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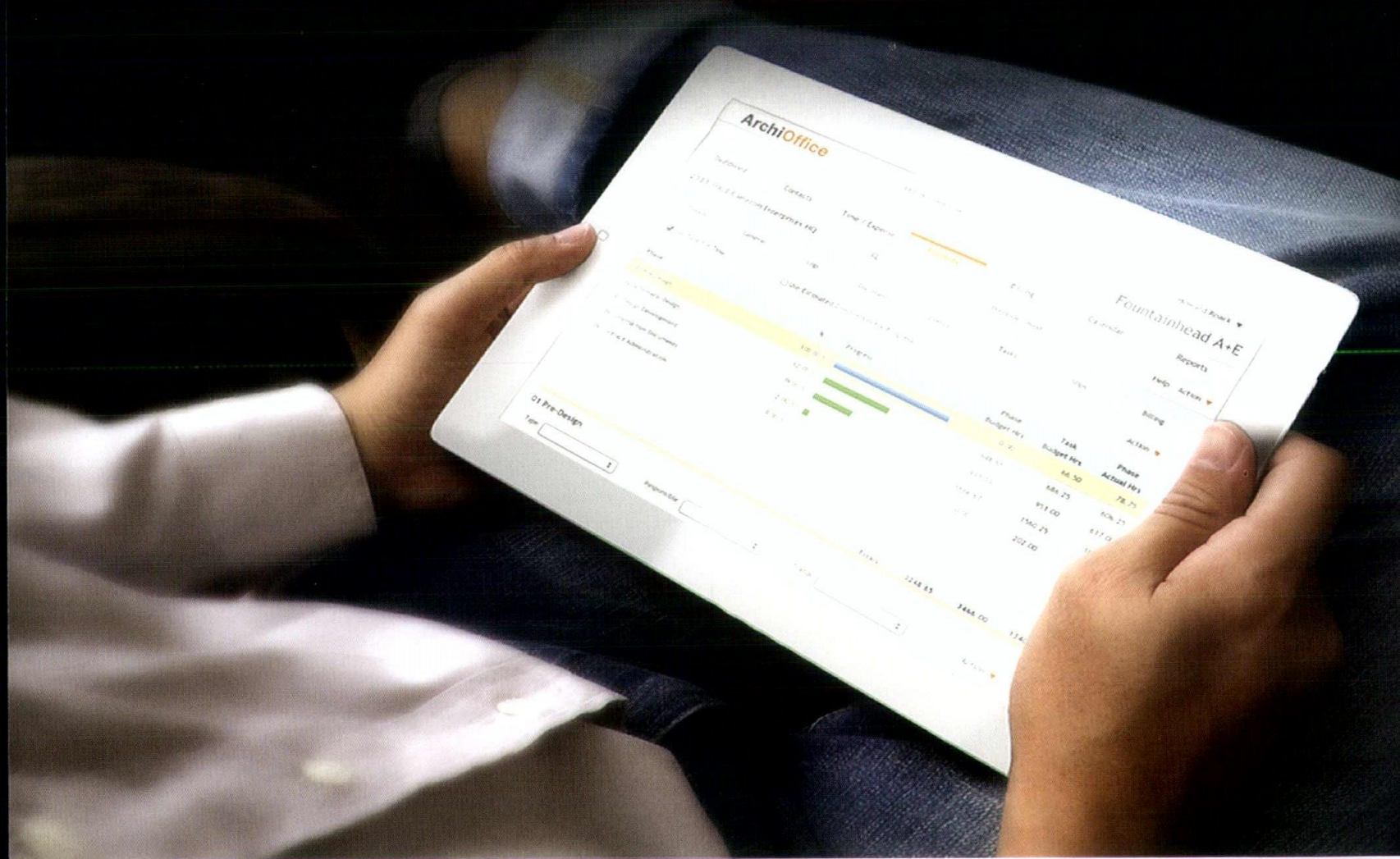
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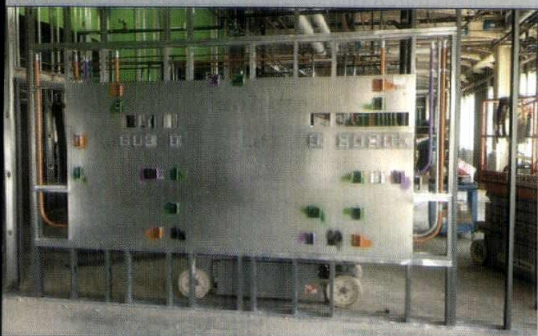
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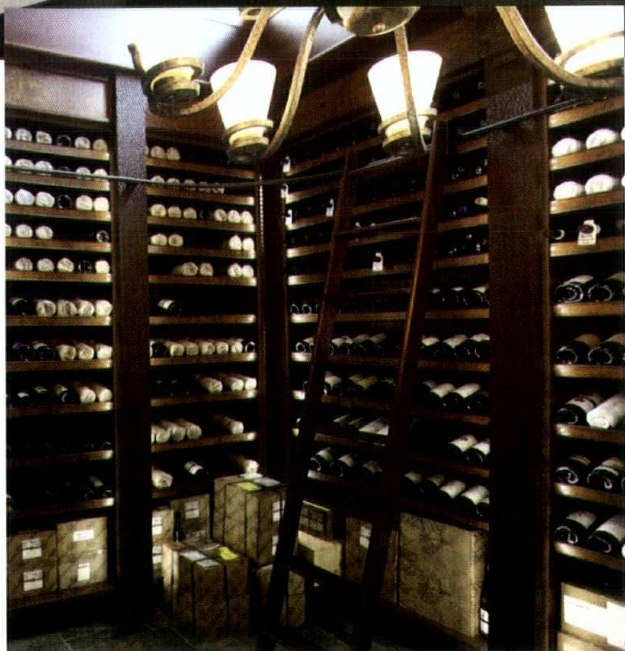
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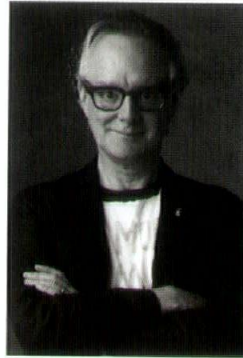


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#AIAChicago
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Ponder this scenario: An architect uses building information modeling (BIM) tools to design an airport.

It's a significant model, embedded with detail and information on every component and specification of a complexly designed

and engineered environment. The model is built collegially with the integrated team. The building completes as scheduled and on budget. It's an all around love-fest. Then, in our romanticized but real tale, the architect hands over the keys.

At a recent conference, an esteemed colleague presented exactly this scenario. The story showed not only the BIM, but the airplanes at the end of the jetways—in real time—with the associated passenger manifests. It also included the airport ground vehicle operations to a level where this live-feed database could pinpoint the meal to be provided for the passenger in seat 12D traveling from ORD to SFO.

The point illustrated was the sophistication of this amassed information, its connectivity to the built environment and the value this had to the airport management (and all of their users and tenants). And the architect, rather than concluding the relationship once the building was complete, remains in a relationship with the client, leveraging this model in a real-time, profitable relationship bringing extraordinary value.

Some of us are dabbling with this in airports and in houses—monitoring energy use, adjusting thermostats and security systems, opening and closing windows (or watching baby-sitters) remotely using iPads, and using digital models to take building components directly to fabrication. Even printing bits of buildings (or dreaming about it). Logistical systems, such as the one described in the airport scenario, have been in place for decades but, for most architects, without the opportunity to integrate it within our core professional services.

As we invest and retrain to enable this smart architecture scenario, and as well-taught young architects emerge primed with skills unimaginable to previous analog generations, let's seize this opportunity. Let's not look at new hardware and software tools as CAD on steroids, but as sea changers enabling architects to expand services, to be ever design-focused, sustainably-minded stewards of the designed environment.

An opportunity is afoot for us to be leaders and innovators. Expect to make this impact using your smart device and social media. Let's stop being slow on the uptake.

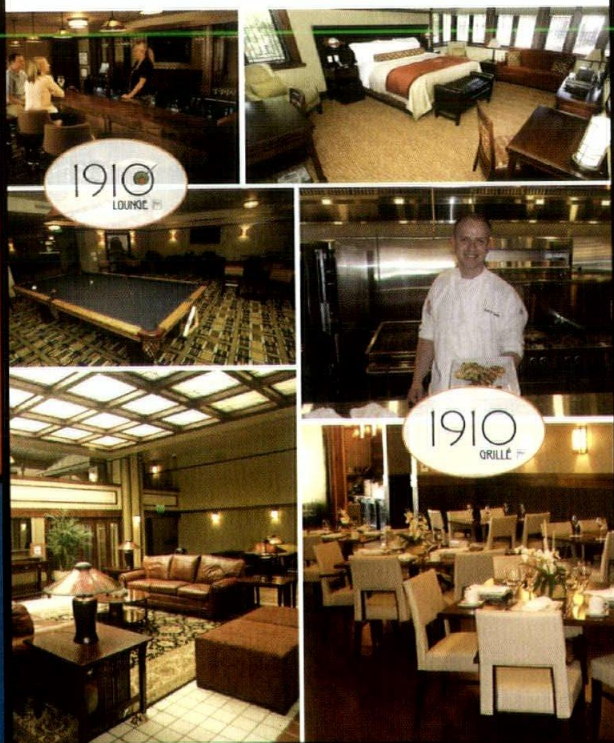
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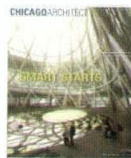


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An item in the People + Projects column in the **July/August** issue gave an incorrect name of the firm that Jennifer Park, AIA, and Jay Longo opened. The correct name is Longo Park Design Workshop. **We regret this error.**

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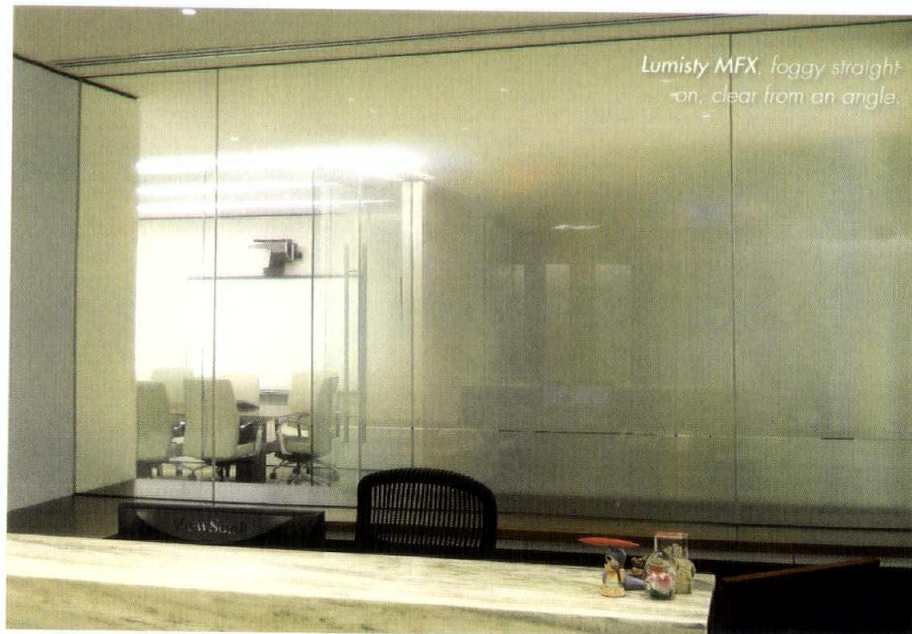
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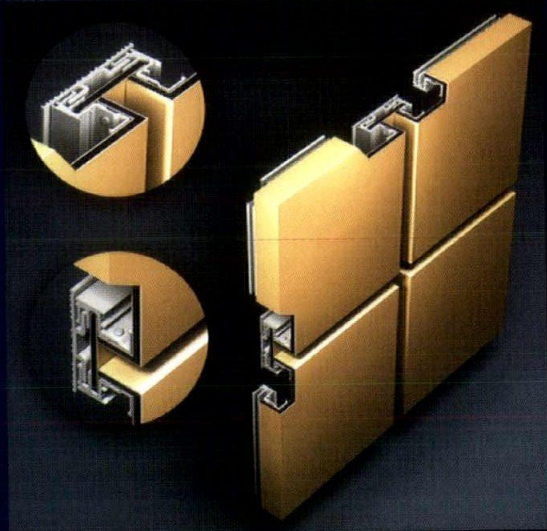
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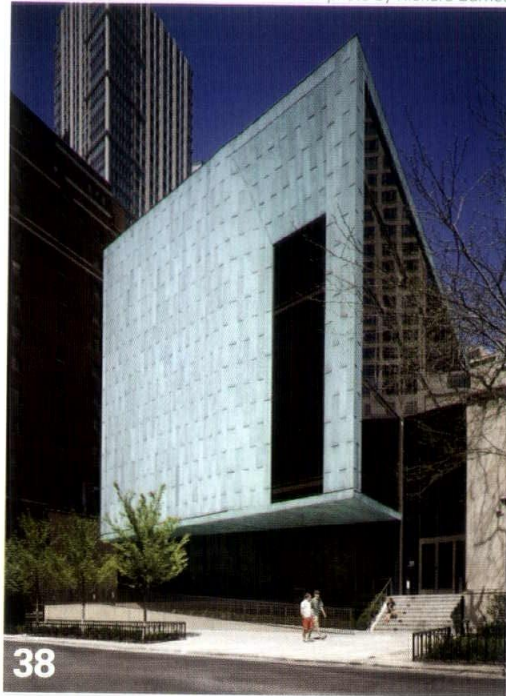


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Photo courtesy of Jeremy Witteveen for r25 Photography

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Rendering courtesy of the Chicago Park District and The Trust for Public Land

All renderings courtesy of the Chicago Park District and The Trust for Public Land



When complete, the park-and-trail system known as The 606 will connect the Bucktown, Wicker Park, Logan Square and Humboldt Park neighborhoods, representing "a public space transformation," according to Chicago transportation commissioner Gabe Klein.

thing," says Carol Ross Barney, FAIA. "Having different ideas on how to use and make people space and green space is such a rich place to work from."

