies in a sustainable and cost-effective manner.

The project is set to begin construction in fall 2013.

Perkins Eastman was honored with a Gold award

at the 2013 National Association of Home Builders' Best of 50+ Housing Awards competition. The Chicago firm won Gold in the Best 50+ Independent Living Community category for The Overlook, a new 108-unit residential facility in the C.C. Young Senior Retirement Community in Dallas.





Ross Barney Architects was honored

with a 2012 American Architecture Award for its design of the James I. Swenson Civil Engineering Building at the University of Minnesota Duluth. The award, given by the Chicago Athenaeum Museum of Architecture and Design, recognizes the most significant new contemporary architecture, landscape architecture, interiors and urban planning in the U.S.

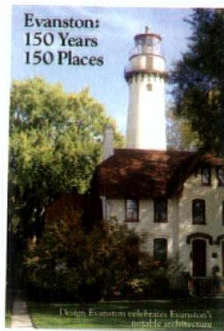
The 35,300-square-foot structure—which houses laboratories, classrooms and offices—was completed in 2010 to accommodate the university's new Bachelor of Science degree in civil engineering.

Patrick Rosen, AIA, has joined his father, Michael B. Rosen, AIA, as a full

partner at Rosen Architecture. Patrick, a third-generation architect, previously worked in the Chicago office of Holabird and Root, where he was involved with projects such as the Tiffany Dome Restoration at the Chicago Cultural Center.



Michael B. Rosen (left) and Patrick Rosen



Several members of the Chicago

architecture community are contributors to a new book profiling 150 of Evanston's notable buildings and culturally important places for the city's sesquicentennial celebration. Authors of "Evanston: 150 Years, 150 Places" include architects Stuart Cohen, FAIA, and Heidrun Hoppe, LEED AP; architectural historian Kris Hartzell; marketing principal Laura Saviano; and graphic designer Jack Weiss. A party celebrating the book's release will be held at the First Bank and Trust of Evanston, 820 Church St., on June 27.

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We're Stimulated

REHABBING FORECLOSURES KEPT OUR FIRM ABOVE WATER

By Nathan Kipnis, AIA

In January 2012, at the request of several of the Evanston City Council members, I sent a version of this letter to President Barack Obama and U.S. Rep. Jan Schakowsky, whose 9th District includes Evanston, where my firm is located.

Dear President Obama,

I am writing this letter to tell you about the impact that one of the federal stimulus programs has had on my firm. I know that there are many who claim that stimulus programs don't work, but I am going to tell you firsthand that in fact the program I am involved with, the Neighborhood Stabilization Program (NSP2), has worked about as perfectly as one could imagine.

I am an architect who specializes in sustainable design in Evanston, Ill. I read a report that stated the No. 1 profession most impacted by unemployment in 2009 was architecture, and I believe that. In the Chicago area, many architecture firms closed their doors, and the unemployment rate amongst architects was extremely high.

I knew firsthand of too many firms going from 10 employees to five, to two, to one and then closing shop. Nearly every firm I knew started taking out loans while struggling with the fact that the phone was dead quiet. I too took out the first loan in my firm's 17-year history, and I could see the writing on the wall. Even though we are very well known for our sustainable design work, I had to lay off one of my five employees, and it was only a matter of time before others would follow.

I was then given the opportunity to become involved with the NSP2 program in Evanston. The program takes foreclosed residential units, fixes them up better than they probably ever would have been, and then puts them back on the market as rentals or for-sale units at market rates.



Essentially, the program involves the renovation of residential units that are in the worst condition I have ever seen. The problems we have encountered include severe mold, structural issues, water infiltration, poor insulation, unsafe mechanical systems and more. When we surveyed many of the existing buildings, it was painful to imagine people living in the conditions we observed. The renovation work completely brings them up to better-than-market condition. Not only will the renovated units be safer and healthier to live in, but being more energy efficient, they will save the occupants vital funds that are needed for daily living expenses.

The NSP2 program takes these homes off of the foreclosure list, reduces the impact that a foreclosed home has on the surrounding properties, provides employment to local white- and blue-collar workers and converts these nearly uninhabitable homes into very desirable, affordable and more energy-efficient homes. And so far it has worked out amazingly well.

This program became a significant baseload of work for my firm for the last

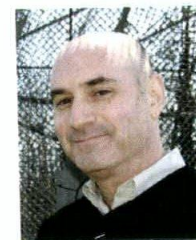
year and a half. I am positive that I would have had to take drastic measures if this project had not come along. We are now back on our feet, doing more sustainable design work and have started paying off our loan. Things are looking up compared to the last two years, and it would not have been possible without this program. My firm was recently honored with a significant award for sustainability, and we hope to continue doing the type of work that we believe is so important for America's future.

I know that others involved in the program—from the subcontractors to the suppliers to everyone that supports these people—have also benefited significantly.

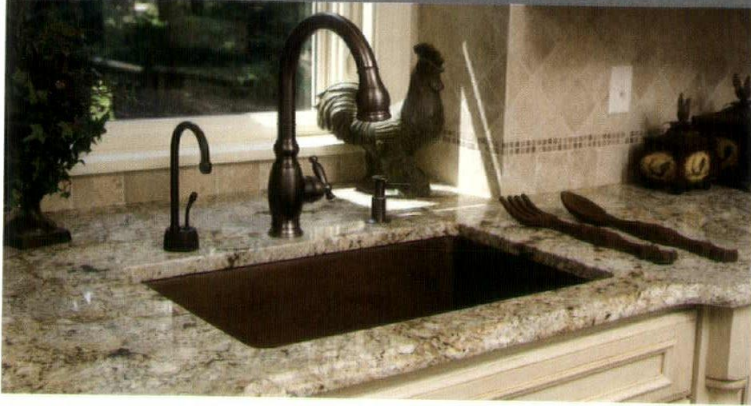
I just wanted to pass along this letter to let you know that this program is really working at the local level. Please keep up your great work.

Sincerely,

**Nathan Kipnis, AIA,
LEED AP
Principal, Kipnis
Architecture + Planning**



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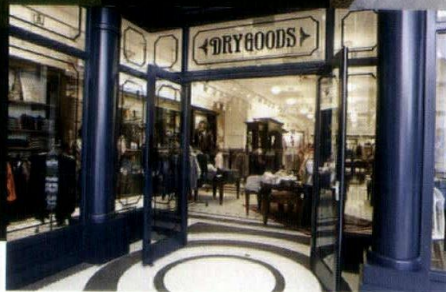
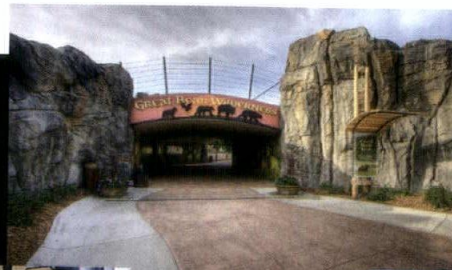
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Opportunities for Change

ARCHITECTURE AND THE NEW ART OF PROGRAMMING

By **Tristan d'Estrée Sterk, AIA**

Photograph by Davy Still



Several months ago, Michael Graves wrote an opinion article within the Sunday Review in which the first paragraph proclaimed: "It has become fashionable in many architectural circles to declare the death of drawing.

What has happened to our profession, and our art, to cause the supposed end of our most powerful means of conceptualizing and representing architecture?"

As a young architect who was trained in the mid to late 1990s, I wish to challenge the ideas raised in the article and, hopefully, clear a path that helps to explain the greater relevance of computing in architecture. Graves' article made it clear that developing this path is an important thing to do.

Over the past years, a new and very vital social and professional landscape has emerged as people and practitioners have begun to build new lives, businesses and industries upon the back of technological change. Architects must understand this shift and its root if they wish to contribute to shaping the world in a full and, one might also say, meaningful way.

What is this shift? As carefully outlined in Graves' article, designers use many tools to produce their work. To be clear, designers have always produced work through processes that form purposeful connections between ideas and spaces. As Graves' article put it, these processes connect thinking and doing. "Drawings are not just end products: they are part of the thought process of architectural design. Drawings express the interaction of our minds, eyes and hands."

It is hard to argue that this is not true, but what of computing? Can computed architecture achieve this?

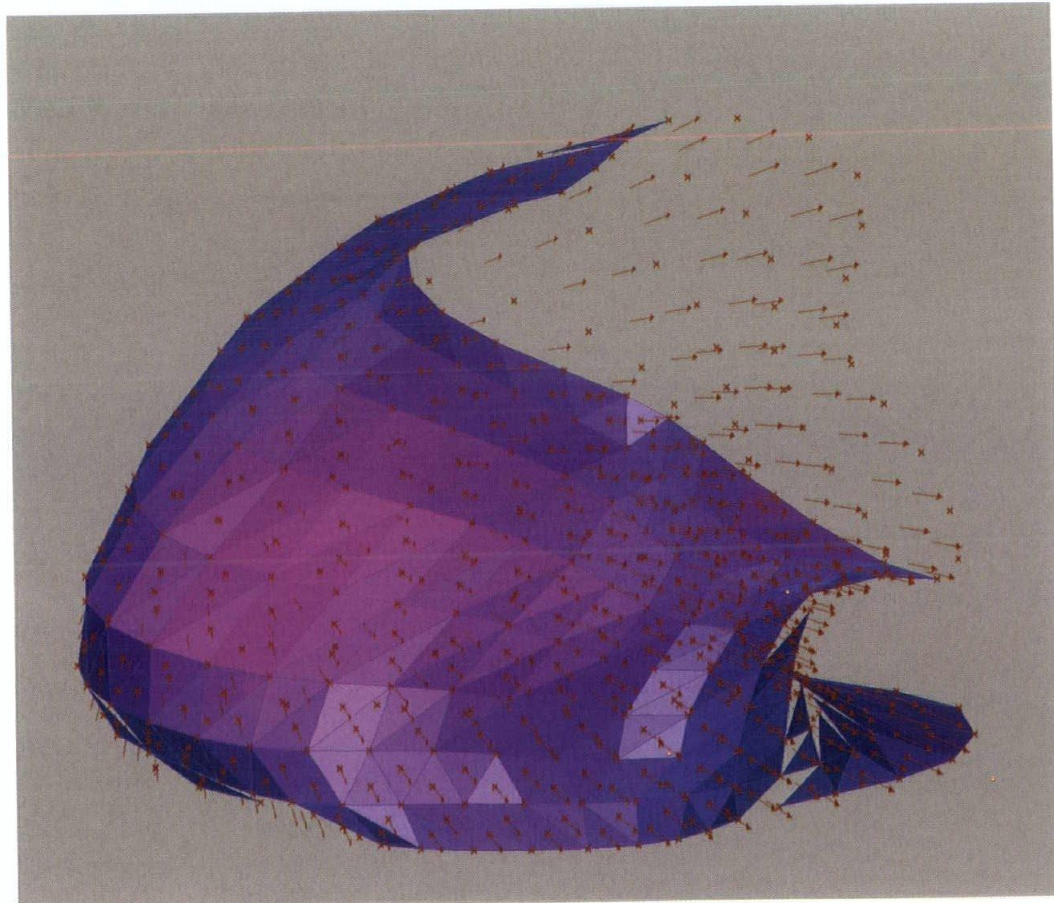
When reflecting upon the past 10 or so

years of practice it is clear that some new methodologies have started to mature. Professionals, academics and students of architecture have found new ways to connect thinking and doing. These connections have a different flavor and tend to feel more analytical than those once used. Previously internalized decisions are being made increasingly explicit by a generation of designers that has found a more meaningful overlap between the theories and procedures of design. More explicit than drawings, these methods require designers to clearly state (via algorithms) how spaces and forms are to develop.