The resulting designs are a multifaceted arrangement of walking and biking trails, public art projects, and spaces of rest and recreation that magnify the uniqueness of the structure. "There is such a sense of exploration of the space that is translated into the design," says Ben Helphand, president of the Friends of the Bloomingdale Trail. Accentuating the Bloomingdale's massive scale and industrial aesthetic was an integral part of the landscape plan, says Matthew Urbanski, principal of Michael Van Valeknburgh Associates Inc. (MVAA). Serving as landscape architects on the project, Urbanski says MVAA's approach was "to celebrate the almost Egyptian-like scale of the Bloomingdale Trail" and use the "monumental walls to enhance and program a civic asset."

"The [606] and Bloomingdale Trail follows the same mold as Olmsted in Central Park," Urbanski says. "He worked with the geology of the site to carve out and draw features that amplified and revealed the site. We're doing the same thing by amplifying and revealing the natural typology of this infrastructure."

Although often compared to New York's High Line, the Bloomingdale Trail and 606 differ dramatically in their orientation and programming. Whereas the High Line functions as an open-air gallery space, highly manicured and hovering above New York's Chelsea neighborhood, the Bloomingdale Trail is envisioned as more of a functional corridor for neighborhood residents. Along its route, the trail is positioned conveniently near two CTA stations, the Clybourn Metra stop and several major bus lines, and is intended as a path for the scores of students who attend schools

Happy Trail

THE 606 AND BLOOMINGDALE TRAIL AIM TO ELEVATE CHICAGO'S NEXT GREAT PUBLIC SPACE

For nearly 10 years, a plan has been aloft on Chicago's Northwest Side to transform the dormant 2.7-mile elevated railway line known as the Bloomingdale Trail. Running from Ashland Avenue (1600 West) to Ridgeway Avenue (3750 West), the fallow railway embankment is the centerpiece in the newly christened plans for The 606, a park-and-trail system containing five ground-level access parks that will be linked to the repurposed Bloomingdale Trail. When complete, the goal of the park program is to utilize the transformed spaces as active areas of recreation and transportation, and as connective tissue between the Bucktown, Wicker Park, Logan Square and Humboldt Park neighborhoods.

"The Bloomingdale Trail is the centerpiece of a public space transformation that is now being termed 'The 606,' but dates back over 10 years to the desire of local community members who saw a great opportunity in this unused rail line," says Gabe Klein, the city's transportation commissioner. The question of how best to remediate the space into a civic amenity was put to the larger community for discussion. Designs for The 606 were informed by the feedback received from a series of community meetings and charrettes, which in turn provided the foundation for the framework plan initiated by Ross Barney Architects. "The public process that uncovers dissension can be a wonderful



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Pedestrian-only paths and spaces for rest will flank the more active 10-foot shared-use zone for bicyclists and pedestrians, forming the heart of The 606's Bloomingdale Trail.

within walking distance. The trail itself will be 14 feet wide, with a 10-foot lane in the middle dedicated to a shared-use zone for bicyclists and pedestrians. Exterior 2-foot, pedestrian-only paths will flank the central zone. And in addition to the recreational opportunities provided

by the ingress/egress ground-level parks, The 606 will also be adjacent to the eventual expansion of the city's new Divvy bike-share system, Klein says.

As varied as the community voices that shaped the park-and-trail's design is the team assembled to implement their desires. Officially, The 606 is an initiative of the City of Chicago, Chicago Department of Transportation and Chicago Park District, with support from numerous neighborhood non-profits and civic organizations such as the Trust for Public Land, Friends of the Bloomingdale Trail, Active Transportation Alliance and others. The design team at various phases has consisted of Arup, Ross Barney Architects, Michael Van Valkenburgh Associates, AAA, and Burns and McDonnell.

Beth White, director of the Trust of Public Land's Chicago office, the lead private sector partner in coordinating all the stakeholders, says such collaboration exemplifies the design and spirit of the project: "The process of engagement and reaching common goals, while maintaining a standard excellence of design makes this one of the most—if not the most—exciting park projects in the country."

It's a sentiment echoed by Klein, who views The 606 as just one part of the city's overall place-making strategy that respects and honors the city's industrial past as it moves toward a renewed emphasis on livability. "As living organisms, cities are only healthy when they are constantly evolving, becoming more livable and playing to their inherent strengths," Klein says. > **Ben Schulman**

Ragdale Ring Reinvented

DESIGN COMPETITION RESULTS IN CONTEMPORARY OUTDOOR PERFORMANCE VENUE

Ragdale's artists-in-residency program hosts a wide variety of artists such as composers, photographers and writers at its historic Lake Forest home. A new design competition, however, opens Ragdale's doors to architects as well.

Inspired by the estate's original outdoor performance space, designed by AIA Gold Medalist Howard Van Doren Shaw and built in 1912, the Ragdale Ring Project will accept design entries each year from around the world to create a new version with a contemporary style.

For the inaugural project this year, a jury of architects and artists, including David Woodhouse, FAIA, and IIT's Frank Fleury, chose Stephen Dietrich Lee, project manager at Sweeney & Conroy Inc. in New

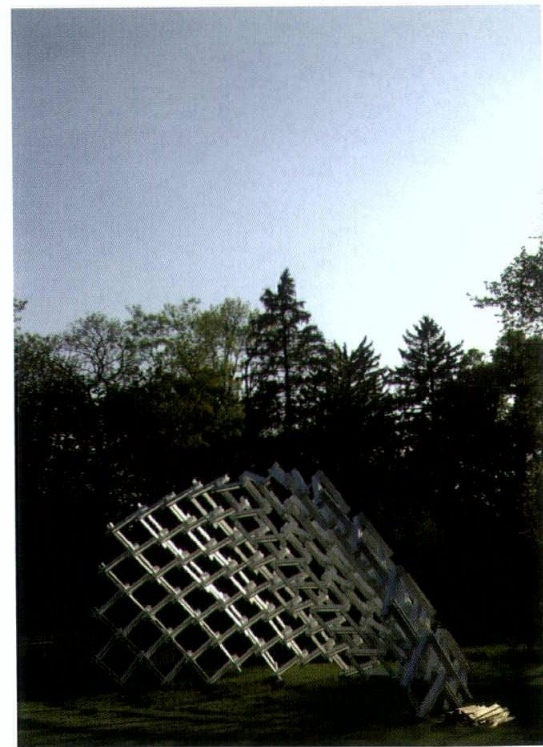
York City. Lee and his team received a \$10,000 grant to execute their design.

"The other entries were a little bit more traditional," says Regin Igloria, director of residencies and fellowships at Ragdale and one of the jurors. "Lee's [design] was much more of a structural object, an art sculpture, that I think was the most interesting for the jury to see."

Lee, however, does not consider the piece a sculpture but a structure.

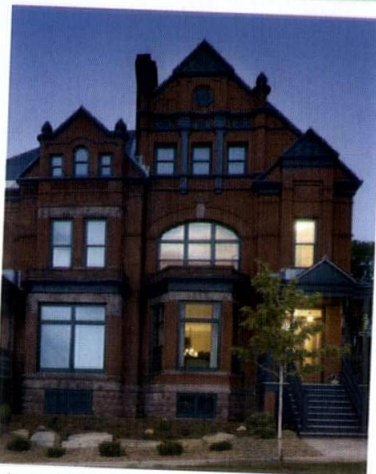
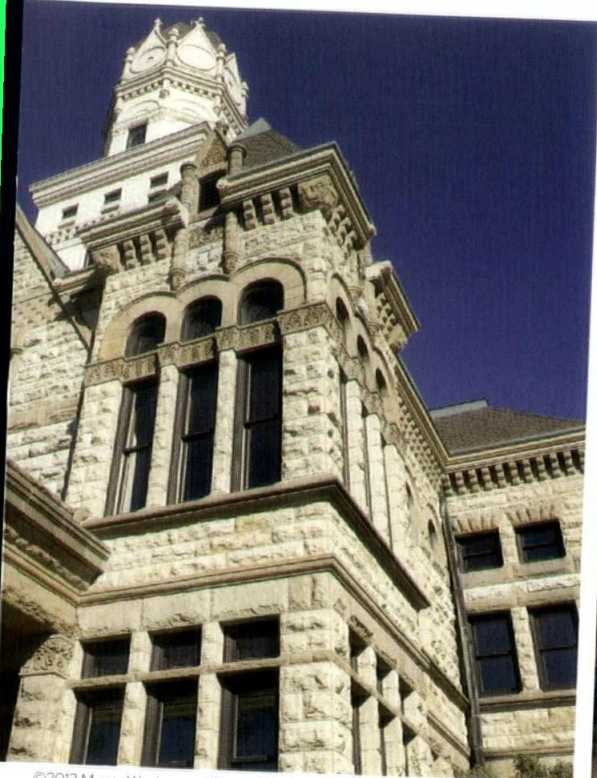
"Everything that was created for this piece was through a very architectural, pragmatic process of how to actually create a structural system that had a lot of depth and a lot of porosity," Lee says. "I don't look at things sculpturally."

Lee says one of his favorite things about



Architect Stephen Dietrich Lee created the structure from a series of four-sided wood components posted together at their corners. The openness has two advantages: it preserves the view, and its minimal ground insertions disturb the site as little as possible.

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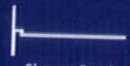
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The Ragdale Ring has substance enough to focus attention on performing artists while it's in use, but is also porous enough to preserve views of the surrounding landscape, both when in use and when dormant.

buildings is the frame itself, so the new Ragdale Ring is designed to showcase the bare, structural skeleton.

The structure is composed of four pieces of wood referred to as a pallet. Each pallet is the same shape, height and weight, and they are laced together to create a continuous zigzag pattern. Lee says this approach allowed the team to create a lot of volume with very little material. Each corner has an aluminum tube for a post.

Although snow loads were not an issue, since the structure will be removed in October, Lee and his team had to take into account wind loads. For this reason, the entire structure weighs 4,000 pounds with the aluminum, wood and bolts, but it has been designed to withstand two times its dead load (8,000 pounds).

"Even though it weighs two tons, it sits on the earth very gingerly, and we wanted to create as little site disturbance as possible," Lee says. When the current Ragdale Ring is removed, it will leave only 12 brown spots, each smaller than the size of a soda can, where the structure was anchored using helical anchors.

In addition to a small footprint, Lee wanted to create a structure with a see-through feel that highlights the greenery on Ragdale's 50-acre property.

"It looks perfectly at one with the prairie

landscape that surrounds it even though it's striking," says Cynthia Quick, director of external relations for Ragdale. "It's not like it needs a performance to fulfill its *raison d'être*. In it of itself it's a beautiful, sculptural piece."

"Because of the way it curves, it creates this shell," Lee says. "It becomes very dense at certain locations and very porous at others."

This porous performance space that allows audience members to look right through the structure pays tribute to Shaw's original design. "The only thing that we said we would maintain was an open-air performance space," Lee says.

"Architecturally and aesthetically, it's completely different."

The jury embraced this different idea. "The whole plan is for this thing to transpire once again but with a completely different design the next year," Igloria says. "Architects and designers will see this structure and say, 'Oh, they're really reaching beyond more traditional performance venues.'"

The contemporary approach should allow a wide breadth of artists and architects to design novel projects they may not have the opportunity to try when doing work for specific clients, according to Igloria.

Lee spent two weeks in residence at Ragdale while he and his team constructed

the new space. Quick says this residency is an important component of the design and building process.

"There's not just a competition and monetary support," she says. "Part of the Ragdale Ring project not only is to create that link with the history of Ragdale going back to 1912, but also it is to focus on contemporary architecture and design and how that might contribute to the experience of being at Ragdale."

The structure will host a series of summer performances for the community curated by Ragdale alumni and featuring musicians, dancers, actors and poets.

Igloria says Ragdale hopes this outdoor theater space brings back the same opportunity for residents to share their creative work with the community as Shaw's venue provided more than 100 years ago.

> **Abby Kleckler**

A Towering Possibility

SOM RESEARCHES
VIABILITY OF A
TIMBER-FRAMED
SKYSCRAPER

Imagine a world where tall buildings, made almost entirely of wood, rise among the traditional skyscrapers of concrete and steel. While still a rough idea, it is a concept Skidmore, Owings & Merrill advanced recently when the firm released the findings of its Timber Tower research project, an initiative sponsored by the Softwood Lumber Board that investigates the structural viability of tall wooden buildings and compares it with an existing concrete building used as a benchmark.

The research process for the Timber Tower was similar to the concept design of conventional tall buildings, but for one exception. "The pace was slower, given the unknown nature of this type of building," says SOM structural associate Benton Johnson, P.E.,

S.E. "The biggest difficulty in the research was developing a structural system which could compete with the highly efficient framed tube system of the DeWitt-Chestnut Apartments." That Chicago building, now known as Plaza on DeWitt, is an SOM design from 1965 that was used for comparison purposes.

With its renewable properties and the ability to sequester carbon and reduce a project's overall footprint, wood used as a primary material in tall buildings can have a meaningful impact. The idea has been explored in other studies, such as the 240-page "The Case for Tall Wood Buildings" report by Michael Green, a principal of Vancouver, Canada-based Michael Green Architecture.