The opportunities that are brought by increasing externalization are important. Design is at once turning away from its focus on the end result—a building or an interior—and toward a renewed interest in the design process itself. But these processes do not engage with drawing as they once did—drawings simply aren't rich enough to reflect the new spectrum of analysis that architects use to inform decisions about how buildings should be formed.

Two things have come together to motivate this change:

First, new tools have enabled a younger



A sketch produced by computational processes to examine the orientation of surfaces and measure their solar gain. This sketch was produced as a part of a monitoring process that quantified the energy striking a building skin in order to ensure the performance of a proposed design.

Image courtesy of ORAMBA.com

generation of architects to encapsulate principles that were once imbued in drawing into digital tools. Often self-made, these tools are more sophisticated than their traditional counterparts insofar as they combine analysis and design into single processes.

Second, design methods closely tie analysis to design, provide architects with significant advantages when designing and require fewer resources.

Together these drivers have brought about new understandings of form. In doing so, new, more explicit and analytical design processes have emerged to encourage families of formal designed outcomes, rather than singular instances of "pure" architecture. These multiple, equally valid, formal outcomes disrupt more traditional measures of formal legitimacy and help move architects toward more relational understandings of space, time and environment.

Some see this approach as a move toward engineering, but it is not. Architects have maintained the integrity of their professional boundary by using these processes to

discover dynamic balances between buildings and their contexts. This move is driven by an ethical stance that focuses on bringing buildings, users and their environments together in beneficial ways.

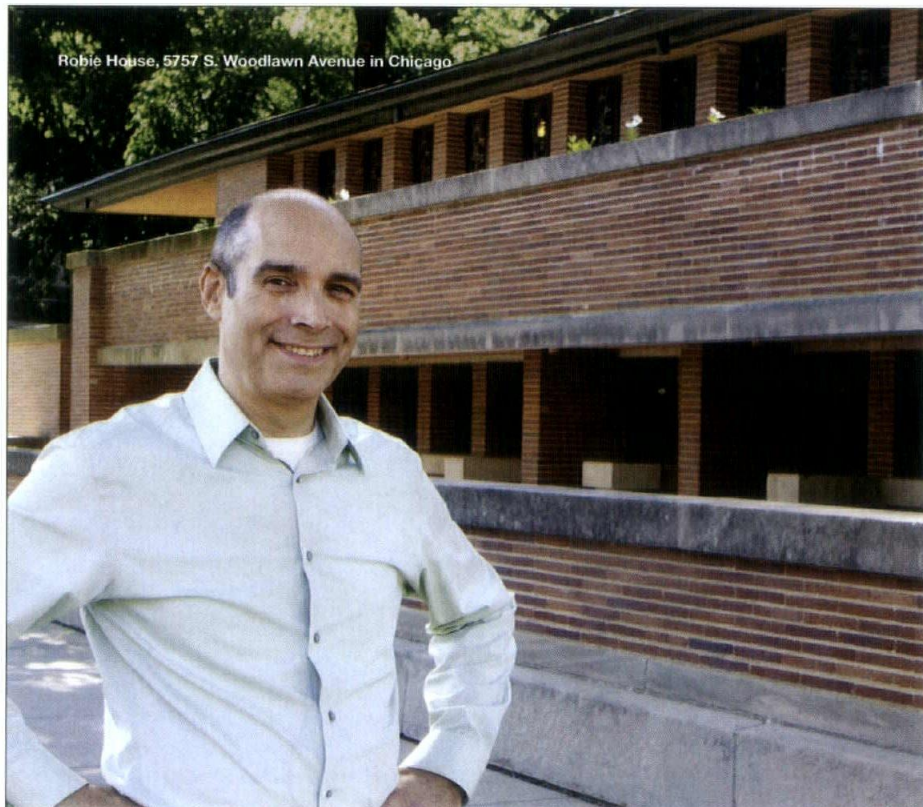
These technologies and the methods they support do not exclude the architect as author or drawer. Authorship simply takes a different form as the architect draws relationships from environments by choosing to more heavily interconnect those conditions that are considered more important. This role inspires a new form of balance that challenges traditional methodologies by motivating form generation through lenses of relational performance.

We can think of these design strategies as promoting a more mutually dependent mode of practice, where architectural expression is grown from a series of influences, all of which deserve some degree of respect. Inspired by this egalitarian-like mode of thought, architects have begun to develop conditional understandings of architecture. For the practitioners who have made this leap,

architecture has transformed from being about the production of space defined by larger ideas to being a profession that is committed to finding spatial relationships that spark cognate form. Certainly we are talking about a flip in the logic of design that finds benefit, and perhaps even a new type of freedom, in adopting a more modest bottom-up approach.

So, rather than the question of drawing being about preserving conceptual and representational processes, it is about finding ways to draw with algorithms and using these new methods to forge buildings that are better suited to the challenges of today. Not to stop there, the question is also about the evolution of new connections between thinking and doing, as well as theory and method to meaningfully shape the profession of tomorrow. **CA**

Tristan d'Estrée Sterk, AIA, is the founder of the Office for Robotic Architectural Media & Bureau For Responsive Architecture and an assistant professor in architecture at the School of the Art Institute of Chicago.



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ON THE WATERFRONT

TRIO OF PROJECTS RECASTS NORTHWESTERN'S LAKESIDE EDGE

By Dennis Rodkin



Image courtesy of Goettsch Partners

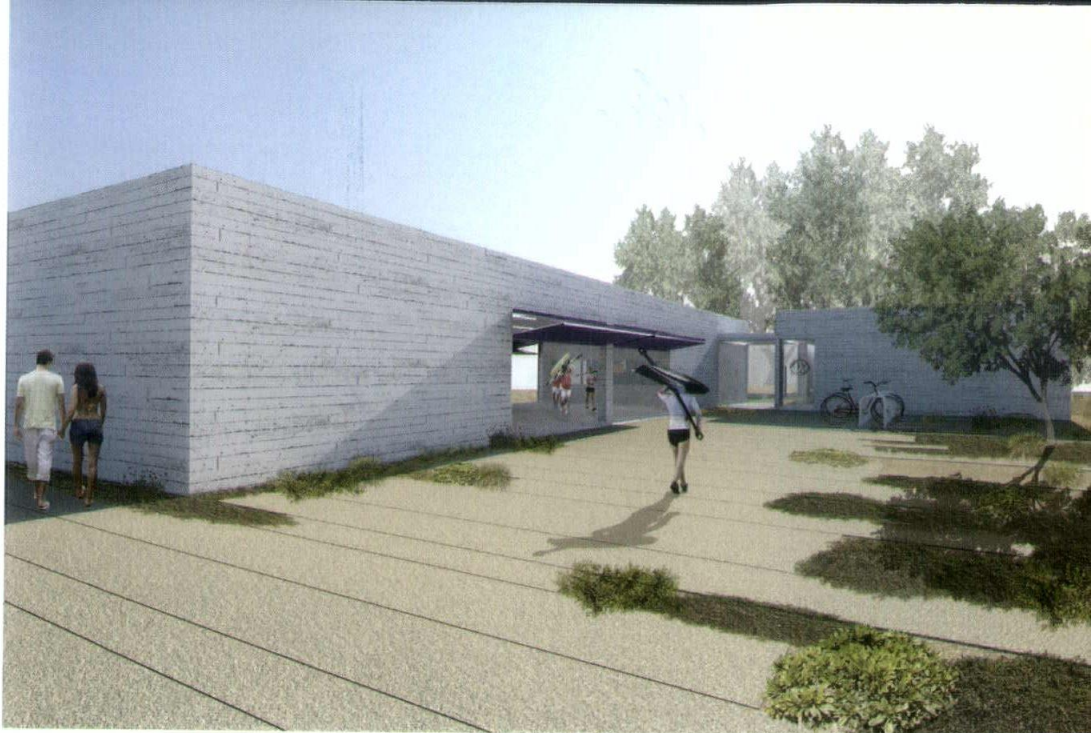
THE SOUTHEASTERN EDGE OF NORTHWESTERN UNIVERSITY'S EVANSTON CAMPUS IS AN ALLURING SPOT, A POINT WHERE A PRESTIGIOUS INSTITUTION, THE LOVELY SHORELINE OF AN INLAND SEA AND VIEWS SOUTH TO A MAGNIFICENT URBAN SKYLINE ALL COME TOGETHER. Which does nothing to explain why, about four decades ago, somebody at the university had the bright idea to crown that rare site with two flat, unadorned stories of concrete: a parking garage.

But now a trio of projects by Chicago architecture firms is rising on and around the parking lot, promising to give that corner of the campus the sort of visual prominence it deserves. At the same time, the projects will fulfill the programmatic needs of several under-housed programs at the school, and be key components in a re-jiggered campus layout.

Each of the projects has its own specifications and timetables. A new 5,000-square-foot sailing center, composed of a pair of low-slung beachside buildings designed by David Woodhouse Architects, will open this year. Next, opening in 2014, will be a 170,000-square-foot visitors center, a Perkins+Will design for welcoming high schoolers and others who are applying to the university; it will conceal parking for 435 cars on its upper stories. Last, scheduled to be completed in 2015, is Goettsch Partners' six-level, 155,000-square-foot building that will house Northwestern's Bienen School of Music and part of the School of Communication.

While serving those different purposes, the three as a team will "correct the mistake of putting a parking lot on such a beautiful site," says Ronald Nayler, Northwestern's associate vice president for facilities management. Because they're all on or near the water as it laps at the tip of the campus, says David Woodhouse, FAIA, "they create a new shoreline for Northwestern."

Given that the Lake Michigan setting is one of Northwestern's key points of differentiation from competitive institutions, these projects



Images courtesy of David Woodhouse Architects LLC



Images courtesy of Perkins+Will

The glassy openness of the music building (facing page) is an intentional departure from the preponderance of sealed-up structures on the university's arts campus. The beacon-like opening of the main performance space faces south over the water to the downtown Chicago skyline. The understated boathouse (top) settles into its beachfront setting. The visitors center (bottom) is meant to invite visitors into its lower levels—where transparency highlights the lake views that might make applying to Northwestern especially appealing—while concealing layers of parking above.

Images courtesy of Perkins+Will



On its lake-facing side, the visitors center has a row of vertical fins that suggest sailboats on the water.



are all emphatically about the water. The sailing center will open across its water side via hangar doors to allow small sailboats, windsurfers, kayaks and other watercraft to be hauled out across the sand and into the lake. Lead architect Ralph Johnson, FAIA, of Perkins+Will, describes the glazing that surrounds the visitors center's two lowest (non-parking) levels as "opening the interior to the lake, recognizing that this is a lakefront campus."

The music building, which looks both east and south over the water, will have a high east-west atrium cutting through its middle that showcases views out over the blue expanse from the moment people enter. And then there's the building's showpiece: a south-facing concert hall with stage backdrop of a cable-supported double-skin glass wall 50 feet high that frames a view south along the lakefront to, on clear days, the downtown skyline. The building's large cantilevers, horizontal piping and prow-like angular edge will suggest, but not mimic, a ship anchored on the spot.

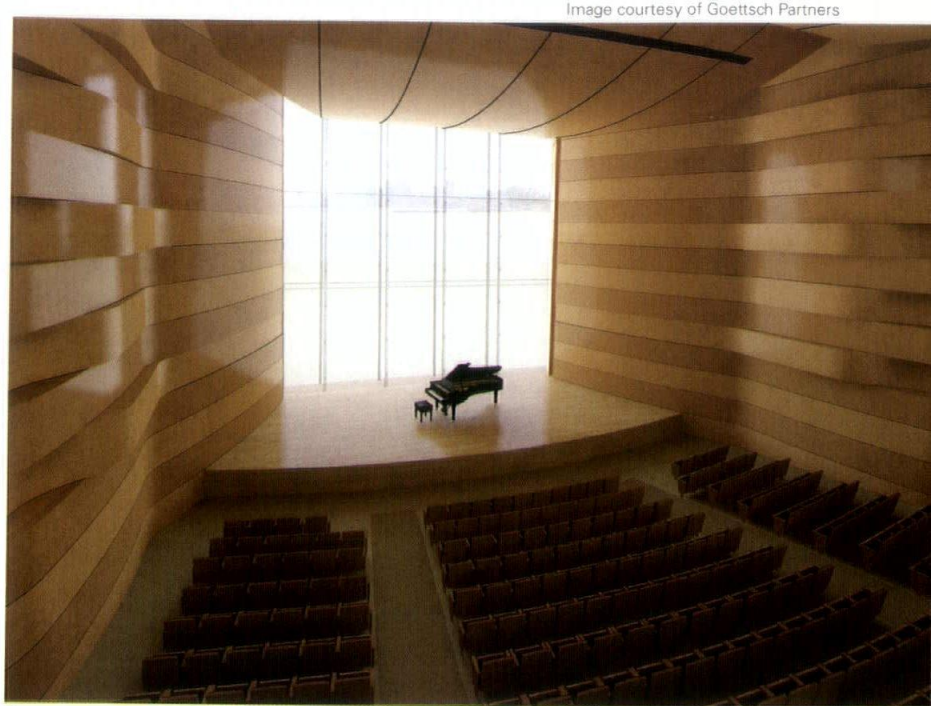
"It's an iconic location," says Michael Kaufman, AIA, the Goettsch managing partner on the music and communications building, "and Northwestern wanted an iconic building for it."

The goal with the architecture, Nayler says, was to be "forward-looking." He and others note that the campus is known for some dreary buildings, and that because many of its arts buildings, which need enclosure, were given lakefront sites, there's a decided lack of fenestration that sometimes makes it appear the university doesn't really care it has such a jewel lying next door. "You should see the lake, see the action on campus," he says.

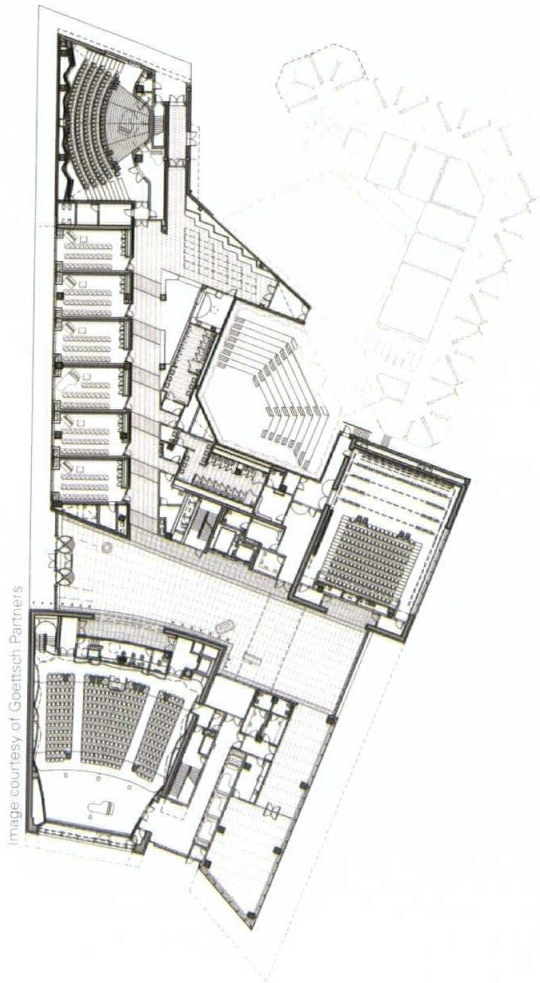
Invited to join a design competition for the music and communications building, Goettsch prevailed with a design that emphasized lightness and openness. The final design evolved into a flattened "Z" running north to south, with its eastern edge hugging the seawall on the rim of the campus.

The main entrance is into a four-story atrium, with views open not only to the lake beyond but also to the active spaces around and above the western entrance. At the building's east side, the atrium bends around to the south to become an event space. Glassiness and airiness are expected in such public areas, but Kaufman notes that it extends to smaller, more private parts of the building as well. Thanks to a double layer of glazing, most of the dozens of music practice rooms and studios in the building have exterior glazed walls instead of blanks. They will feel like a lively successor to the dark warrens of practice rooms that Kaufman says predominated in previous locations. "Opening it all up was important," he said.

For the visitors center, Perkins+Will had the opposite charge. With a new building containing five layers of parking placed directly at the front door of the campus, some concealment was necessary. The building sits across a campus drive from Daniel Burnham's red-brick Fisk Hall, a campus standard and for many years the first sight of the campus. Stacking cars there would clearly be an affront. In addition, the south edge of the new building would sit right along the boundary between campus and town (neighbors and preservationists argued unsuccessfully to have it moved north, farther onto the campus.).



2



3

Image courtesy of Goettsch Partners

1. A soaring glass atrium will create a dramatic public space at the core of the music building, daylit and open to views of the water and the campus.
2. A wood-ribbed performance hall will frame musicians in views over Lake Michigan.
3. The music project attaches to and partially surrounds a Walter Netch building, seen at upper right in the image.
4. The trio of projects creates a new southeastern corner of Northwestern's campus. Developing the arts green to the left of the music building necessitated moving the boathouse, which had stood where the lawn touches the sand in this image. The remainder of the parking lot seen here will eventually be replaced by or covered with additional buildings.

4

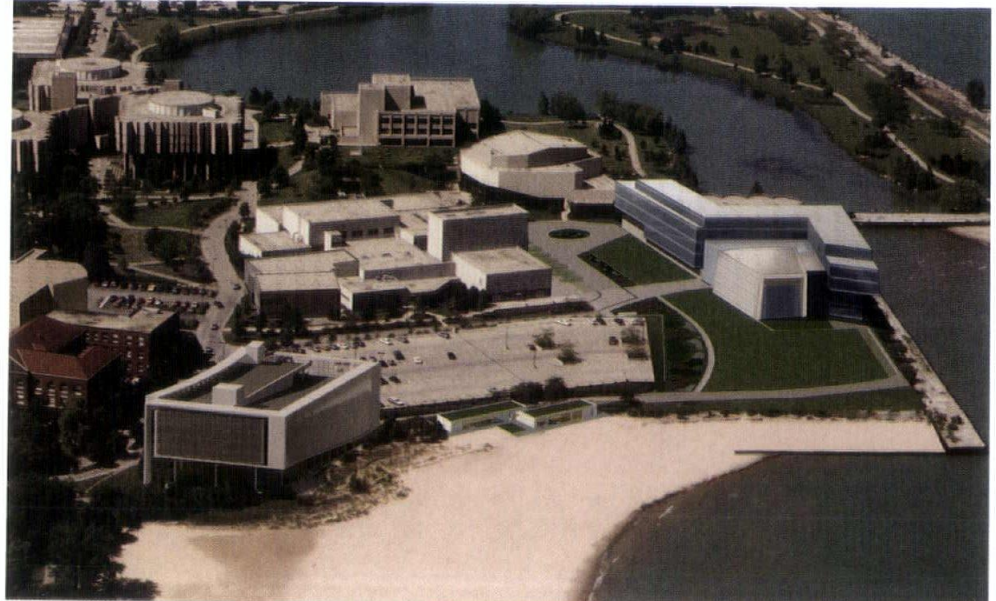


Image by Perkins+Will, courtesy of Northwestern University



Images courtesy of David Woodhouse Architects LLC

The emphatically low-slung boathouse complex is designed to stay below the views from future structures that will go up behind it.

On its lower two levels, most of the visitors center's perimeter will be active, engulfing the ramp to the parking that rises through its rear, and the main visible façades—west and south—are broad planes of glass with enlarged limestone frames supported at the top by columns that were also expressed at the ground level. The point, Johnson says, is that it is not obviously a parking garage, but neither is it a parking garage that is obviously trying to hide itself. The top edge, with columns supporting the upper part of the limestone frame, "isn't a ragged edge, a parking lot that just stops at the top floor," Johnson says. "It's finished, neat."

The east façade of the visitors center bends to match the curve of the campus drive. Perkins+Will's John Moorhead, AIA, notes that the bend gives the building something more than a simple rectilinear profile. When you know the provenance of the building on the other side of the drive, the slight concavity appears to be the visitors center's subtle bow before the eminent Burnham.