At SOM, the Timber Tower research team developed a structural system that primarily uses mass timber and analyzed its use in a prototypical building based on the DeWitt-Chestnut Apartments. The resulting conceptual system, which the team calls the Concrete Jointed Timber Frame, is a hybrid that relies on lumber for the main structural elements and supplementary reinforced concrete at the connecting joints.

In the prototypical building proposed by SOM, solid mass timber products are used for a majority of the floors, columns and shear walls, while steel rebar reinforcement is used to connect structural materials through concrete joints. For a typical floor, the structural system comprises by volume approximately 80 percent timber and 20 percent concrete; the entire building is 70 percent timber and 30 percent concrete by volume when other concrete applications are considered. SOM determined that only 65 percent of the benchmark's original foundation would be needed to support the significantly lighter Timber Tower.

The team also found that the prototypical wooden building would reduce the embodied carbon footprint by 60 to 75 percent in comparison with the reinforced concrete structure of the benchmark. Based on the DeWitt's 42 stories and 395-foot height, the timber prototype is feasible "from the standpoint of structural engineering, architecture, interior layouts and building services," says the 72-page report.

Further research and testing would be needed to verify the feasibility of the prototypical building's constructability, cost

The structural system proposed for SOM's prototypical Timber Tower consists of solid timber products for members such as floor panels, columns and shear walls, all connected with steel reinforcing through concrete joints.

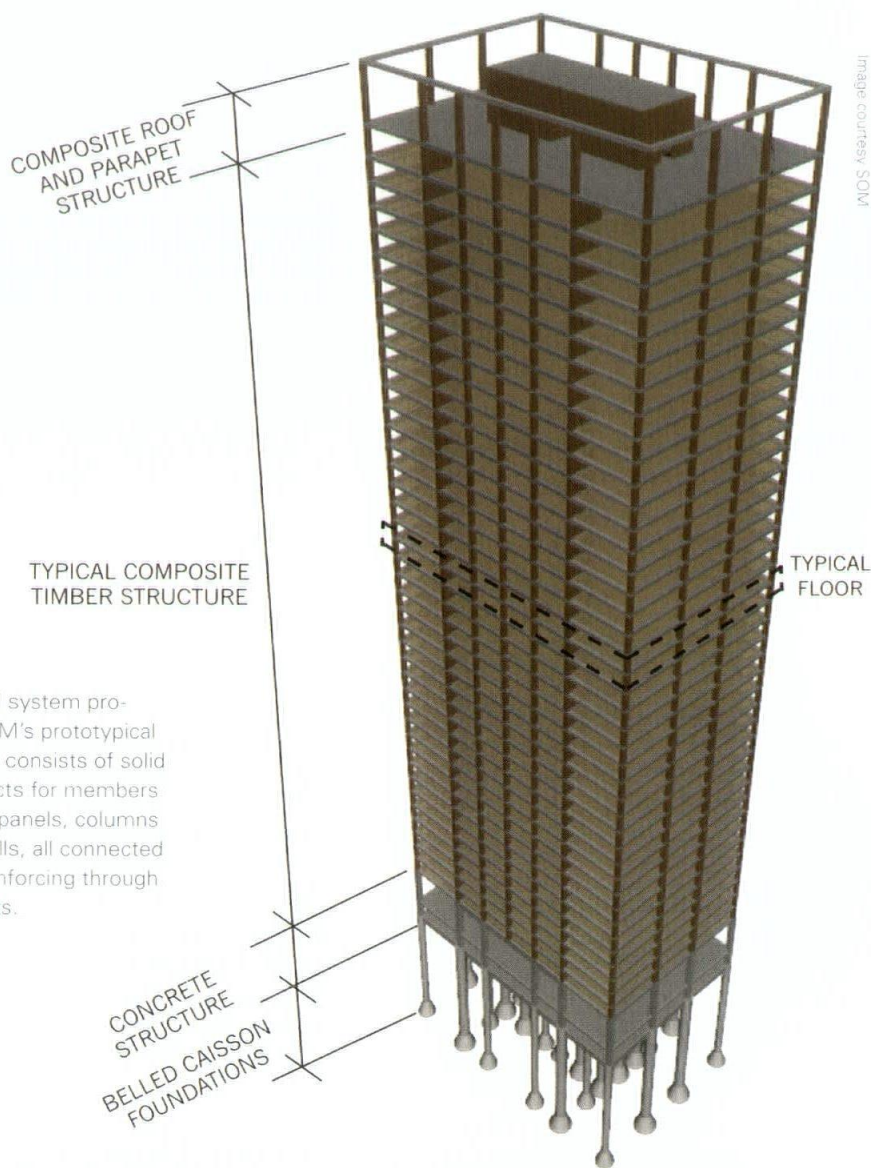


Image courtesy SOM

and fire protection. "One of the most critical aspects is physical testing related to fire and structural performance," Johnson says. "Successful testing will help demonstrate that mass timber can be designed to meet the intent of current building codes."

The potential environmental impact of using wood as a primary structural material for tall buildings is significant, adds Johnson. "The majority of CO2 emissions in the United States has been attributed to the operation and construction of buildings," he says. "The potential to use wood for tall buildings is significant as it will help reduce a major source of expected CO2 emissions."

Despite the structural findings made by SOM in the Timber Tower research project, technical and regulatory obstacles remain. While timber is already favored in areas of

low-rise residential construction, current building codes, including Chicago's, typically do not allow for wood-framed buildings taller than four stories, as structural systems for high-rise buildings are required to be non-combustible. The report indicates that new fire ratings would be required to take into account the new fuel load, which would now include the combustible structural system.

Timber skyscrapers continue to be a possibility, one that may significantly further the advancement of sustainable construction. But collaboration and cooperation will be needed. Says Johnson: "The realization of a tall mass timber building will require input from many different members of the building community, from supplier to owner."

> **Raissa Rocha**



Remembering Martin David Dubin, FAIA 1927-2013

SUPPORTER OF OUTSTANDING
YOUNG ARCHITECTS

AIA Chicago fondly remembers Martin Dubin, FAIA, a talented practitioner, dedicated AIA member and generous benefactor to the profession who passed away July 5. Dubin was a past president of both AIA Chicago (1971) and AIA Illinois (1972-1973). A generous friend and colleague, he is particularly recognized for supporting emerging design professionals. In 2003, Dubin and his family began providing annual funding for the AIA Chicago Foundation's Young Architect Award, which became known as the Dubin Family Young Architect Award, recognizing excellence in ability and contributions by Chicago-area architects between the ages of 25 and 39.

A member of an extended family of architecture and engineering professionals primarily based in and around Highland Park, Dubin studied architecture at the University of Illinois where, like his father, noted Chicago architect Henry Dubin (1892-1963), he resided at the Cosmopolitan Club. The Club was established by students and faculty to serve international students and to foster social and intellectual dialogue by seeking to avoid segregation and offering a place of fellowship and residence for minorities, who otherwise often faced hostility on campus. After graduating in 1950, Dubin joined his older brother Arthur (1923-2011) in the architecture and engineering firm established by their father and their uncle, Eugene Dubin (1908-1998), a structural engineer.

Dubin's career included two years (1956-58)

at SOM as a senior project representative, after which he returned to his family's firm and served in a variety of successively important roles. With the 1965 addition of the prominent African-American architect John Moutoussamy, FAIA (1920-1995), Dubin, Dubin, Black & Moutoussamy became the first major racially-integrated architectural practice in Chicago and one of the first such firms in the country. From 1978 until 1995, Dubin was general partner of Dubin, Dubin & Moutoussamy (Architects and Engineers).

The firm's body of work includes high-rise offices, such as 820 S. Michigan Ave., designed by Moutoussamy in 1972; residential buildings, including 2020 North Lincoln Park West, 1971, and 100 East Walton Place, 1972; colleges and dormitories; housing for the elderly; mass transit stations in Chicago and the District of Columbia; and suburban residential housing.

An expert on construction disputes, Dubin

David Dubin's family is committed to the legacy established by the Dubin Family Young Architect Award, which will continue under that name, funded by the family. The Dubins encourage others to support programs and awards for emerging architects by making a tax-deductible donation in memory of Martin David Dubin to the

served as an arbiter for the American Arbitration Association and co-founded the Design Professionals Management Association with insurance carrier Design Professionals Insurance Company. A prolific writer and speaker whose work included serving as a lecturer for the Department of Architecture at the University of Illinois Chicago campus, Dubin taught classes for recent architecture graduates prior to their sitting for the licensing examination. He also served as a trustee and editor of *Inland Architect* magazine. He authored a chapter on professional responsibility for the *Architects' Handbook of Professional Practice*, published by the American Institute of Architects. Two additional published works by Dubin are *Inspection, Observation and Supervision: Construction Responsibilities: Architect-Engineer, Owner Contractor* (1987); and *Architectural Supervision of Modern Buildings* (1963).

During World War II, Dubin served at sea in the merchant marines on numerous ships including the SS Rensselaer Victory Ship and the USS Mariposa. He applied his technical drawing skills and a deep love of ships and the sea to become a self-taught artisan in the American art of scrimshaw—the art of engraving on whales' teeth, first practiced by sailors working on whaling ships out of New England.

Services for Dubin were held at Chicago Jewish Funerals on July 9 in Skokie.

> Edited by Joan Dubin and Zurich Esposito

AIA Chicago Foundation, 35. E. Wacker Drive, Suite 250, Chicago, IL 60601.

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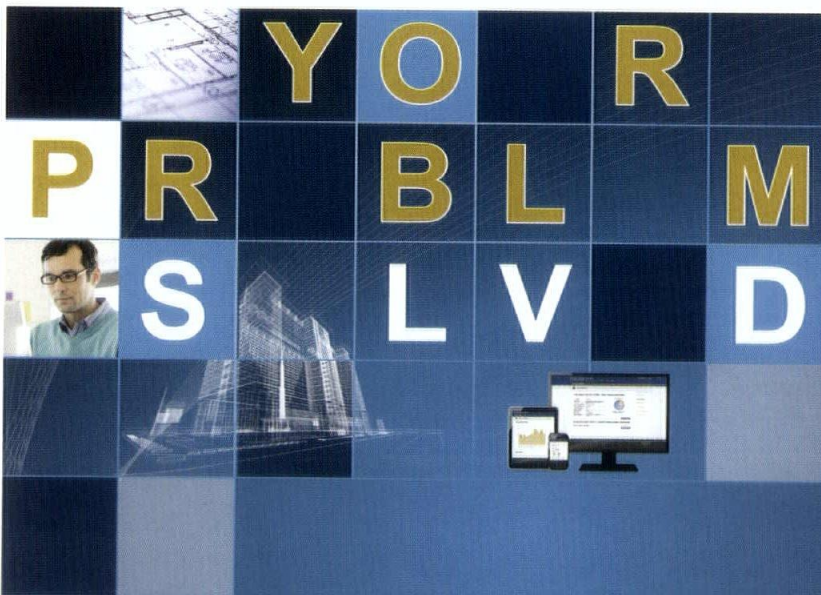


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CHAPTER REPORTS



Stanley Tigerman, FAIA, to be Honored with AIA Chicago Lifetime Achievement Award

Stanley Tigerman, FAIA, has been named the recipient of the 2013 AIA Chicago Lifetime Achievement Award.

Tigerman's portfolio includes more than 175 built works for "all levels of society," including the LEED-Silver Pacific Garden Mission on Chicago's Near West Side, the iconic Boardwalk Apartments on the North Side and Skokie's Holocaust Museum and Education Center. He has served as a mentor and academic leader to generations of aspiring architects. His intellectual influence as a writer, critic and advocate for the architectural profession "has assured his legacy as one of the shining architectural luminaries in the history of Chicago," says Steven Wiesenthal, FAIA, associate vice president for facilities services & university architect for the University of Chicago.

In addition to his practice, writing, and intellectual and academic leadership, Tigerman is also one of the minds behind the Chicago Architects Project (CAP), an ongoing and evolving genealogy of Chicago architects, their work and their interrelationships and influences among the profession from the 19th century to the present day.

Initiated in 2006, the annual AIA Chicago Lifetime Achievement Award honors a recipient for his or her significant lifetime contributions to the field of architecture. Previous winners have included Helmut Jahn, Ben Weese, Walter Netsch, John Holabird Jr., Gertude Kerbis and Natalie de Blois, all of whom were FAIA; and jointly, Daniel Burnham and Edward Bennett. Tigerman will be honored in a ceremony during DesigNight, AIA Chicago's 58th Annual Design Excellence Awards, Oct. 25, 2013 at Navy Pier.

For more on Tigerman and his award, see www.aiachicago.org/tigerman.

Local AIA Young Architect Award Winners Feted at Reception

Early this summer, AIA Chicago celebrated the five local winners (out of 15 total national winners) of the 2013 AIA Young Architects Award at a special reception at the Ukrainian Village home of Joe Valerio, FAIA, and Linda Searl, FAIA.

The local winners of the award are Katherine Darnstadt, AIA, of Latent Design; Matthew Dumich, AIA, of Valerio Dewalt Train; Thomas Hussey, AIA, of Skidmore, Owings and Merrill; Brett Charles Taylor, AIA, of SOM; and Lucas Tryggestad, AIA, of SOM (who was unable to attend the event due to a prior business engagement.)

AIA Chicago board president Peter Exley, FAIA, introduced the winners, while Valerio and Searl gave intimate tours of the custom-designed home to the rapt crowd.