The two buildings of the sailing center maintain a pronounced presence. Their low, one-story profile is suited to the purpose—but also suits the university's future plans. Nayler explains that the portion of the old parking structure that has been kept intact is living on borrowed time. At some point, Northwestern will build more, and higher, on that site, he says, and whatever goes there will have a prime view of the Loop that encompasses the Willis Tower. "We have to keep that available," Nayler says, so the sailing center had to stay prostrate. "No higher than the upper railing on the existing parking deck, is what we were told," says Woodhouse's Andy Tinucci. While its predecessor, half the size of the Woodhouse version, had a tower from which coaches and others could observe boats on the lake, all that will now be done via cameras, most likely mounted on the music building.

Its low height notwithstanding, the sailing center won't be low profile. There are big purple metal doors facing the lake, which pair with the buildings' white Portland cement exteriors to flash the

campus colors out over the beach. Otherwise, the buildings will have a nautical crispness, largely white inside and out. "They should feel like driftwood," says Woodhouse.

The three projects are part of a campus-wide improvement plan spelled out in a 2008 master plan by Sasaki Associates. The program includes everything from a new home for the university's renowned business school, Kellogg, to a crescent-shaped greenway through the center of campus that echoes a historic crescent path that was eventually cut up by buildings. The new sailing center makes way for the greenway, which at the southern end of campus will be 120 feet wide running between major arts buildings.

Nayler explains that the old sailing center happened to sit right where the "arts green" will begin, rising informally from the sand to become a formal landscaped allee. Developing that as part of the fanfare for the new Bienen School of Music to be housed in the Goettsch project entailed lopping off the easternmost third of the clunky old parking structure. It also meant sliding the sailing center about 30 yards west of where it had been, although of course keeping it in contact with the beach.

But the other two projects bring programs to new locations. The music building will combine pieces of the department that were housed in buildings almost a mile apart, and the visitors center will let high schoolers and other visitors begin their tour on campus instead of a few blocks south of it, as they do now.

Bringing those functions to the lakefront edge of campus will serve different purposes—in the case of the music building, creating performance venues with majestic views, and in the case of the visitors center, probably convincing more than a few youngsters to get their applications in right away so they can come enjoy those knockout views on a daily basis. They also meet a larger need. As Johnson puts it, "they'll engage Northwestern with the lake." **CA**

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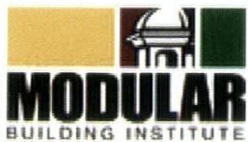
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2013 SMALL PROJECT AWARDS

AIA CHICAGO'S 3RD ANNUAL SHOWCASE OF OUTSTANDING WORK

When AIA Chicago rolled out the Small Project Awards program in 2011, the goal was to spotlight modestly-scaled structures that may have been overshadowed by the far larger projects that command many of the prizes in the decades-old Design Excellence Awards. It quickly became clear that while entrants in this newer awards program are, by definition, smaller, they cast their own large shadow in terms of technical innovation and style.

The only limitation on entrants in this year's competition was that the work be designed by firms with fewer than nine licensed architects and architecture interns. Project size and cost were not specified; firms determined for themselves what constitutes a small project, and in turn, the jury could make its own determination.

Chicago architects offered up 107 projects for consideration, and the jury of four architects and one design journalist winnowed the pack down to 15 awardees. All showcased on the following pages, they together evince a bold approach to building relatively small spaces. From a movie studio's sleek, sophisticated offices to the harnessed lunacy of a wheeled end table, these projects may be small in size, but their appeal is big.

JURORS:

DIANA TYCHSEN BITTING Editor, CS Interiors

HOWARD HIRSCH, AIA, Hirsch Associates, LLC

GREG METZ, AIA, Latt3 Metz Architecture;
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KATHRYN QUINN, AIA, Kathryn Quinn Architects

RAVI RICKER, AIA, Wrap Architecture

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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).

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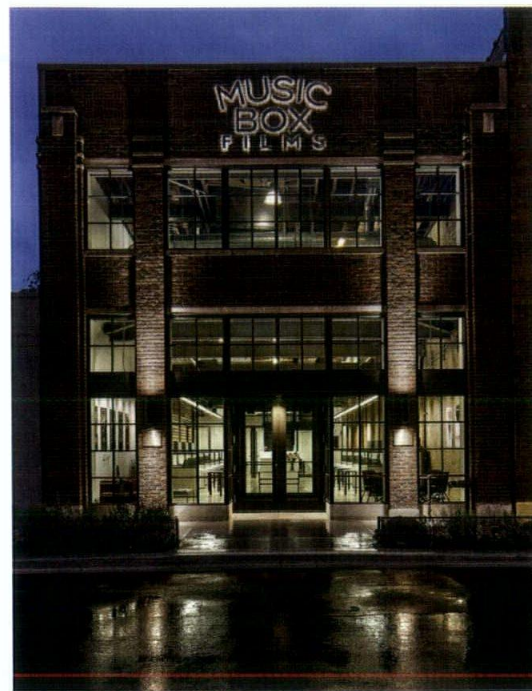
→ HOW TO PARTICIPATE

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Photos by Mark Ballogg, Ballogg Photography



HONOR AWARD

Music Box Films

LOCATION:	Chicago
DESIGN ARCHITECT:	Shapiro Associates
CLIENT:	Music Box Films
CONTRACTOR:	Knudsen Construction, Inc

Home to the startup Music Box Films, an offshoot of the esteemed Music Box Theater, this West Loop loft-style space makes new use of the site's former lumberyard into a restyled, dynamic office. The project is a conversion of a 7,000-square-foot, two-story building into a single-story building with a mezzanine. The design, said to be inspired by the sci-fi film "Blade Runner," makes use of the loft's exposed structures and the building's salvageable materials—including recycled lumber for furniture—to create a textured, yet airy workspace. The open-air loft plan encourages collaboration among workers and "expresses the features of the office," said a juror. "The juxtaposition between modern and old—it's exactly what 'Blade Runner' did," added another juror.

HONOR AWARD

Planted Environment

LOCATION: Geneva

DESIGN ARCHITECT: SIDE architecture

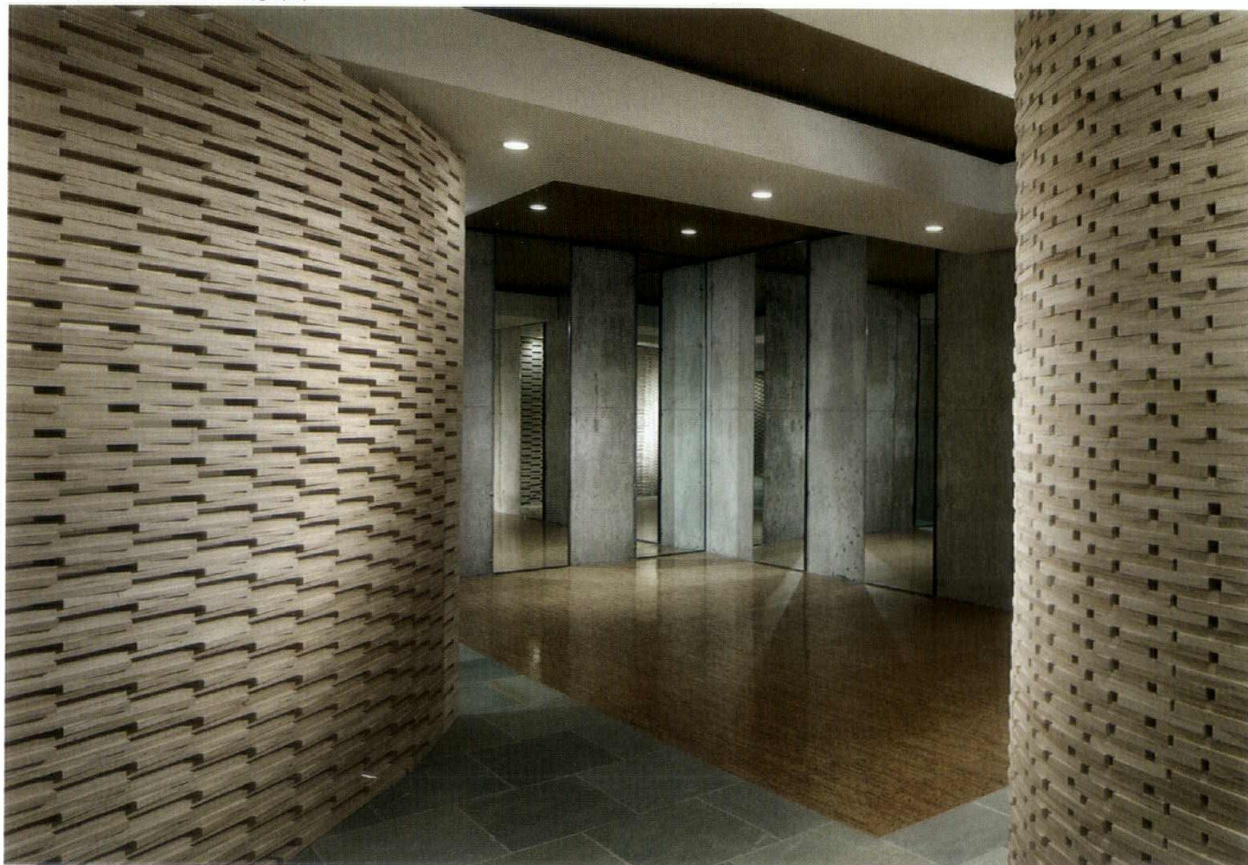
CLIENT: Withheld

CONTRACTOR: Harder Brothers Inc.

This \$85,000 renovation transforms the lower level of a traditional suburban house into what the architect calls "a fluid arrangement of spaces." A winding wall made up of 5,000 rectangular pieces of Baltic birch plywood is the focal point of the renovation, "creating space and acting as both screen and an object of art," a juror said. Thanks to screening elements often found in the Eastern world, the indoor areas flow into one another while still allowing privacy to be maintained as light and air permeate the rooms. The wall's woven texture mirrors the handcrafted water hyacinth furniture of the home, emphasizing what one juror said was "the artisan-made element that is so strong" throughout the project. Another juror simply stated, "The wall is brilliant."