Upper photo: Honorees Thomas Hussey (from left), Katherine Darnstadt, Matthew Dumich and Brett Charles Taylor

Lower photo: AIA Chicago board president Peter Exley (left) and Joe Valerio

Photo by Jon Lauriat, a5



Small Project Awards Go Pop!

During the month of August, AIA Chicago took over a vacant storefront at 23 E. Madison, the former Rand McNally store, as a part of the Chicago Loop Alliance's Pop-Up Art Loop initiative.

AIA Chicago programmed the space with the winning entries from the 2013 Small Project Awards, providing yet another opportunity to showcase the smaller-scale innovations that architects work on in their day-to-day practice.

Designed in collaboration with Chicago-based firm a5 Inc., the exhibit kicked off on Thursday, Aug. 1, with an opening party during CLA's First Thursday Pop-Up Gallery Walk, and ran through Aug. 22.

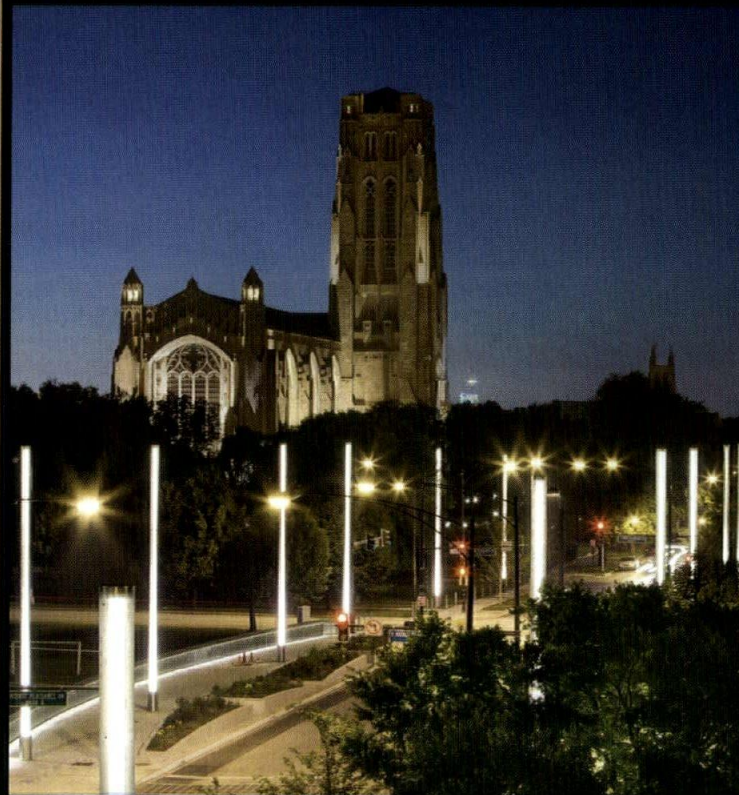
50th Annual AIA/ALA Library Building Awards Celebrated at AIA Chicago

Since 1963—with a few pauses in between—AIA and the American Library Association (ALA) have collaborated to honor excellence in the architectural design and planning of libraries. With the ALA National Convention convening in Chicago this year, AIA Chicago played host to the 50th anniversary celebration of the AIA/ALA Library Building Awards.

AIA President Mickey Jacob, FAIA, and ALA President Maureen Sullivan presided over the event, which marked six library projects for distinction, from Cannon Design's Central Library Renovation in St. Louis to The Freelon Group's Anacostia Neighborhood Library in Washington, D.C. A full listing of winners can be found at tinyurl.com/libraryawards.

In a presidential citation issued by Jacob to commemorate the event, he noted, "The ALA has transformed the image of the library as a sacred temple to vibrant community centers that empower the increasing numbers who enter these welcoming spaces ... to become the engaged citizens essential to a healthy democracy."

IT'S A WHOLE NEW NIGHT



Midway Crossings, The University of Chicago

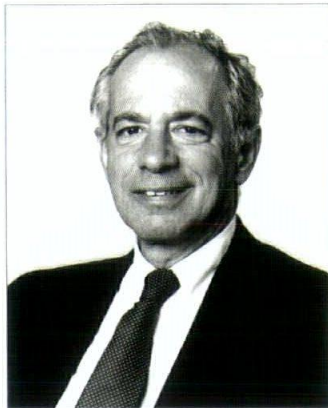
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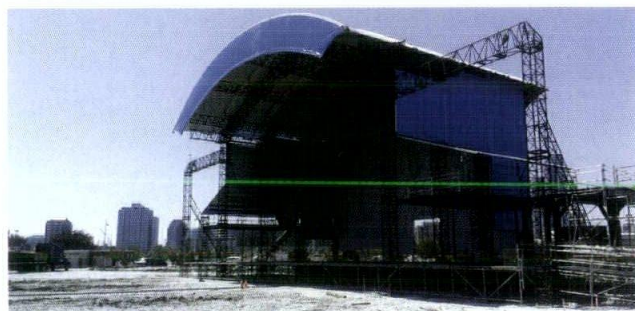
PEOPLE + PROJECTS



Former SOM Associate Partner Carl Arthur Muschenheim, AIA, passed away in the village of Kilcrohane, Ireland, in May.

Born in 1933 and known simply as Art, Muschenheim joined SOM's Chicago office in 1956, was named an associate in 1967 and became an associate partner in 1974. His knowledge informed dozens of SOM projects around the globe, and his mentoring touched hundreds of fellow employees. Muschenheim's best known projects include 33 West Monroe in Chicago; Banco de Occidente in Guatemala City; the Hubert H. Humphrey Metrodome in Minneapolis; and several buildings at the University of Illinois at Chicago. Muschenheim retired to Ireland in 1994.

AIA Chicago extends condolences to Muschenheim's family and friends.



Lightswitch Architectural partnered with Valerio Dewalt Train Associates

to redesign FirstMerit Bank Pavilion (formerly Charter One Pavilion) at Northerly Island. The original lighting and electrical systems—designed by Lightswitch in 2005—were revamped to meet the needs of the newly expanded space, which now includes an additional 600 fixed seats and 22,000 lawn seats to accommodate a total of more than 30,000 guests.

Rich Smith, LEED AP, joined Cannon Design

as principal for the firm's Science + Technology practice.



Troy Kerr, AIA, has joined

the Deerfield office of GreenAssociates as project architect. He was previously a project architect at Cannon Design.

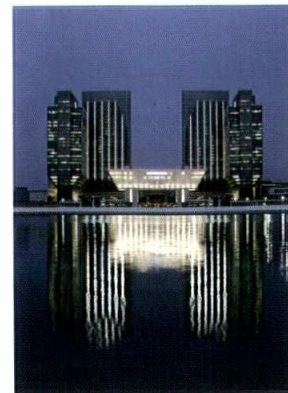


Architects from VOA Associates Inc.

designed and installed seven learning gardens at the Southside Occupational Academy in Chicago. The learning gardens will support the school's mission to offer an alternative learning environment for students. Architects worked with Southside Occupational Academy teachers to create concepts designed from reclaimed and recycled items.

A Goettsch Partners project, Sowwah Square, won

the 2013 Best Tall Building Award for the Middle East & Africa region, conferred by the Council on Tall Buildings and Urban Habitat. The five-building complex, located in Abu Dhabi, will now compete as one of four regional winners for the 2013 Best Tall Building Worldwide, to be awarded in November.



Several Chicago firms and projects received

design awards from AIA Illinois at the 2013 Honor Awards in April.

- > The highest design honor, the Louis Sullivan Award, went to Randolph Tower in Chicago by Hartshorne Plunkard Architecture.
- > Hartshorne Plunkard also took home the Crombie Taylor Honor Award for the Hairpin Lofts And The Arts Center in Chicago.
- > The Mies Van Der Rohe Award was presented to 4240 Architecture and its collaborators for the design of a Chicago law firm office that takes inspiration from the automotive garage previously housed on the site.
- > The Frank Lloyd Wright Honor Award went to Skidmore, Owings & Merrill for the Dallas City Performance Hall in Texas.
- > Adrian Smith + Gordon Gill Architecture received the Daniel Burnham Honor Award for its Chicago Central Area Decarbonization Plan.

For more on all the winners, please visit tinyurl.com/AIALawards.

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Shops and Lofts at 47



The Lofts at 688 13th St.

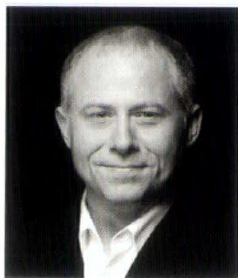
Pappageorge Haymes Partners announced the groundbreaking of projects in Chicago and San Diego. Located at 47th Street and Cottage Grove in Chicago, Shops and Lofts at 47 is a \$45.6 million project that is part of a larger three-acre development, and will include 55,000 square feet of retail space and 96 mixed-income rental apartments. As the firm's first project in San Diego, The Lofts at 688 13th St. will have 208 residential apartments, 5,500 square feet of retail space and sub-grade parking for 226 cars.

The firm also welcomed the following new members to its team.

- > Laura Sargent, LEED AP BD+C, senior project architect
- > Michael D. Henning, LEED AP, senior project architect III
- > Bianca Champagne, LEED AP, C.C.M., Chris Savage and E. Peter Evanich, staff



Laura Sargent



Michael D. Henning

Harley Ellis Devereaux completed the build-out of 189,000 square feet of office space for ACCO Brands, the country's largest supplier of branded office products, in Lake Zurich. ACCO had relocated to the new location from its previous space in Lincolnshire. Alongside HED were Skender Construction and MEP engineer Environmental Systems Design.

Harley Ellis Devereaux also relocated its Chicago office from River North to the Loop. With a staff of 45-plus, the office is located on the second floor of the Kemper Building at One East Wacker Drive, overlooking the Chicago River.



ACCO Brands offices in Lake Zurich



Harley Ellis Devereaux office in the Loop



Marina Panos, LEED BD+C, has joined Kipnis Architecture + Planning as project manager and director of sustainability.



Will Jensen, AIA, LEED AP BD+C, joined BKV Group as its new business partner. Jensen brings more than 30 years of architectural, construction and real estate experience to the firm as leader of its Chicago office and national commercial division.

Designed by SOM, the Cayan (formerly Infinity) Tower in Dubai

opened in June. The dramatically rising helix of the 75-story building provides a distinctive landmark on the city's skyline. The 1,010-foot (307-meters) tall reinforced concrete structure rotates a hexagonal floor plate around a circular core, maximizing views for each of the building's 495 apartments.



Juan Gabriel Moreno, AIA, founder of the architecture firm JGMA, was featured on ABC7's THE Ñ BEAT. THE Ñ BEAT documented Moreno's mission to give those living in dilapidated neighborhoods a "beacon of hope" through his modern designs like UNO Soccer Academy in Gage Park and his re-design of Pilsen's Instituto Health Sciences Career Academy.

Gensler's Chicago office announced

its most recent senior hires:

- > Gail Borthwick, AIA, design director
- > Andre Brumfield, director of planning and urban design
- > Carl Gergits, AIA, technical director
- > Michael Hagen, senior project director
- > Sheryl Schulze, NCIDQ, RID, senior project director
- > Leslie Ventsch, AIA, LEED AP BD+C, design director



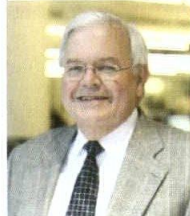
Gail Borthwick



Andre Brumfield



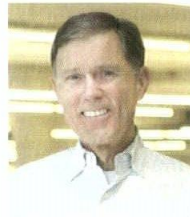
Carl Gergits



Michael Hagen



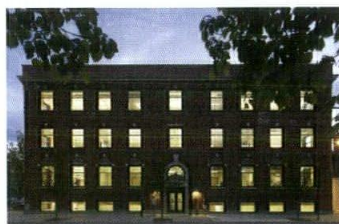
Sheryl Schulze



Leslie Ventsch

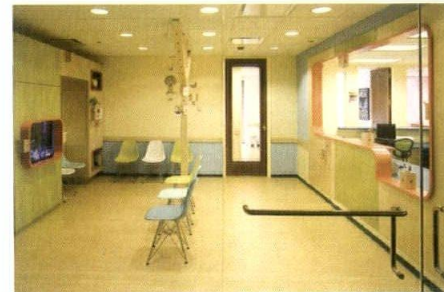
Wheeler Kearns Architects designed

the new Wolcott School, a \$12 million college prep high school for students with learning disabilities. Located a few blocks north of the United Center in West Town, the 32,000-square-foot project adapted a historical building formerly owned by the Union League Club of Chicago. The Wolcott School is the first of four new schools designed by WKA set to open in the next year.



Architecture Is Fun designed

a new pediatric physician's office for Weissbluth Pediatrics in the Streeterville neighborhood. "Pixar-like, not Disney-esque," was the mantra that surfaced from the start of the design of the office, the firm noted in a press release. The project was completed in association with architect of record MRSA.

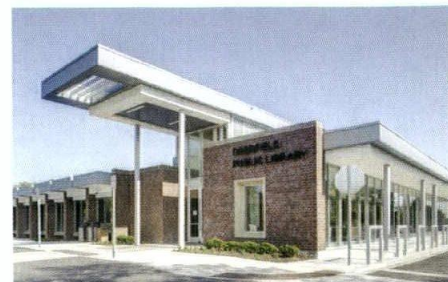


Pratt Design Studio merged

with Charlotte, N.C.-based healthcare design firm FreemanWhite and now serves as the firm's Chicago office. As part of the merger, Bob Pratt, founder and president of Pratt Design Group, joins FreemanWhite as principal.