Photos by Nathan Kirkman Photography



HONOR AWARD

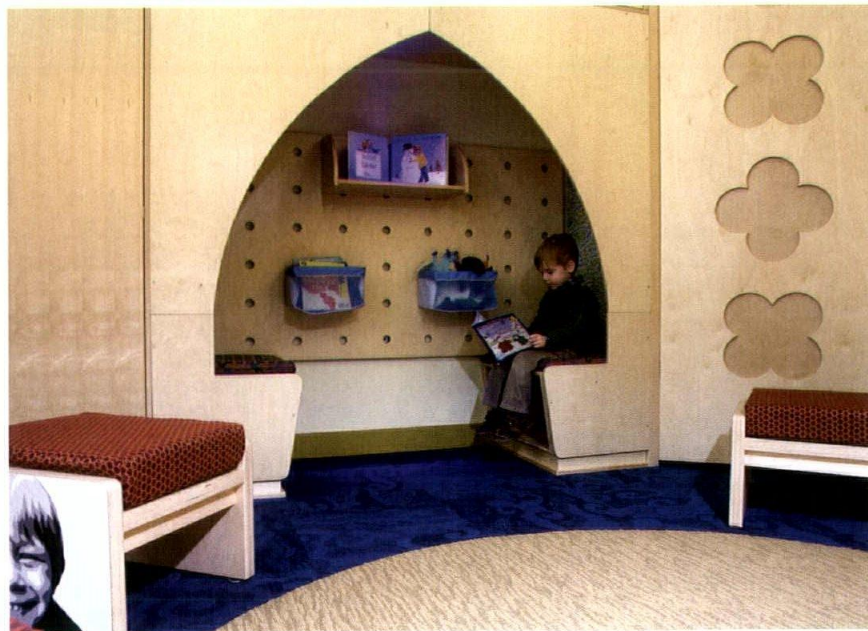
Treehouse Chapel

LOCATION:	Chicago
DESIGN ARCHITECT:	architectureisfun inc
CLIENT:	St Chrysostom's Day School
CONTRACTOR:	Hylan Design

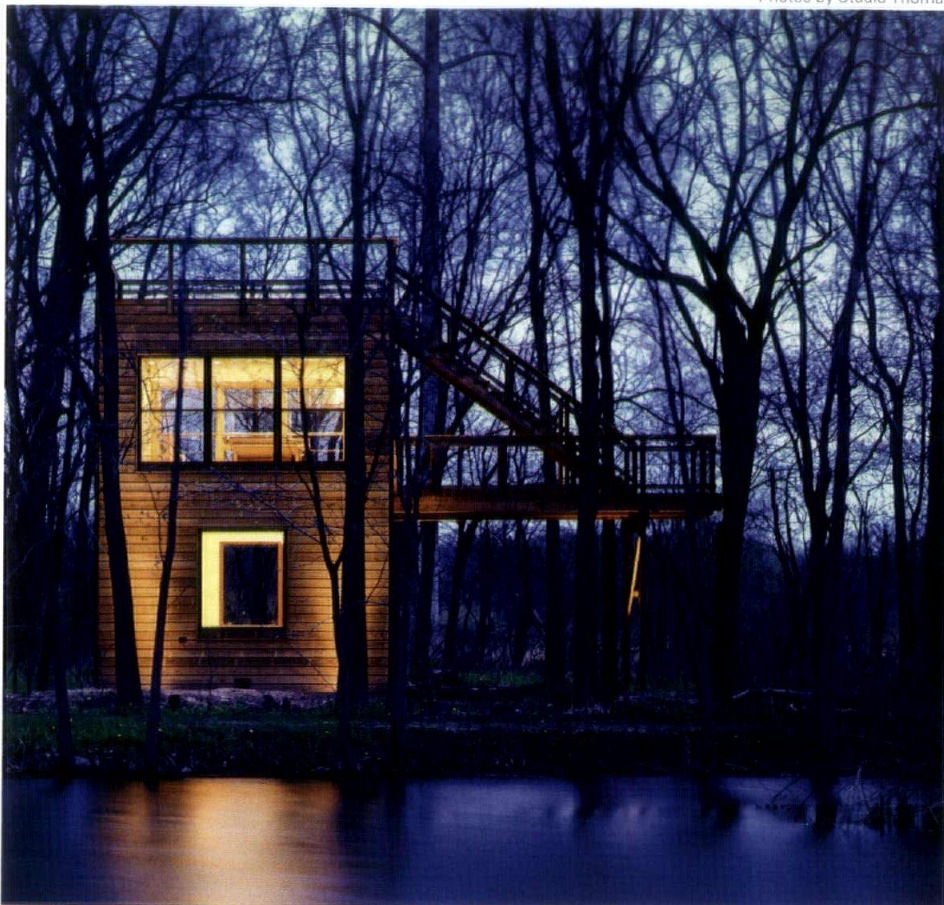
An unused second-floor chapel at St. Chrysostom's Episcopal Church gained new life as a purposeful place with an infusion of bold, colorful takeoffs on the building's familiar Gothic architecture. The tracery, arches, peekaboo quatrefoils and candlestick fixtures all signal that this 6,855-square-foot multipurpose space is a companion to the more formal sanctuary and other traditional-use rooms, but with an emphasis on playfulness. "It's fun, but you pick up that it's a church," one juror said. The loft play space and Tinkertoy-like trees create a haven for kids, while adult programs can also fit comfortably into the clear, uncluttered main space. The architects integrated smart flooring, blackout drapes and energy-efficient lights and fans into a project that a judge pronounced "lovable."



Photos by Doug Snower Photography



Photos by Studio Thomas



HONOR AWARD

Art Studio in the Woods

LOCATION:	Aurora
DESIGN ARCHITECT:	David Genc
CLIENT:	Private
CONTRACTOR:	Sumac, Inc

"It's very poetic in its simplicity," a juror said of this studio that draws its inspiration from turn-of-the-century corn cribs that stand near the site. "There's such lightness to that structure in the wooded setting." Jurors appreciated the building's ability to echo both the verticality of the trees on the site and the horizontality of corn cribs and agricultural land. Its relationship to the setting is not only aesthetic. Rather than trench a foundation, the architect specified a foundation of corner concrete piers supporting beams that float half an inch above the soil; this lets trees that are within a few feet of the structure continue to thrive and provide shade to the rooftop observatory. The open slats of the corn crib create a rainscreen on the exterior and allow light and sightlines to penetrate the structure from inside to out and vice versa. "It's very elegantly detailed for such a small structure," a juror said.



Photos by Steve Hall, Hedrich Blessing

HONOR AWARD

Lakeside Studio

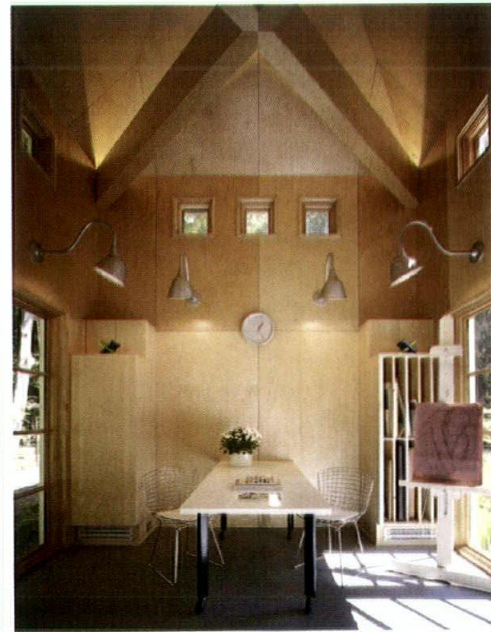
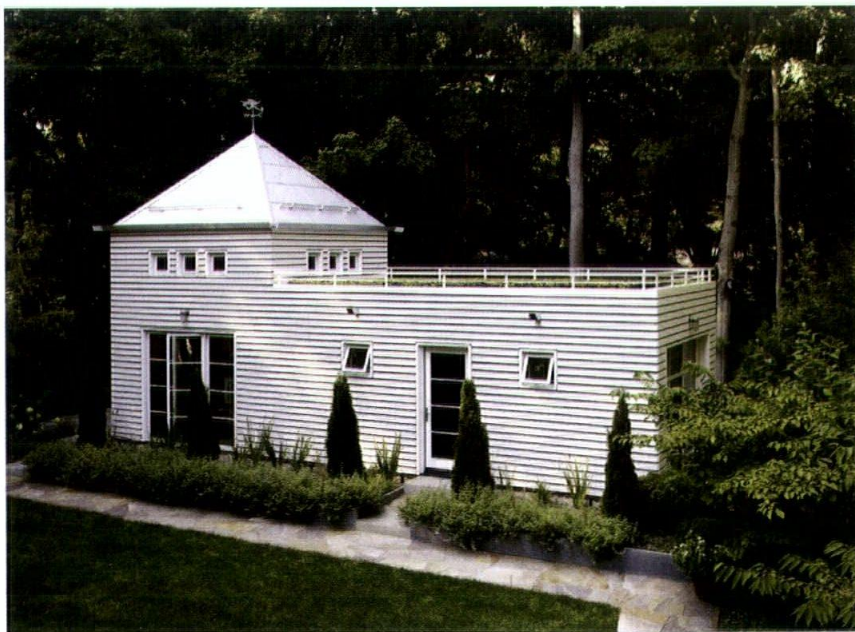
LOCATION: Lakeside, Mich.

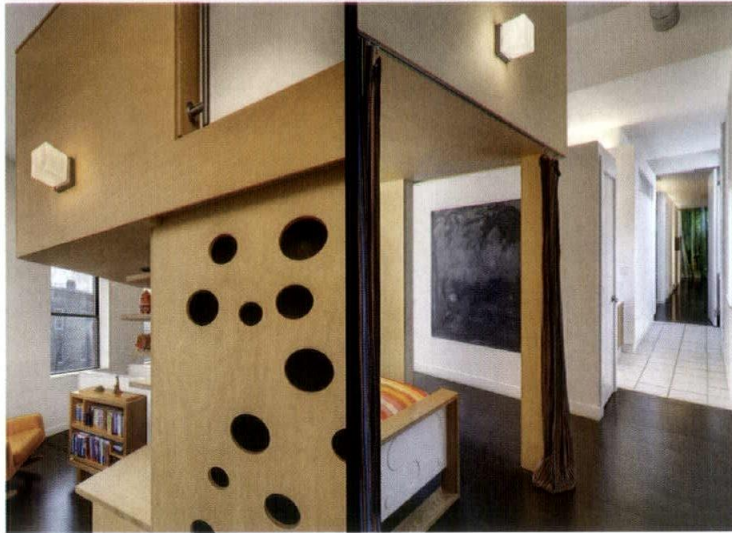
DESIGN ARCHITECT: Tigerman McCurry Architects

CLIENT: Mr. & Mrs. Lynn & Eva Maddox

CONTRACTOR: Powalski and Associates

This new 400-square-foot building adjacent to an older weekend home combines a garage and art studio. The studio is a 12-by-12-foot room beneath a charming tower and is walled in maple fin ply complemented with strong ambient lighting and uplighting atop the cross-bracing. The exterior has a Port Orford cedar rainscreen punctuated by several windows and set into a meticulous landscape. Inside and outside, one of the jurors observed, "every little detail has been thought about." "It's a little jewel box." Summer cooling of the studio is by crossventilation and a ceiling fan, and winter heat is from electric baseboard units. Those "add to the coziness that the size dictates," a juror said. The jurors spoke admiringly of the sort of experience that creating art in such a space would be.





Photos by Darris Harris, Darris Lee Harris Photography

CITATION OF MERIT

Articulated Pods

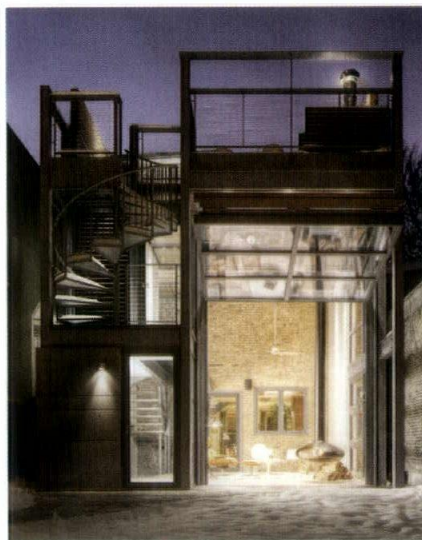
LOCATION:	Chicago
ARCHITECT:	Blender Architecture LLC
CLIENT:	Martha and John Kramer
CONTRACTOR:	WB Construction

A gut renovation of a 3,600-square-foot penthouse on the top floor of a five-unit building in Wicker Park, this project creates a series of “pods,” each intended for a specific use. The pods function as independent boxes that treat the building’s exterior walls as a shell. Only touching the exterior masonry walls with glass, the pods work together to create a light-filled living space. A reveal along the ceiling plane of each pod emphasizes its form, which one juror noted was an impressive “attention to detail and function.” With the division between public and private spaces softened by the “open flow between living, bathing, playing and sleeping areas,” one juror acknowledged the difficulty of successfully executing the concept. But because of the integration of the pods through glass walls, sliding partitions and a main circulation space, the juror thought the project “well thought-out for a difficult concept to pull off.”

CITATION OF MERIT

Historic Wicker Park 2-Flat Conversion and Modern Addition

LOCATION:	Chicago
ARCHITECT:	dSPACE Studio
CLIENT:	George Menninger & Ann Cheeseman
CONTRACTOR:	Z&V Home Improvement



Photos by EvanThomas, StudioThomas

This update of an 1880s Italianate home “brings a modern and industrial aesthetic to a historical setting,” one juror said. Setting out to design a modern-day orangerie—a glass-enclosed conservatory—the architects seamlessly integrated old brick and modern steel. An ambitious program that called for a great room, limestone patio and rooftop deck, the two-story addition attached to the rear of the home also brings the outside in, with a 17-foot glass hangar door that opens into the backyard. A

hanging FireOrb inside the great room can be rotated outwards, becoming an outdoor fireplace. A steel staircase runs from the interior to the exterior, connecting to a rooftop deck with a hot tub, native grasses and a vegetable garden. The project “makes the entire standard city lot your home,” a juror said. Jurors also took notice of the numerous green elements throughout the addition, including LED lighting, rainwater collection and drought-tolerant plants.

CITATION OF MERIT

Unit 4906

LOCATION:	Chicago
DESIGN ARCHITECT:	SIDE architecture
CLIENT:	Withheld

This remodel of a studio apartment in the John Hancock Center shows how much one can do with only 450 square feet and \$45,000. Taking inspiration from the dramatic views of the city's skyline and Lake Michigan that the unit's north-facing aperture offers, the remodel attempts to mirror, in the words of the architect, the city's "sculptural interweaving of form and space" in the interior. Slate flooring used in the narrow entrance creates the illusion of depth, while one juror paid particular attention to "the simple organizing device of the kitchen space, implied by the form of the ceiling." Metal panels conceal kitchen cabinets to reinforce the uncluttered design of the unit, while attention is drawn to the unit's west wall, reserved to display the client's art. The collection of two-sided lithographs is wall-mounted on hinged frames, allowing the viewer to interact with the art and easily change the display. "Given the budget, they did something very impressive" with the space, a juror said. Another juror added, "This is all about minimalism and maximizing space."



Photos by Candice Cusic Photography

Photos by Renae Lillie, Beatrice Renae Lillie Photography



CITATION OF MERIT

Locomobile Lofts

LOCATION:	Chicago
DESIGN ARCHITECT:	SIDE architecture
CLIENT:	Locomobile Lofts Condo Association

When this former commercial building on South Michigan Avenue in Chicago's historic Motor Row was converted to residential lofts in the early 2000s, its entrance space was treated in a way that didn't seem to reflect the building's hard-edged location or industrial history, according to the architects who were tapped to update the space in 2010. The new iteration uses perforated Baltic birch plywood cladding on the interior and gigantic backlit address

numbers, and new, bolder light fixtures and floor and wall finishes to signal a more urban experience to residents and guests immediately on arrival. "There's an animation of the public spaces that could otherwise have been a very banal experience," a juror said. The perforations that appear both outside and inside the lobby "bring the interior common space out onto the public sidewalk," another said.

CITATION OF MERIT

Guest House

LOCATION:	Lakeside, Mich.
DESIGN ARCHITECT:	SMNG-A Architects Ltd.
CLIENT:	Withheld
CONTRACTOR:	SMNG-A Architects Ltd.

The chamfered corner of this Michigan guest house was inspired by an Anselm Kiefer painting, and jurors feel that it was executed here with artistry. "It celebrates the corner that is missing," one said. Although it was accomplished by turning the structure 90 degrees on its foundation, "it's not just a structural movement," that juror said. "The stairs are there, and they're beautiful." The removed corners also provide an unusual aperture for light to enter the interior. The 400-square-foot guest house is the third building in a small compound that began with an 1,100-square-foot main house in 1986. It has a two-story entry space with sleeping, laundry and bathroom areas; and a second level with a study and more sleeping space. A south-facing window, high-value insulation and other energy-sipping features ensure that the building is as light on resources as it appears to be on its footprint.



Photos by Tom Rossiter

CITATION OF MERIT

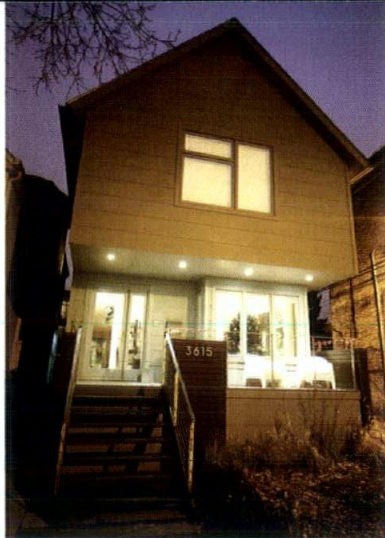
DuPage A.M.E. Chapel and Administration Wing

LOCATION:	Lisle
DESIGN ARCHITECT:	Harding Partners
CLIENT:	DuPage A.M.E. Church
CONTRACTOR:	Moreton Construction Company

From a Mondrian-esque window arrangement in the chapel to a solar shade that feels like a pop-up window covering to a gold, brown and black color scheme that references common colors in African art, the details of this expansion of an African Methodist Episcopal church delighted the jurors. "The composition of every elevation is beautiful," said a juror, "and the elevations turn corners; it's not just planar." The structure includes a chapel, a children's church, a fellowship hall and offices, all with a high level of transparency that emphasizes the welcome that congregants want to convey to visitors and each other. The new building structure attaches to an existing structure, and at the same time connects to its wooded setting via both the openness of the fenestration and exposed wood roof decking and wood veneer millwork. "There's an elegance to every decision we can see," a juror said.



Photos by Christopher Barrett, Christopher Barrett Photography



Photos by Chris Nigro, StudioNigro

Photos by Leslie Schwartz, Leslie Schwartz Photography



CITATION OF MERIT

Seeley Residence

LOCATION:	Chicago
DESIGN ARCHITECT:	Wilkinson Design Corporation
CLIENT:	Peter Del Castillo
CONTRACTOR:	Cuzco Construction

This takeoff on a classic Chicago home style bridges the earlier and present-day incarnations of Roscoe Village, a traditional neighborhood with a new 21st-century population. Situated on a standard city lot with an alley in the back, the home has a rear façade whose multiple bays and projection allow for natural lighting while at the same time maintaining privacy. And in front, a cantilevered second floor creates a columnless front porch, a clever riff on a traditional touch. "I like the way the front elevation deconstructs a little bit," one juror said. "It's a bungalow, but it's not." Inside is a two-and-a-half-story living space that the architect describes as a "volumetric surprise" and a juror pronounced "fantastic." Sustainable features—salvaged engineered lumber for fireplace cladding, geothermal heating, a super-insulated exterior wall and a cement-panel rainscreen—enhance the building's desirability for today's homeowners.

CITATION OF MERIT

The Very Expensive Refrigerator

LOCATION:	Chicago
DESIGN ARCHITECT:	Kuklinski + Rappe Architects
CLIENT:	Scott & Grace Rappe
CONTRACTOR:	Kuklinski + Rappe Architects

A pair of architects just wanted to replace their old refrigerator, but they found the necessary add-ons cascading one after another: A new refrigerator would mean modifying the adjacent countertop, which would demand a new sink, and so on. The result is a very handsome contemporary kitchen that wooed the jurors not so much with its all-too-familiar story but with its loft-like good looks. Each component—the under-counter oven, the sleek high-volume hood, the sink and drainboard welded to the 44-inch stainless steel countertop—contributed its own flair to an inviting finished look. "There's a lot there for the tight budget," said one juror, echoing the architect's description of the job: "At \$15,000, it was a cheap kitchen, but a very expensive refrigerator."



Photos by Michael Wilkinson, Wilkinson Design Corp

CITATION OF MERIT

Denim Wall

LOCATION:	Chicago
DESIGN ARCHITECT:	Wilkinson Design Corporation
CLIENT:	Denim Lounge
CONTRACTOR:	Wilkinson Blender Construction

It may curve like a form-fitted pair of jeans, but this flowing plywood system of cubbies is missing something that is characteristic of denim pants: zippers, rivets or any other fasteners. The architects' exercise in form-making and digital fabrication included a pre-cut notch system, so assembly required no mechanical fasteners. Judges complimented that technical feat, as well as the alluring curvaceousness of the object itself. "It's fluid and dynamic and you move with it," one said. Another said that "it turns a counter and checkout desk into an organic object that makes the customer experience different from anywhere else." And a third noted that "the hardest part of a curvilinear shape is how it terminates. This is well done as it extends the cantilever out and then disintegrates as it goes up."