The Dewberry-designed Deerfield Public Library

rehab and expansion is complete. The \$11.2 million project involved a reorganization and remodeling of the library, including two new additions to the existing facility totaling more than 10,000 square feet. The expanded facility has more meeting space as well as study rooms, a computer lab, automated checkout and return station, and a fireplace.

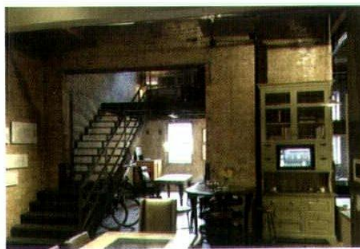


exp redesigned the Minton-Capehart Federal Building

in Indianapolis. The firm simplified the building's lobby by eliminating brick, stainless and plaster materials, leaving only travertine, concrete, bronze and glass. exp also replaced the HVAC, lighting, controls and life-safety systems, and created a security-screening alcove to eliminate clutter from the lobby. The building achieved LEED Gold.

Visbeen Architects, based in Grand Rapids, Mich., has opened

an office in a newly renovated loft in the Motor Row section of the South Loop. Situated on the third floor of the historic Kelly Tire factory building, the firm's live/work space was designed around the existing structure, utilizing exposed brick and original support steel beams.



HDR Architecture Inc. will design

the \$94.9 million USACE 13th Combat Aviation Brigade housing complex at Fort Carson, Colo. The firm will create a military residential community for 13th Combat Aviation Brigade soldiers.

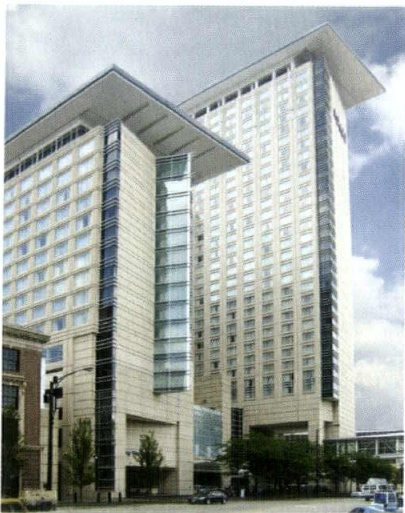
The complex will include 370,156 gross feet in three H-shaped apartment buildings to serve nearly 1,000 soldiers. The scheduled completion date is January 2015.

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tvdesign completed

a \$110 million, three-part project that expanded and renovated the Hyatt Regency McCormick Place. The project includes a new guest room tower, as well as renovations to the existing guest rooms, health club, conference rooms, service areas and public spaces.



A boathouse designed

by Johnson & Lee debuted at Ping Tom Memorial Park in June. The boathouse, owned and operated by the Chicago Park District, is located in Chinatown and is the first of several planned new Chicago River boathouses.

Construction began on the Solomon Cordwell Buenz-

designed Center for Sustainable Urban Living (CSUL) at Loyola University Chicago. The 215,000-square-foot complex comprises the academic Institute of Environmental Sustainability (IES); the San Francisco Residence, a 357-bed student residence; and a winter garden that links the buildings and provides dining, amenities and a greenhouse.

Roula Associates Architects collaborated

with the Cook County Department of Corrections and Cook County Cermak Health Services to create the new Residential Treatment Unit and Receiving, Classification, Diagnostic Center at Cook County Jail. The \$90 million, five-story, 285,000-square-foot facility will be the central station of the Cook County Jail campus, located on the Near Southwest Side. Construction was completed in June.



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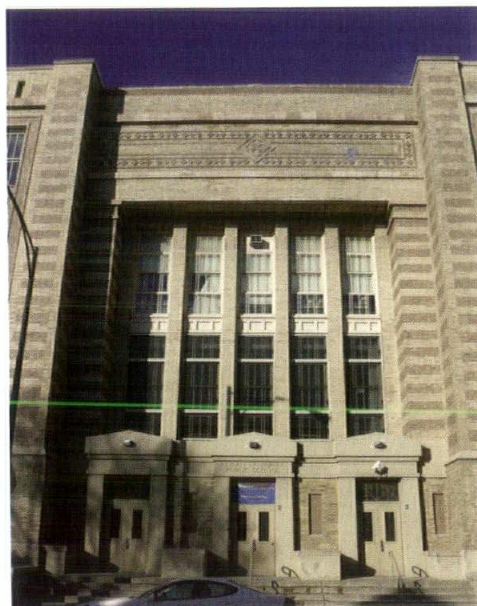
By Jonathan Fine

They are the epicenters of their community, providing an incalculable resource far greater than their intended function as mere edifices of elementary education. They serve as places of civic and social engagement, hosting elections, community meetings, after-school programs and numerous other neighborhood events. They can supply a respite from the dense urban landscape by providing recreation and green space, especially in areas suffering from a dearth of parkland. And they are landmarks in both the literal and figurative sense.

When one of them is shuttered, the impact on the surrounding community can be tremendous. Shockingly, Mayor Rahm Emanuel and the Chicago Public Schools will close nearly 50 of them over the next year, the largest mass school closing ever undertaken by an American city. Leading up to and following the vote on May 22, a massive wave of protest rallies erupted throughout the city, with parents, students, teachers and other stakeholders raising their voices in protest against the process by which the schools were closed as well as the consequences that those closures would have on their children's education.

But one voice has been missing: the voice of Chicago's design community. As architects, we have a role to play in this gargantuan undertaking, and the people of this city will need our help, whether they desire it or not.

Chicago has always had a great legacy of hiring top architecture firms to design its schools. At least two of those slated for closure were designed by Dwight Perkins, including Trumbull School, prominently located at 5200 N. Ashland Ave. in Andersonville, and Stewart School in Uptown, located at 4225 N. Kenmore Ave. Dwight Perkins served as the Board of



Designed by Dwight Perkins, Lyman Trumbull Elementary School closed in August.

Photo by Jim Peters, courtesy of Landmarks Illinois

Education's chief architect from 1905 through 1910. Perhaps his most striking design (though not threatened with closure) is Carl Schurz High School, a designated Chicago landmark located at 3601 N. Milwaukee Ave. But the focus of preservation and adaptive reuse efforts should not be limited to just these architectural standouts but rather all of the schools.

Another issue that is almost never considered is that many of these schools are memorials to the great leaders for whom they were named. Erase the school and you erase the story of such luminaries as Anthony Overton, the Bronzeville business leader who owned the first nationally chartered African-American bank; Ignacy Paderewski, the famed Polish pianist, composer and diplomat who advocated for the creation of a Polish state; and Martin Ryerson, a lumber baron who used his considerable wealth to become

a patron of the arts, endowing the Art Institute of Chicago and commissioning Louis Sullivan to design his tomb in Graceland Cemetery. Other schools on the closure list include Marconi, named for Guglielmo Marconi, the inventor of the radio; Fermi, named for Enrico Fermi, the Italian experimental physicist who created the first nuclear reactor at the University of Chicago; and Altgeld, named for John Peter Altgeld, the Illinois governor who courageously pardoned the three remaining Haymarket bombing suspects.

Of course, most of these school closures are happening in South and West Side neighborhoods that need these resources the most and can afford to lose them the least. There is no question that shifting demographics and staggering population loss (the African-American community lost more than 180,000 Chicago residents, according to the 2010 census) is very real. However, these facts should not be used as excuses to engage in wholesale demolition of these vital community resources.

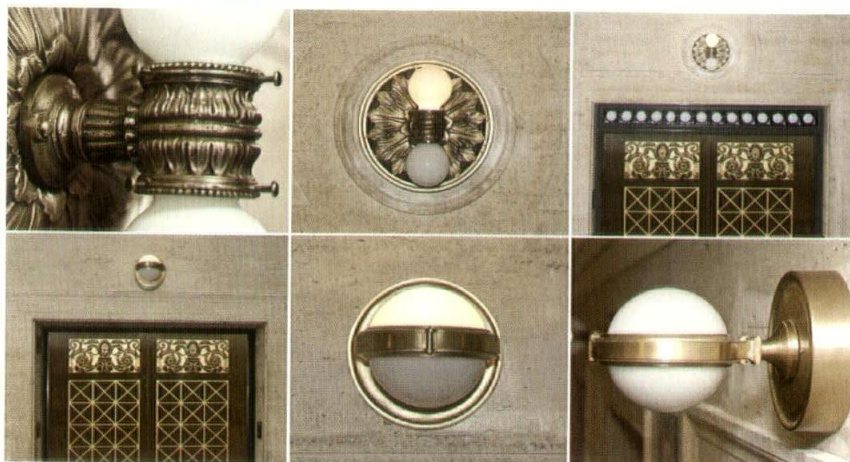
If ever there was a group of professionals endowed with the talent, energy, resources and creativity to help find creative reuses for these buildings, it is the Chicago design community. Our engagement in this process could make the difference as to whether some communities end up with a valuable public resource or are left with a rubble-filled vacant lot.

Most important, though, is that a funding strategy must be implemented immediately to guarantee their adaptive reuse. Absent this funding source, these structures will sit idle and quickly fall into disrepair, which will only hasten the demand that they be demolished.

Our schools were built with public funds for the benefit of the community and they should remain accessible to, and a resource for, their surrounding communities. Demolition is an unacceptable option that can be avoided if the design community steps forward and provides the leadership necessary to help ensure that these school buildings remain an active part of their community. **CA**

Jonathan Fine currently works as a consulting historic architect. He served as executive director of Preservation Chicago from 2008 to 2013.

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Fresh Fields

TWO FOOD COMPANIES PLOW NEW FIELDS
IN THE CITY'S WEST LOOP **By Pamela Dittmer McKuen**

A FORMER MANUFACTURING AND WAREHOUSING HUB, THE WEST LOOP IN RECENT YEARS has undergone a cultural revitalization. Many of its massive, timeworn structures have been converted to condominiums, restaurants, clubs and galleries. But their broad, open spaces also are conducive to meeting modern-day corporate needs, as Hillshire Brands Co. and Fair Oaks Farms Brands have found. Here is a look at their very different space solutions:

PROJECT:

FAIR OAKS FARMS BRANDS
CHICAGO OFFICE

CLIENT:

FAIR OAKS FARMS BRANDS

ARCHITECT:

BOX STUDIOS

It's no accident that the new Chicago presence of Fair Oaks Farms Brands resembles a barn. The client leased the century-old building because of the timber-and-masonry construction and the soaring barrel-vaulted trusses. Then it was up to Ferdinand Dimailig, principal at BOX Studios, to delineate cozier spaces for a divergent array of functions.

Fair Oaks Farms, the largest cooperative dairy in the

country and a leader in sustainable agriculture, has long operated its flagship farm, cafe and tourist attraction near Rensselaer, Ind. The West Loop location, 1001 W. Adams St., is its first urban outpost and houses research, development, sales and marketing efforts for new products. The latest concoction is the "Core Power" protein-rich specialty drink.

The 12,000-square-foot, single-level building was most likely an automotive facility at some point in the past. After its renovation, the expanse is allocated to private and semi-private offices, conference and training areas, wet and dry laboratories, a kitchen and a milk bar. The renovation was largely interior, with the exception of replacing a solid single-bay, overhead garage door with a glass one on the front elevation. The door stands open during temperate weather to entice passersby to come in for free tastings. The receptionist tends bar. Neighborhood residents occasionally stop in, expecting to find the next hot restaurant or club.

"The milk bar is almost the first thing you see in there," Dimailig said. "But they aren't selling anything. They just want people to try their products."

Just like its Hoosier counterpart, the new location embraces community events and educational tours, he added.

The project began mid-2011 and took about 18 months to complete. Dimailig's assignment was to create a brand-focused design that was "fun" and

A mix of rusticated and sleek materials speaks of both Fair Oaks Farms' agrarian product line and the office's urban location.



Photo by James John Jetel, jjjetel.com

Creating an inviting visitors' area in an old industrial space entailed hanging ceiling elements to bring down the loft's height and including design elements that evoke the company's farms: lamps shaped like milk bottles, green panels that evoke pastures and shed roofs.

Photo by James John Jetel, jjjetel.com



"flexible." Other than that, he was given little artistic direction. But as client conversations kept veering toward the company's agrarian roots, the architect began to translate those origins into the city setting. The ultimate design is punctuated with geometric shapes of emerald and sapphire, evoking thoughts of grass and sky; live and faux flora; myriad wood accents; industrial-style lighting and skylights.

"The biggest challenge was the ceiling height," he said. "To create intimacy, we either hung certain elements, like the plane of floating millwork above the bar area, or we elevated some areas."

The conference room, which is central to the mostly open floor plan, employs both strategies. A translucent green silo leads to a glass-enclosed barn-within-a-barn built atop a platform. One side opens to a large multi-tiered seating area where presentations, breakouts and educational programs take place. The seats are custom-milled in modules that easily rearrange into smaller or differently-shaped groupings. For now, they circle a carpet of shaggy green turf and face a high-tech, writable projection screen framed by living plants.

"Flexibility was the big thing," said Dimailig. "There are many ways of using this space. If they want to expand or if they want to do something entirely different, they can."



Photo by James John Jetel, jjjetel.com



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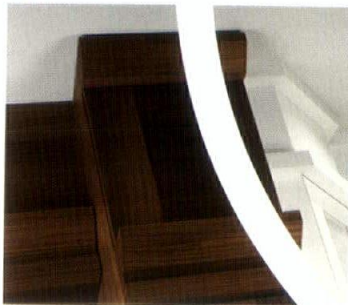


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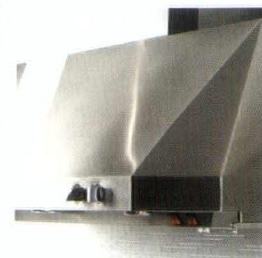
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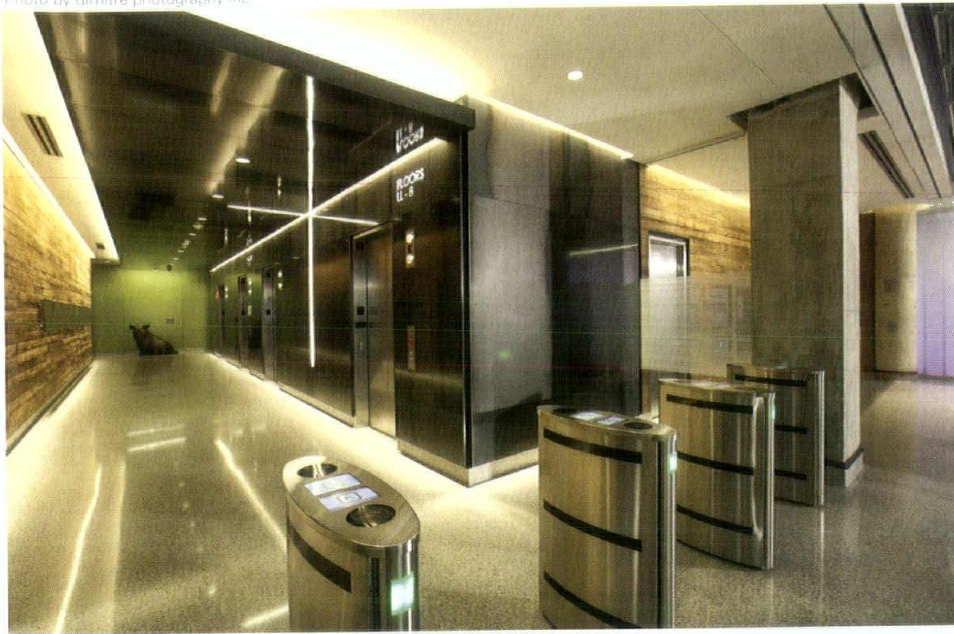


CHICAGO



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PROJECT:

HILLSHIRE BRANDS CO. CORPORATE HQ

CLIENT/OWNER:

STERLING BAY COMPANIES

CORE AND SHELL ARCHITECT:

PROTEUS GROUP LLC

INTERIOR ARCHITECT:

PERKINS + WILL

As part of a major reinvention strategy, Hillshire Brands Co. changed not only its name but also its address. Spun off from the former Sara Lee Corp., the meat-centric enterprise and 500 or so employees relocated to the West Loop from suburban Downers Grove.

The new headquarters, 400 S. Jefferson St., underwent transformation as well.

The four-story Art Moderne building, which is capped by a soaring tower above the front entrance, was designed by Alfred S. Alschuler II and completed in 1946. Its horizontal lines were accentuated by the bi-colored ribbons of masonry that wrapped the outer walls. Although the 300,000-square-foot building was mostly in good condition, it was nearly windowless. Lack of natural light wasn't an issue for the former occupant, a lithography plant that housed gigantic machinery and few workers, but it was for today's office personnel. On the other hand, the existing wide-open floor plans were a plus for the collaborative culture Hillshire Brands had in mind. The company is leasing the entire building.

The building's owner, Sterling Bay Companies, tapped Proteus Group LLC as architect and MEP engineer for the shell and core, and Perkins + Will for the interior build-out.

The new design entailed removing the exterior walls down to the concrete skeleton and rebuilding a new skin. A band of windows, bent at the corners to follow the building's original curves, was added to each floor. Half of the façade is now energy-efficient glass. The interior was gutted, and the core was reconfigured and rebuilt. Mechanical, electrical, plumbing, fire protection, roof and elevator systems were replaced. The basement was converted for parking.



Photo by dimitre photography inc.

The project was intended to open the space up and retain the industrial feeling of the interior. Reclaimed wood from a water tank that had stood inside the building's water tank became a decorative finish that lends rough-hewn texture.

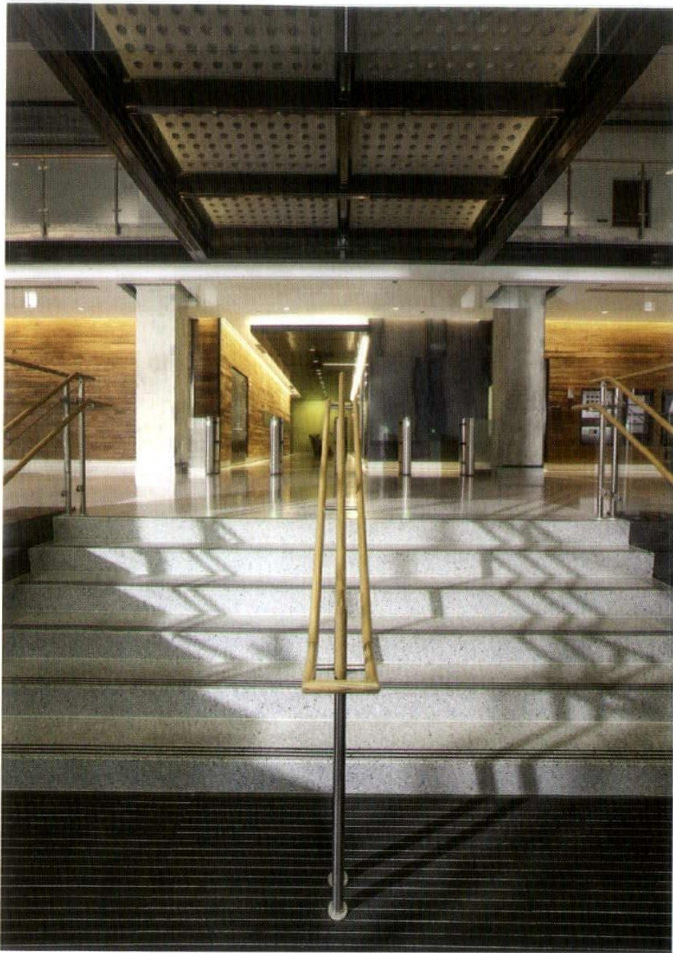


Photo by dimitre photography inc.

Left: Concrete columns glass brick overhead and other original features kept intact give the facility a seasoned character that fits the long roots of the new firm. Below: New bands of windows accentuate the building's Art Moderne curves.



Photo by dimitre photography inc.

"Part of the mission was to retain as much of the industrial aesthetic of the original building as possible but to make a modern office building," said Frank Talbert, Proteus Group's principal-in-charge. Also on the Proteus team was project manager Bryan Tunison.

The eight-story tower, for example, was more than an architectural focal point—it also enveloped a wooden water tower. No longer needed, it was removed. Then the wood was reclaimed as wall paneling in public areas.

The biggest challenge was the super-tight schedule. If the building wasn't ready for move-in by December 2012, huge penalties for Sterling Bay would kick in. Proteus Group came on board only 12 months earlier and started from scratch. The rush was on. Multiple design schemes were created and discarded before the final version was narrowed, but not finalized, in January. Permit drawings were ready in April, and construction drawings took another month.

To stay on the fast track, the project team adopted the integrated project delivery method. This innovative process affords real-time pricing data while building details are being drawn by seeking input from estimators and subcontractors who are at the table.

"It came off flawlessly," said Talbert. "We met the budget with virtually no change orders, and they occupied on time." **CA**



ROOT WHERE YOU'RE PLANTED

DISUSED INDUSTRIAL FACILITY BECOMES A MODEL
OF CREATIVE, STRATEGIC REUSE

By Dennis Rodkin

Photo by Katharine Purvis

TO JOHN EDEL'S EYES, WHAT COULD HAVE BECOME JUST ANOTHER MOLDERING CASTOFF BUILDING no longer suited to an industry's changing needs was the ideal spot to plant himself and his ideas about the future of urban agriculture.

The 93,500-square-foot brick loft building in the city's Back of the Yards neighborhood had been a meatpacking plant from 1925 until 2007, when the firm that owned it moved to a modern, single-level suburban facility in Indiana. It was not abandoned but mostly vacant three years later when Edel happened across it during his search for a place to put the second piece of his mini-empire of sustainable businesses.

The first piece, known as Bubbly Dynamics or the Chicago Sustainable Manufacturing Center, had begun a few years earlier in a similar historical building and was by then a viable home for a bike-frame manufacturer, metal fabricators, furniture makers and a few other companies. The second piece, to be called The Plant, would be an incubator for small urban farm and food companies—

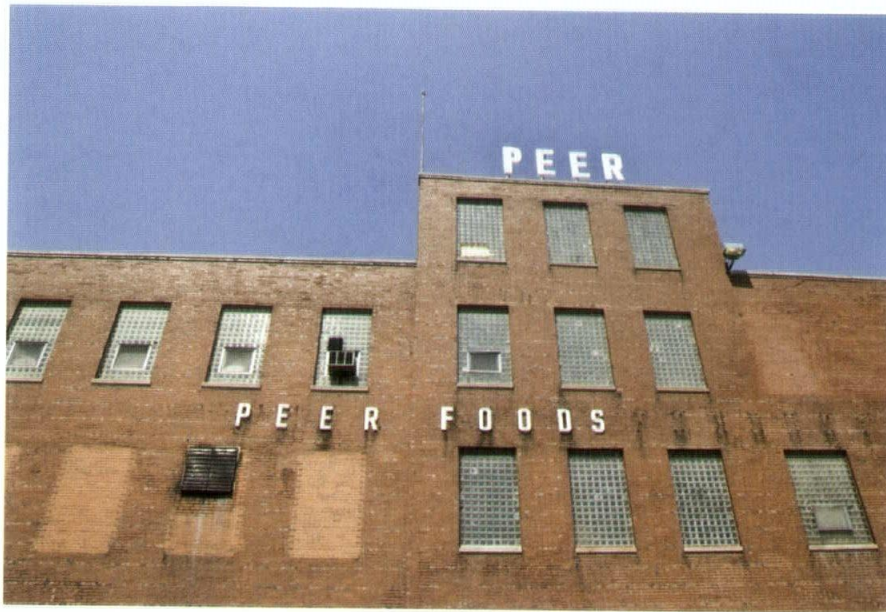
cheese makers, meat smokers, raw juice makers and mushroom growers, among others.

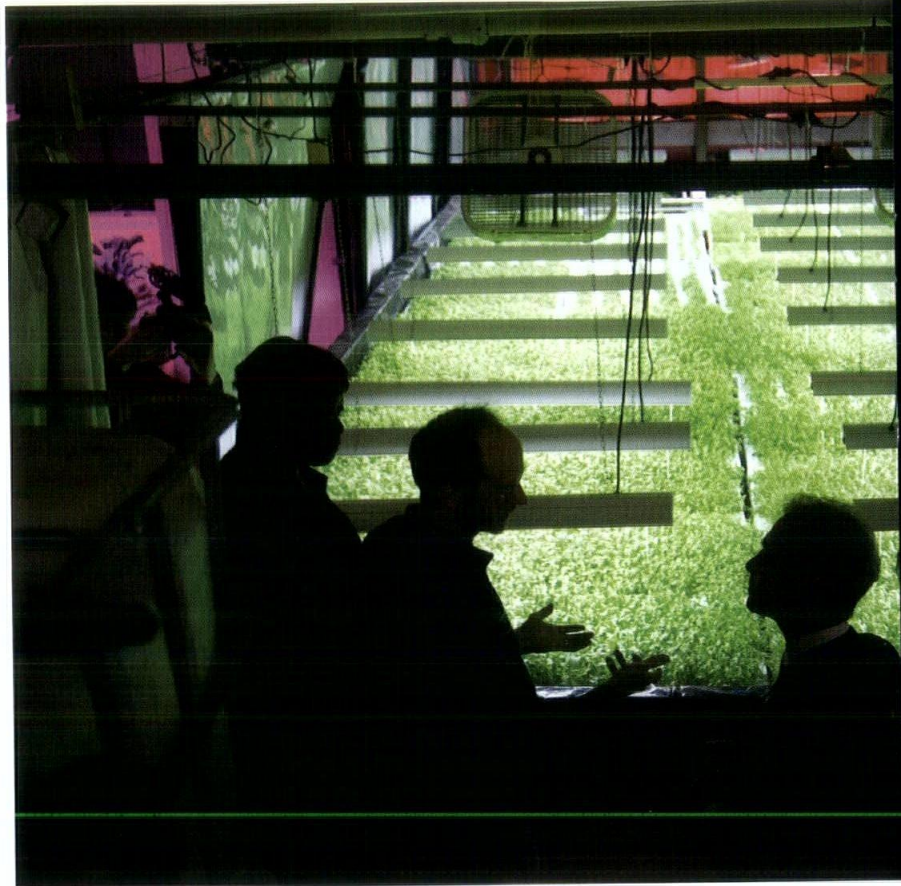
The onetime Buehler Brothers (later Peer Foods) building fit the plan not only because it was available and cheap, but because its previous incarnation as a food business meant that more than just the brick shell would be reused. Floor drains, meat smokers, a food-testing lab and other food-industry necessities could all be re-deployed for contemporary uses.

"We're committed to internal salvage," Edel said recently while standing by dozens of insulating foam panels heaped on a floor in one section of the building. Pulled from various spots in the building, the panels were to be re-skinned with new bright white fiber-reinforced plastic (FRP), a sanitary-finish material used often in food settings, and used to insulate a room-sized cooler being built for a cheese distributor that will move into The Plant. "That's a lot of landfill sitting right there [if we] hadn't had a way to use it," Edel said.