CITATION OF MERIT

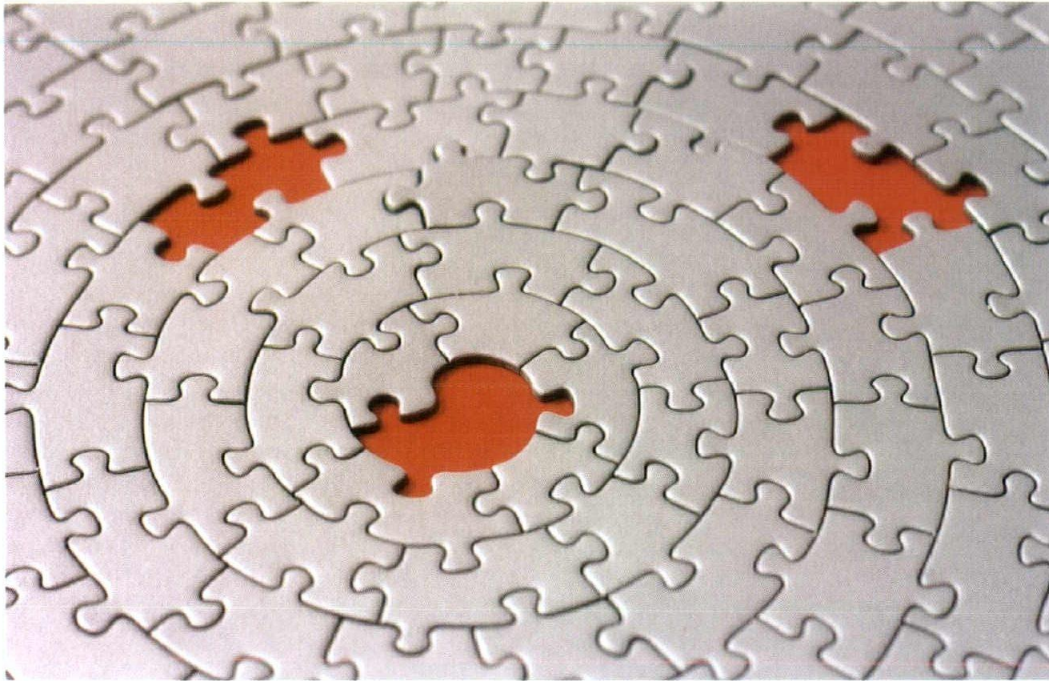
Equilibrium

LOCATION:	Chicago
ARCHITECT:	The Archi/Build Group, Inc.
CLIENT:	Anna Bellini
CONTRACTOR:	The Archi/Build Group, Inc.

Instantly summoning images of Marcel Duchamp's readymades, this clever cocktail table elicited smiles from the judges, and affectionate exclamations when they learned that it was built for \$350. The table, 24 inches high, gets its balance from principles of the Taolu form of Tai Chi; it leverages the force of gravity through its center, coupling that with a rolling "free" connection to the earth in order to remain erect. Much of it is made of milled steel; the black rubber wheels are available commercially and were modified for a more slender profile. As one juror said, "It's very Dada-esque."

Photos by Craig Cernek, The ArchiBuild Group, Inc





Three Fatal Flaws of Architecture Firms

MY VISITS TO ALMOST 200 FIRMS
SPAWNED INSIGHTS

By Steven Burns, FAIA

Six years ago I sold my Chicago firm, Burns + Beyerl Architects, seeking new challenges. Like most new adventures, the path I set out on left me with some unexpected insights—in this case, on how we architects like or don't like to do business.

Back in 1993, my founding partner, Gary Beyerl, and I started our firm on a hope and a prayer. We managed to grow it into a well-respected firm with four partners and 17 employees, a handsome body of work, wonderful clients and systems in place that made the daily operations a breeze. Over 14 years, the firm's earnings grew at an average rate of 24 percent a year.

But as my fiftieth birthday approached, I

wanted change and new challenges. So I sold my ownership to two junior partners and began the second chapter of my professional career.

Before leaving my firm, I'd created ArchiOffice, an office and project-management application for architects. It was used in more than 500 firms at the time, now more than 1,000. In an effort to improve it, my first new venture became a pilgrimage to learn as much as I could about how other firms operated. Nearly 200 architecture firms graciously gave me access to their offices. I spent anywhere from one to five days in each office learning how they operated and observing their culture.

But, surprisingly, seeing how some firms

were managed was as unsettling to me as when I first saw how hot dogs were made. I frequently saw three common flaws that could put an architect's practice in peril:

(1) Saving the World One Building at a Time

Architects are notoriously undercompensated, for many reasons. One reason I observed too often was what I'll call the Struggling Artist Syndrome. For many architects, being poor is a badge of honor—like a war wound. They pride themselves on the meager compensation they receive for their hard work, for the value they provide their clients and for building a better world.

It's no secret that architects aren't motivated by money. We've arrived at this profession out of a potpourri of passions: art, design, construction, urban planning, environmental stewardship, etc. I can guarantee you'll never find anyone who entered our profession with the intention of becoming rich.

Most architects are too timid to discuss finances. When asked about money, like a practiced politician avoiding a question on global warming, they'll change the conversation to something they really want to talk about, like design and construction.

But if you want to get paid, you have to be able to talk about money and why your firm, its staff and its project management practices are exactly what a client needs.

You also have to be able to talk about business practices with your staff to ensure projects are managed properly and profitably.

This is a must to have positive cash flow and a sustainable business.

If you don't think you can do this, hire someone who can or take on a business partner so you can focus on design. Otherwise, go work for someone else.

(2) Not Minding Your Own House

Many architecture firms place a heavy emphasis on presentation. Clients see the architects' offices as pristine, artistic and orderly, and believe this visual order is reflective of how a firm runs its business. But during my tour of architecture firms, I frequently found that the neat organization did not extend beyond the office's elegant façade. In reality, most firms' internal processes were the opposite of orderly.

Architects spend hours making sure structural, mechanical, electrical, plumbing and architectural considerations are in perfect balance to one another when designing a client's project. But when it comes to managing all the components of their own "house," such as accounting,

marketing, human resources and project and resource management, they drop the ball. If their office management were a building, it would look like something Rube Goldberg designed.

This disorder may fly in a good economy, but when times get tough, inefficient management will drag your firm down.

(3) Forgetting to Share

One thing you learned early in school as a kid, hopefully, was how to share. Kids who didn't share weren't popular, and occasionally got beaten up. The same goes for adults—usually without the beating part.

During my firm visits, I noticed a disturbing trend of firm owners withholding project financial information such as fees, costs and profitability data. Guess what—this doesn't work out too well. This miserly practice prevented workers from doing their jobs effectively and efficiently, and left many feeling marginalized, frustrated and looking for work with other firms. Or they start their own firm and become a competitor.

For a project to go well and firms to succeed and grow, there needs to be total transparency—for employees and clients. Employees feel valued, engaged and can make informed decisions. Your clients feel greater trust when you keep them informed. And out of this trust comes repeat business, referrals and loyal employees.

If you really want your architecture firm to succeed, do three things. First, become comfortable discussing "business" with clients. Second, get your own house in order before trying to build someone else's. Third, and most importantly, create an environment of open communication that engages staff and inspires them to do exceptional work. **CA**

Steven Burns, FAIA, is the director of product strategy and innovations at BQE Software. He is the creator of ArchiOffice, an office, project management and time-tracking software used in more than 1,000 small and mid-sized architectural firms.

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Making Sense of Water Efficiency

WATER LABELING PROGRAM CAN ENHANCE PLUMBING DESIGN

By Raissa Rocha

Amid concerns over limited supplies and increased usage of one of the world's most valuable resources, water efficiency remains a key topic in green building and design. One program that may help achieve LEED credits in water efficiency as well as compliance with the latest Illinois energy code is WaterSense. Similar to Energy Star, the

WaterSense program is run by the U.S. Environmental Protection Agency (EPA) and denotes certain products, as well as newly constructed homes, as meeting EPA criteria for water efficiency and performance.

"We designed the program to mirror our sister program, Energy Star, so that architects and builders [who are] familiar

with Energy Star can feel pretty comfortable with the WaterSense program," says Alicia Marrs, marketing and partnerships coordinator for the WaterSense New Homes program.

A certification already visible to green-savvy consumers particularly interested in the conservation of water, WaterSense was launched in 2006 to encourage the use of more efficient products and preserve water supplies. Manufacturers and builders are certified by independent third-party bodies, which are licensed by the EPA to grant the specialized label. The program was also developed to work with green building programs such as the National Green Building Standard, as well as earn points toward the LEED for Homes rating system.

The benefits of using WaterSense as a



The WaterSense label identifies products that have been independently tested for efficiency and performance.

resource can extend beyond the single-family home or multifamily building. "A builder or an architect who is really specializing in water efficiency can really be setting themselves apart to be kind of a steward of water efficiency for their community," says Marrs. "It not only benefits the people [in the home] but also the people who are communally dependent on whatever their community's water supply is."

At present there is no specification for commercial buildings. However, the New Homes specification recently expanded from single-family homes to include newly constructed residential units in multifamily or mixed-use buildings. A comprehensive best management practices document is also

available for those who work with commercial and institutional projects and are looking to improve water use and management for clients.

In order to earn the WaterSense for New Homes certification, every plumbing fixture in the home that can earn the WaterSense label is required to have it, according to Marrs. Products that can earn the WaterSense label include bathroom sink faucets and accessories, toilets, flushing urinals, showerheads and irrigation controllers.

One area the WaterSense program does not cover, however, is the kitchen. There are no specifications for fixtures such as sinks because their uses vary by consumer, according to Marrs. In addition, while there are no specific WaterSense requirements for laundry and dishwashing appliances, they must qualify for the Energy Star label if they are to be included in a project seeking New Homes certification. Other criteria for the home include a maximum service pressure of 60 psi and zero evidence of leaks

detected by the third-party license certification provider.

One area that architects and builders can focus on, says Marrs, is the design of the hot water distribution system. The WaterSense New Homes program requires that such systems distribute no more than half a gallon of water through the farthest fixture in the home from the source, whether that source is a hot water heater or recirculation system. And any recirculation systems in the home must be initiated on demand rather than on time or temperature, Marrs adds, as those types of recirc systems tend to use more energy.