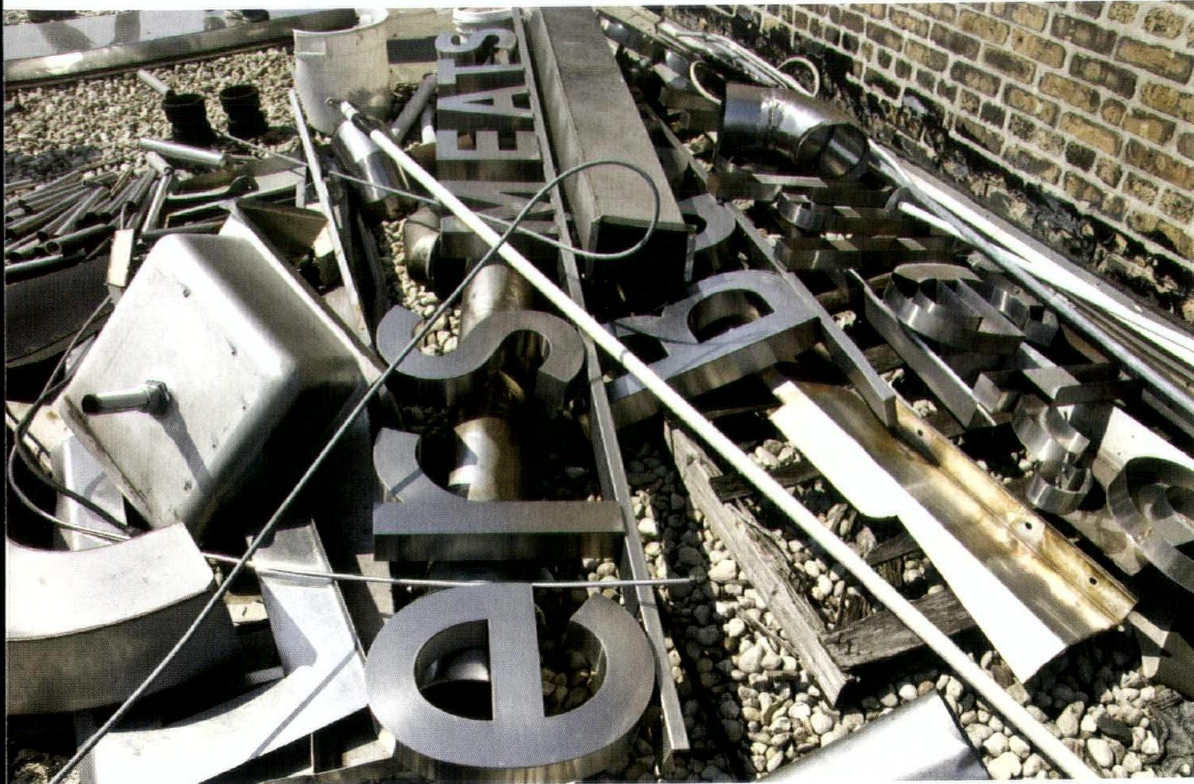
Reusable materials have popped up everywhere in the building,

The greening of the old Peer Foods building in the Back of the Yards neighborhood includes surrounding it with productive gardens outside, and filling it with gardens and other sustainable food businesses inside.





4



Tenant businesses inside the building are producing fish (1), bread (2) and other foods. More are to come as the project gets built out. The 'closed-loop' aquaponic fish farm in the basement (3) is up and running; here, Edel, seen in profile with beard, tells Chicago Mayor Rahm Emanuel how it works.



5

'In-building salvage' is how Edel describes reusing the materials that are extant in the building. That includes everything from decorative details like signage (4) to sanitary-grade metal panels on industrial-sized coolers (5) that can be cut apart (6) and used to insulate smaller spaces.



6

from funky vintage cafeteria booths that suit the aesthetic of the new occupants, to 39 pallets of brick in immaculate condition that can go into repairs of the façade and walls. Six-inch old-growth beams removed from some parts of the building are destined to go into an education amphitheater planned for a corner of the three-acre grounds. A gigantic air conditioning unit on the east side of the roof was better suited to a spot on the west, "so we moved it Egyptian-style, with block and tackle," Edel noted. The condensers and compressors that were extant for the building's industrial-scaled refrigeration system are getting retrofits to accommodate ammonia, a greener refrigerant. One big metal meat smoker is being dismantled, its metal sides going to create sleek walls for an office.

Just trailing Edel through the building as he rattles off what will move to where and which bits will be reused as what can be dizzying. Certainly it would be easier logistically—though of course more expensive—to start new, from the ground up. "It would," Edel said, "but there's a tremendous amount of embodied energy in the brick and concrete and steel. If you can look past the peeling paint and the crumbling masonry, with a little bit of creativity you

can take what you have, as opposed to what you wish you had, and turn it around and make it productive and profitable again."

In a sense, the recycling of materials within the building itself mirrors one of the businesses that is already up and running in the basement: Greens and Gills, a 'closed-loop' aquaponic farm. The loop there is basically this: Fish (in this case, tilapia) are raised in tanks. Their waste fertilizes plants growing hydroponically in trays atop other tanks. The plants contribute to filtering the water. The plants and the fish are both harvested as food crops for sale to restaurants.

Outside is another aspect of the project that's full of metaphor: the waste digester. The first of its kind in Chicago and possibly in the nation, the system is under construction now and slated to go online in January. When operational, it will transform 30 tons of food waste a day into 400 kilowatt hours of power, enough to fuel all of The Plant's operations when the building is at full capacity, with a little leftover to sell back into the grid. The majority of the food waste will be imported, the organic refuse from grocery stores, distilleries, breweries and rendering plants. "It's point zero zero percent of all the waste produced in Chicago in a day," Edel said, chuckling. "But what else are you going to do with it? Bury it



The first of its kind in Chicago, the waste digester will take in 30 tons of food waste from restaurants and The Plant's resident businesses each day, and will put out 400 kilowatt hours of power.

in the ground? Our digester can consume it. Every day."

From a financial standpoint, the building's net-zero energy system is functioning on its own. That's because although the system "gets us to net zero, it's not necessary to the food production." In order to demonstrate that an indoor farming incubator can be an ongoing concern, the organization refrained from saddling it with the cost of the renewable energy system. Edel says the energy system, whose construction is being funded in large part by grants from the state of Illinois and federal tax credits, will cost about \$3.2 million, "which is about as much as the whole rest of the project."

When fully finished and occupied at capacity by tenants, The Plant will employ about 140 people, Edel estimates. At the moment, with only a few tenant spaces finished and occupied, there are about 35 jobs, two-thirds of them held by residents of the near neighborhood or elsewhere not too far away within the South Side, Edel said. Here, too, there's a principle of sustainability involved: Edel wanted to situate his enterprise where jobs were needed, to make it "locationally efficient" for employees, as he puts it. The firm has forged connections with the Back of the Yards neighborhood council, local churches and a food pantry in order to

"help the community however we can," Edel said. That extends beyond creating jobs to offering programs in how to build and care for a garden and, starting this fall, hosting English as a Second Language courses.

"Our goal is not to be a hippie spaceship from the North Side that's landed here," he said. "We want to be a real member of the community. Be a positive force in the community and, in a larger sense, in the food industry and the industrial world."

From small details like the reuse of insulating panels to big ones like building a massive foodscrap-eater that generates ample electricity, each move at The Plant is intentional and bound up with all the others in an organic rewrite of the way things have been done.

"One of the things we are trying to prove here is that if a ragtag group of people with art degrees can take a derelict building in a forgotten neighborhood and operate energy-intensive businesses at net-zero energy and at a profit," Edel said, "then what is corporate America's excuse for not being able to shave a substantial portion off their energy consumption? This whole place is a giant demonstration of reuse, of using what you have and what you're surrounded with." **CA**

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GO FOURTH MULTIPLY

ADDITION BROADENS REACH, PALETTE OF
LANDMARK MICHIGAN AVENUE CHURCH

By Dennis Rodkin

LIKE COMPLEMENTARY COLORS THAT ENHANCE ONE ANOTHER'S VIBRANCY, THE LANDMARK FOURTH PRESBYTERIAN CHURCH ON NORTH MICHIGAN AVENUE and its new 80,000-square-foot extension, the Genevieve and Wayne Gratz Center, work in tandem, both functionally and aesthetically.

Certainly the Gothic Revival original—a 1914 composition of a church building designed by Ralph Adams Cram and attached structures including an enclosed garden space, or garth, by Howard van Doren Shaw—is strong enough to shine on its own. But the arrival of the newcomer, a Gensler project that opened in January, adds new facets to the profile of the original.

Prime among them: if it hadn't been for the Gratz Center, with its copper-shingled main mass, most people might never have noticed that the old church, beloved for its limestone and stained glass, also sports a fair amount of copper.

Even the lead Gensler architects on the Gratz Center project, Brian Vitale, AIA, and Todd Heiser, had barely noticed the extensive copper roof accents on the old building until one "watershed moment," as Vitale puts it. Researching ways to

reflect the florid original in a new structure that they expected would be more restrained and modern, the pair sent some team members out to photograph details of the church. "It all came back limestone arches and angel faces and gothic windows," Vitale recalls. "But we got one photo, looking down from the 95th floor of the Hancock, where all that disappears and you see the copper dormers and roofs." Going back for another look with blinders to everything but copper, they spotted downspouts, lanterns, scuppers, door hardware and even some tile in a fireplace—all done in copper.

What a revelation.

Copper, it turns out, is mentioned briefly in the biblical Book of Job as difficult to create but valuable to have, like the knowledge Job sought. And the pursuit of knowledge was going to be a major function in the building Gensler was designing: the \$38 million project was intended to house about two dozen classrooms for Fourth Presbyterian's highly regarded tutoring program as well as educational programs for seniors.

From there, the story of the building unfolded. In presentations they made to Fourth Presbyterian's officials and congregation on



With a labyrinth inlaid on its floor, a warm wall of un-weathered copper and windows that reveal the urban surroundings, the chapel is a haven of repose in a bustling neighborhood.



Photo by Lee Bey



Photo courtesy of Gensler



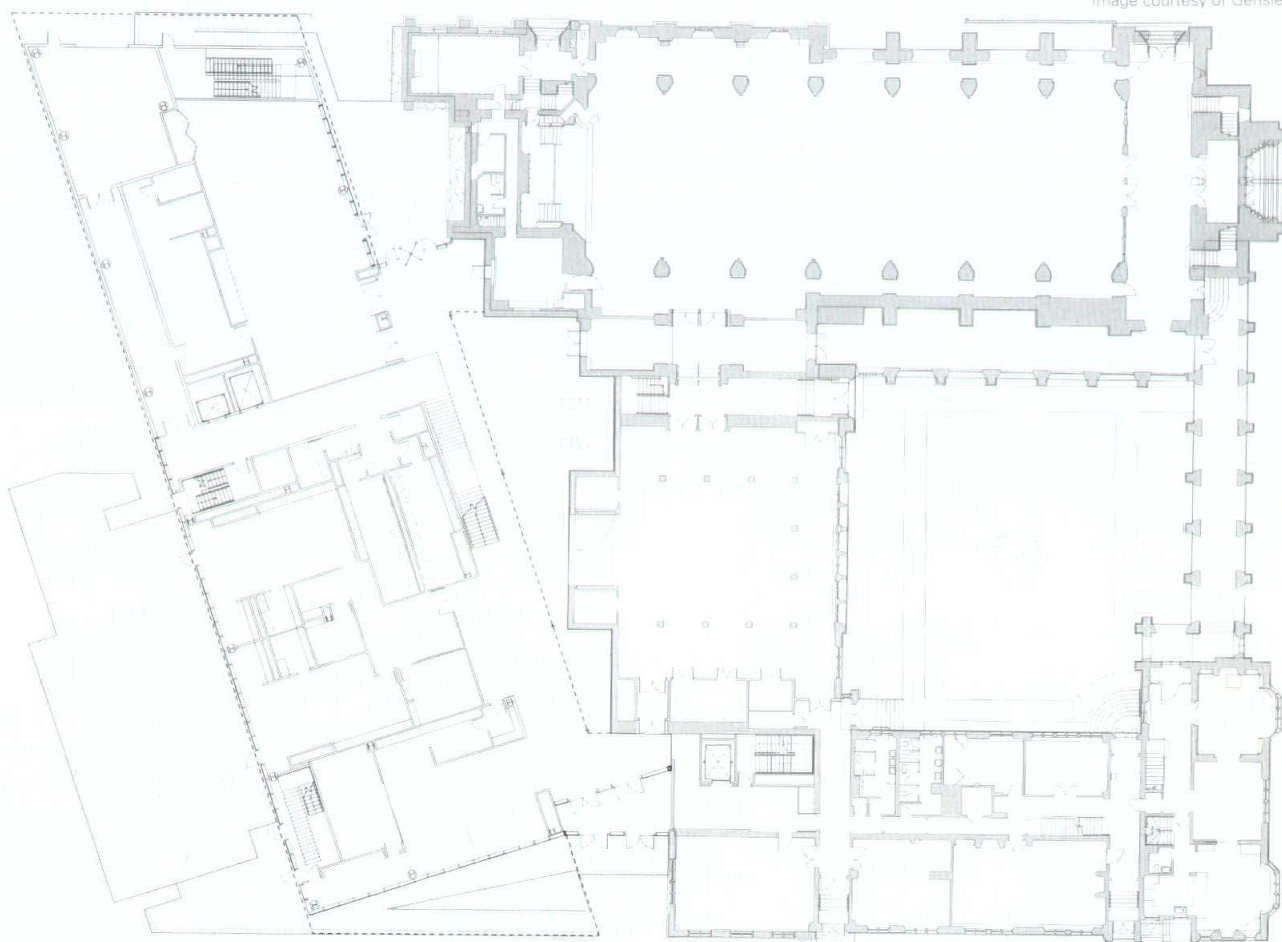
Photo courtesy of Gensler



Photo by Richard Barnes

1. The form of the addition signals instantly that this is a departure from the Gothic frills of the original church building, but its copper cladding cleverly creates a family resemblance to the forbear.
2. The Gratz Center's glassy east wall blesses social spaces within the addition with both natural light and views of the original building's many details.
3. The labyrinth can be used in multiple ways; it can be a meditative place to walk or, surrounded by chairs, an inspiring backdrop to fellowship.
4. A two-story 'main street' between old and new buildings opens at either end to the vitality of the streets outdoors.