The placement of the hot water source is also important, and can lead toward a more efficient hot water system. "It's thinking about centralizing the location and designing the plumbing system a little bit differently, and this is where we open the door for more creativity [from architects]," she says. "What we're really looking for is a system that is both water and energy efficient." **CA**

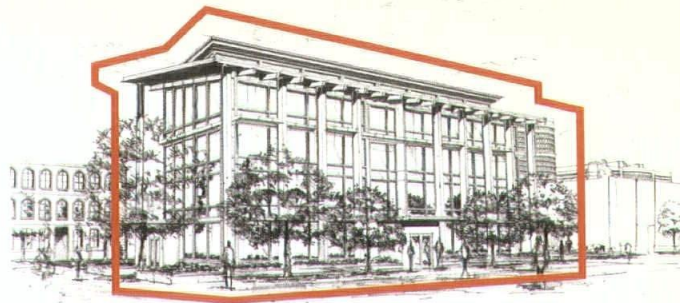
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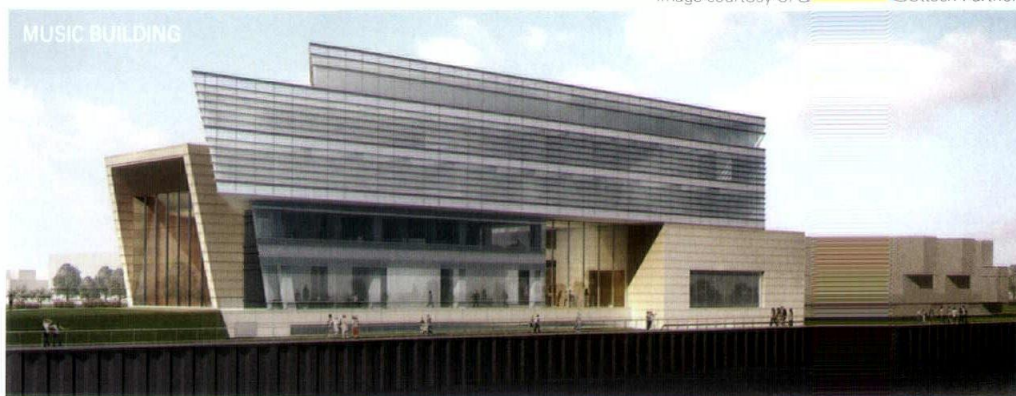


Image courtesy of David Woodhouse Architects LLC

ON THE WATERFRONT

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PERKINS+WILL

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Walker Parking Consultants

MEP ENGINEER: WMA Consulting Engineers, Ltd.

CIVIL ENGINEER: V3 Companies of Illinois

GENERAL CONTRACTOR: Power Construction Company

MUSIC BUILDING
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ACOUSTICS & AUDIO/VIDEO CONSULTANT: Kirkegaard Associates

LIGHTING DESIGN & THEATER PLANNING CONSULTANT:
Schuler Shook

STRUCTURAL ENGINEER: Thornton Tomasetti

MEP/FP ENGINEER: Cosentini Associates

LANDSCAPE ARCHITECT: Hoerr Schaudt Landscape Architects

CIVIL ENGINEER: V3 Companies of Illinois

GENERAL CONTRACTOR: Power Construction Company

BOAT HOUSE
DAVID WOODHOUSE ARCHITECTS

MEP ENGINEER: MWA Consulting Engineers, Ltd.

PROJECT TEAM: David Woodhouse, Andy Tinucci, Ed Blumer,
Brian Foote and Sam Spencer

STRUCTURAL ENGINEER: Enspect Engineers

LIGHTING DESIGNER: Luxpopuli

LANDSCAPE ARCHITECT: Hoerr Schaudt Landscape Architects

CIVIL ENGINEER: V3 Companies of Illinois

COST CONSULTANT: Construction Cost Systems

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WALTER SOBEL, FAIA, SHARES HIS THOUGHTS ON THE FUTURE AND HIS LIVING ROOM WITH ZURICH ESPOSITO.

At 99 years old, Walter Sobel, FAIA, is more interested in the future of architecture than most people half his age, or less. In March, Sobel—who turns 100 in July—hosted a salon-style cocktail party at his Frank Lloyd Wright home in Wilmette to discuss “the future of architecture.” The living room of the 1909 Frank Baker House, to many one of Wright’s finest, has held countless discussions of this kind. On that most recent occasion, Jeanne Gang, FAIA, and Mark Schendel, AIA, headed up the guest list. Gang and Sobel engaged a group of Sobel’s distinguished and diverse friends and colleagues—among them George Shipporeit; Larry Booth, FAIA; Ruth Knack and Edward Deam, FAIA—in provocative dialogue about architecture. Zurich Esposito recently returned to the living room of the Frank Baker House, where Walter shared his thoughts on the future.

Zurich Esposito: You seem even more interested in the future of architecture than its past.

Walter Sobel: Predicting the future, based on factors, has been of interest to me for a long time. I’ve been a member of the World Future Society for maybe 40 years. As an architect, I specialized in architectural programming, conceptual planning and design, especially for courthouses and administrative facilities. [Sobel edited two leading national resources on the subject of programming and planning courthouse projects, published in 1973 and 1993]. Planning requires consideration of the future and preparation for it.

ZE: What did your group of knowledgeable guests decide was in store for the next generation of design professionals?

WS: More collaboration is inevitable. Projects today are so complex. Collaboration and working as a team are required, and it will become more so. And collaborative learning is



Looking Forward at Age 99

also crucial. In order to plan and build the world you need to be well informed about it from more than just a design angle. Everyone who came here that night had different ideas and went away with different thoughts. It stimulated everybody to think differently about the future of architecture, but I think there was a common view: You can’t do it alone.

ZE: Your living room has served as a think tank and dialogue destination for years.

WS: It’s like this house was made for it. My wife and I were very lucky to find this house. In a way I feel like the house found us, and it has worked so well for us. Wright designed it for Frank Baker, who worked for Commonwealth Edison’s Sam Insull and was responsible for electrifying the North Shore. Like its original owner, the design is forward-thinking. It’s very accessible and well planned for the future, without many steps. Even at my age I can maneuver around this house well and enjoy it all. And it has a lot of natural light from the windows and clerestory.

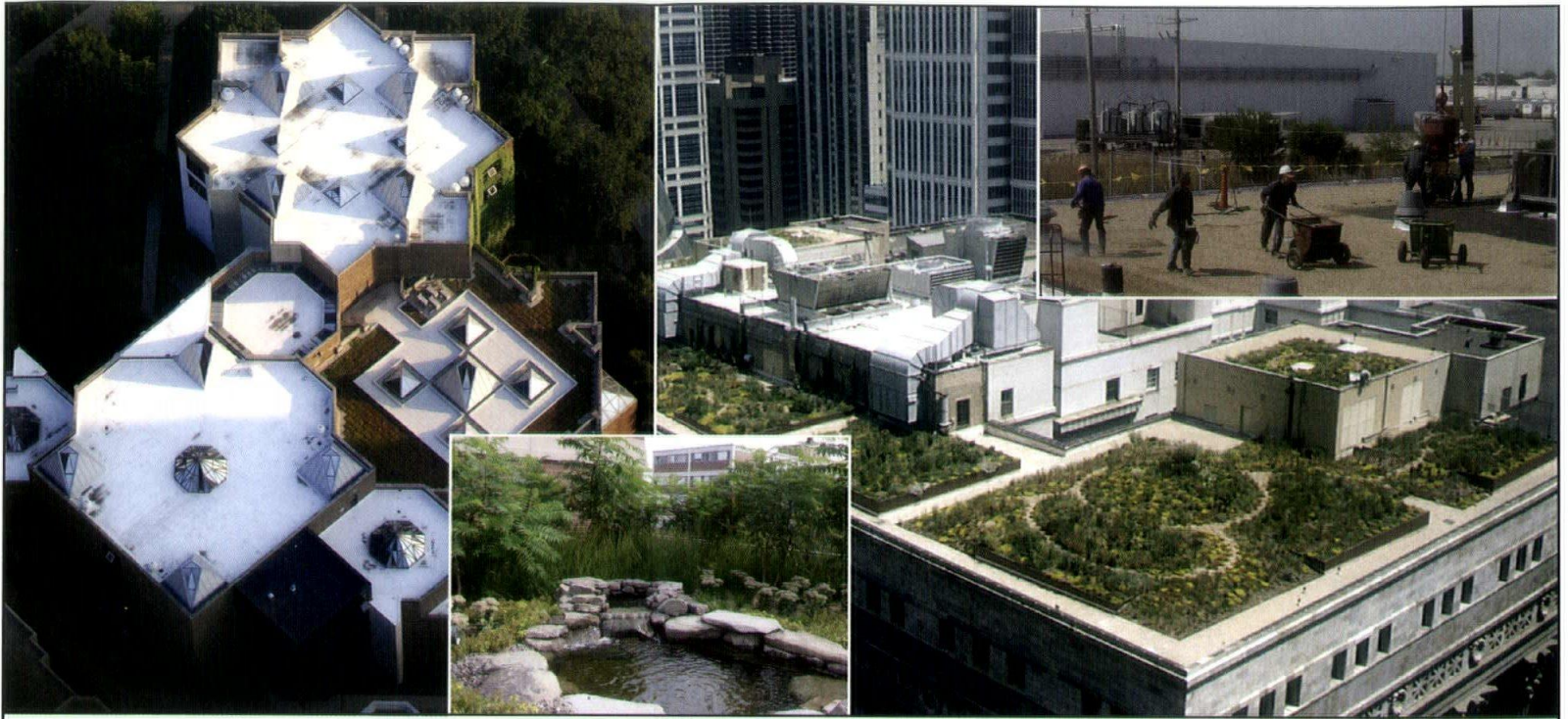
We’re working on ideas for the future of

the house, keeping it as a residence and possibly using the living room, which is very special, as a cultural venue or institution of some kind. We love having people here. We’ve held concerts, all kinds of discussions and parties, and mentoring meetings for young AIA architects. It has been a place for AIA Fellows to connect with young architects and vice versa.

ZE: You’ve made what appears to be a deliberate and strategic effort to stay connected to the current generation of emerging architecture professionals. Why?

WS: I have been fortunate. From my days of studying architectural drafting at Senn High School in Chicago, to studying architecture at Armour Institute, and interning for Ernst Benkert in Winnetka, working for people like John Van Bergen and Albert Kahn, I was given chances and opportunities. People have been very supportive of me and I want to return it. **CA**

Walter H. Sobel, FAIA, celebrates his 100th birthday on July 27.



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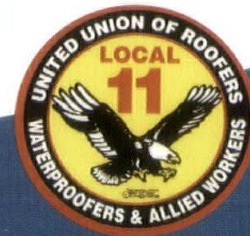
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