The new structure, at left in the drawing, responds to the angle of Rush Street, half a block west of the property, while the century-old original aligns itself with Michigan Avenue. Outdoor spaces surround the campus: the 'garth' or courtyard contains a fountain denoted by concentric circles at mid-right in the image; and mini-courts interface with the public realm below, above and left of the new structure (all denoted by a brick pattern in the image).



the nascent design, Heiser says, "we talked about the new building as complementing the existing sanctuary the way Van Gogh's 'Starry Night' has blue and yellow complementing each other; it's not blue on top of blue." The story helped settle congregants' worries that the new building would have to mimic the Gothic Revival of the old, but it went beyond that, to galvanize the project into a mission-driven design.

"It was a touch of genius, or the spirit moving," says Calum MacLeod, executive associate pastor and head of staff at Fourth Presbyterian. "Everyone in the congregation connects with that story about the copper."

Connecting is a fundamental theme of the Gratz project: the way it connects new spaces to old and the church to its community, and the ways in which it connects everyday life to the spiritual.

The new-to-old connection is clear just inside the Gratz's main entrances, on Chestnut and Delaware streets just west of Michigan Avenue. An airy two-story lobby stretches between the two, its west side wall new and its east—on the main floor, at least—the old stone wall and gothic door frames of the original building. The stone wall is not a straight line but crooked, and the angled spaces it creates suggest contemporary counterparts of the alluring nooks and niches in

the Gothic spaces nearby. They also provide the sort of intimate spaces for one-on-one fellowship that the architects and congregants said were sorely lacking in the old mid-century additions that the Gratz replaced.

Above the main floor level, the interaction of new and old becomes even more pronounced as visitors who walk up a handsome new staircase look over at a wall of east-facing windows that frame close-up views of the roofline and steeple of the original building. In the elevator lobbies, crisply modern spaces, hang ornate stained-glass windows that previously hung in the original building but had been hidden in storage for years.

The connection to the community is also visible through those second-story lobby windows: hovering beyond the steeple are the Hancock Center, the Palmolive Building and other high-rises that have risen up in the century after Fourth Presbyterian opened. But even before they reach this point, visitors have experienced the building's link to its environs. Both the Chestnut and the Delaware entrances are set well back from the sidewalk, as the church sacrifices pricy real estate that could have been enclosed. Both nooks are intended as "spaces of respite," MacLeod says, as well as subtle signs that the church extends out into the community. On the Chestnut side, the copper-clad mass reaches out over the nook, providing shelter from the

Photo by Richard Barnes



(above) A secure children's play area sits below the western facade of the new structure.

(right) Removal of a previous addition revealed windows in the historic structure that had been covered for decades. They now soar above an entrance court on the north side of the addition.



Photo by Richard Barnes

elements. That the space overhead contains the chapel is a powerful metaphor. On the Delaware side, the religious imagery is somewhat more obvious. Before the Gratz Center, a mid-century addition that stood here shut off a wall of Gothic-arched stained-glass windows trimmed with limestone quatrefoils and miniature gargoyles holding choir books. They are now fully exposed again, and create a charming antique tableau in the mini-courtyard at the sidewalk's edge.

These two setback spaces on the north and south sides and a walled children's play area and open public terrace on the west all complement the beloved, old-style garth on the church's east side. Together, all four open the church campus out to its neighborhood.

Finally, there's the connection between spiritual and everyday lives—certainly a crucial consideration for any house of worship that wants to stay relevant in contemporary times. The Gensler team made the connection most meaningfully in the Gratz's second-story chapel. It's a serene space, with a labyrinth inlaid into the floor, daylight spilling in on three sides, a tessellated ceiling and a single wall of non-patinated copper for highlighting the crucifix. The west wall of the chapel is where the sacred and the everyday become linked in an artful way. The wall is sliced by windows of seemingly random widths and spacing. But the

architects explain that the windows are placed to represent the spacing of holy days within the 365-day calendar, their brightness distinguishing themselves from the rest of the wall, the rest of the year.

Look more closely at the wall and something more shows up: slightly glossy trefoil images—symbols of Christianity's holy trinity—are tattooed onto the plaster. The mica in them appears and disappears depending on the light. The metaphor here is that divine light and guidance are always there on ordinary days—not only holy days—although they might not be overtly visible.

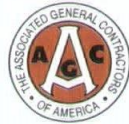
It's an original touch that the Gensler team devised and that, although its simplicity fits comfortably into the Gratz Center's contemporary aesthetics, shows the designers didn't actually stray very far from the intentions of the earlier buildings' Gothic Revival style. There, each pane of stained glass, each carved apostle on a fountain, helps tell the sacred story; here, it's the pattern in the windows and wall finish.

A goal in designing the Gratz Center was to pick up the storyline and tell it in a 21st-century way. "It's intimidating to try to do the type of work [earlier architects] did next door," Vitale says, but a big piece of its centuries-old appeal is that "nothing is superfluous. Everything is part of a meaningful story." **CA**

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→ USGBC Chair Al Skodowski to Keynote 'Greening the Heartland'



Monday, September 9

Al Skodowski, Jr., Chair of the U.S. Green Building Council's Board of Directors, will deliver the keynote address at Greening the Heartland, the USGBC conference co-located with BUILDINGChicago. Skodowski, Senior Vice President of Sustainability at Transwestern Sustainability Services, has over 20 years' experience in commercial real estate facility management. His company has over 65 certifications using LEED EB:O&M, notably the LEED Platinum Chicago Transit Authority headquarters. Skodowski is active in the USGBC's Board Mentorship Program and Project Haiti, a USGBC effort to build the first LEED-certified orphanage and children's center in Haiti. In his keynote, Skodowski will update Greening the Heartland attendees on the latest developments at the USGBC.

→ BUILDINGChicago 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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Make Your Firm A High-Performance Community

HOW TO ATTRACT AND RETAIN LIKE-MINDED TALENT

By James P. Cramer, Hon. AIA

Most firms have an abundant supply of brainpower—yet most do not take full advantage of it. Every firm develops networks that operate both inside and outside the firm. These networks don't show up on any organizational chart. Yet the nervous system of the organization behaves differently due to their presence. Morale, performance, humor and culture are all part of the mix. Firm leaders need to become more involved

in understanding and interweaving their processes and systems with the informal networks; managing network power is a significant strategic issue for firms.

For example, when there is a strong sense of a high-performance community in a firm, existing employees are inclined to bring in new like-minded talent, and the firm becomes more magnetic in the way that it attracts the best people. There is also lower

turnover and more peer accountability.

Designing a high performance-based firm is an achievable goal for firms of all sizes. One way to get started is to establish a business model that people understand and respect.

Here are some steps leaders take toward creating a high performance-based community:

1. Establish strategic clarity. What does the firm stand for? How are you organized to achieve goals?
2. Respect the dignity of all, especially those who need guidance on performance issues.
3. Treat all people fairly—nothing reveals the character of leadership more poignantly.
4. Be open about financial objectives and performance.
5. Measure what you value because you will become what you measure.

What works inside a firm gets translated externally as well. Your network power will determine how you keep and attract the best clients and the best talent.

To optimize your daily performance, break away from old limiting beliefs and habit patterns, and get rid of background noise:

1. Spend time with people you want to be like; you are likely to become like them.
2. Establish eye contact with and smile frequently at others.
3. Confront and deal with situations involving conflict early on.
4. Don't think in black-and-white terms.
5. Don't associate with toxic people.

The closing of each year's books is a good time for fresh strategic thinking about the year to come. It's also a great time to ask the tough questions, make adjustments and set expectations. The opportunity for a fresh

start finds us returning to one particular issue time and again: What's really driving high performance in the organization?

Many client firms with which we've worked have expressed concerns about maintaining consistently high standards in the work they produce and the relationships they maintain.

Motivating staff to continually strive for excellence is difficult. The two fundamentals of maintaining this necessary motivation are a clearly articulated code of professional ethics and a well-considered performance-based compensation plan. We sometimes refer to this as a meritocracy plan. When the plan is implemented, you can expect heightened levels of profitability, productivity and professional satisfaction.

Nearly one-third of firms have reported experiencing dissatisfaction with their bonus or incentives plans or are uncertain if their plans actually have a significant impact on

overall organizational performance.

With this in mind, we have devised a checklist of characteristics to be included when creating a performance-based incentive program for your firm. Experience has shown that it should be inclusive, motivational and well-defined. Such a program has the potential to be a powerful motivator, enhancing both productivity and profitability. The five key components of an effective plan are:

1. Aim for incentives that pay at least 15 to 30 percent of base salary.
2. Key personnel benefiting from the incentive program usually include principals, department heads, project managers and top management rather than hourly employees.
3. Key performance metrics include a blend of overall firm profitability, the performance of specific profit centers and individual performance.

4. The plan's criteria should be clearly communicated and recognize the top performers in objective ways.
5. Focus on rewarding behavior, outcomes, activities and accomplishments that significantly contribute to the firm's effectiveness and profitability.

The meritocracy plan that we use is called the Greenway LEAP system. LEAP stands for Leadership, Empowerment, Accountability and Performance. It provides a way for staff to give feedback to management and for organizational health to reach its full potential, and becomes an important firm metric when used year after year. **CA**

James P. Cramer, Hon. AIA, is the chairman and principal of the Greenway Group, a management consulting firm. He is the editor of DesignIntelligence and the co-chairman of the Design Futures Council.

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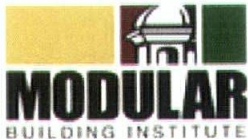
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Go Toward the Light

TECHNOLOGY BEHIND LED EXTERIOR EFFECTS
GROWING MORE SOPHISTICATED

By Jeff Zagoudis

The year 2000 not only saw the dawn of a new millennium, but also the year Lightswitch Architectural installed a color-changing LED façade on the Goodman Theatre, making it one of the first such projects in Chicago and opening a new realm of possibilities for exterior treatments.

Fast forward to today. Projects such as Lightswitch's latest—an exterior lighting display at the Lofts at Roosevelt Collection in the South Loop—and an update of the Goodman are resetting the bar for computer-controlled, LED-lit exterior effects.

Color-changing exterior lighting was present in Chicago well before the advent of LED, as seen on top of the John Hancock Center, Willis Tower and other skyscrapers. The Hancock Center still operates on manual

sleeve changes atop fluorescent lights, according to Lightswitch's Avi Mor.

To create a color-changing effect with such a system, programmers needed to assign a numerical value to each individual pixel to determine the appropriate color and shade. This translated to a lot of work on the programmer's part.

The Goodman project changed all that. "At that time, there was still the question of LED versus incandescent for color changing," says Mor, who joined the company after the Goodman project was completed. "Lightswitch said, 'Look at LED—it's not going to generate as much heat, you don't need dimmers and maintenance and all these things that would be required if you don't use LED.'"

As LED technology has continued to evolve, its role has switched from one of "architainment" to helping create warm and engaging environments, as illustrated here at Roosevelt Collection.

These were just a few of the reasons Lightswitch went all-LED when it took on the Roosevelt Collection job. The firm worked closely with Intelligent Lighting Creations (ILC), who served as the systems integrator and hardware provider.

For Roosevelt, Lightswitch and ILC stepped up the game even further, debuting LED nodes controlled through a method known as pixel mapping. Essentially, it turned all of the Roosevelt Collection into one giant video screen.

Mor compares each one of the several thousand LED nodes at Roosevelt to a pixel on a TV screen. The location of each individual node in the park is mapped out, and from there a video is laid out on top of the pixels. "So when you go to Roosevelt Collection and you see color moving from the left side of the driveway to the right, that's just a video in the background moving," he says. "Instead of having to go to each one of those 4,000 to 5,000 pixels ... now you just put a video behind and map the pixels to [it]."

This level of technology wouldn't be possible, however, without some way to control it. Here, say both Mor and ILC's Matt Pearlman, is where the field's greatest technological advance of the last 12 to 13 years has occurred. The fact is, the entirety of Roosevelt Collection—several thousand LED nodes spread across 200 yards or so—is controlled from one central device.

In the case of Roosevelt, that device is a D3 media server, produced by London-based D3 Technologies. Through the server's real-time visualization software, any video clip can be programmed in and played across the entire canvas of Roosevelt as desired.

"It gives you a much more organic-looking effect than writing some kind of custom algorithm with a lighting control software that is very linear and has a predictable pattern,"

Pearlman says.

The other plus of the state-of-the-art system is that new content can be programmed remotely, eliminating numerous trips to the site.

The Goodman Theatre got a similar upgrade in 2009, when RGB Lights replaced the original controller with a Philips Color Kinetics iPlayer 3 controller. Like at the Roosevelt Collection, the iPlayer 3 allows greater control of the LED façade via pixel mapping and can be updated remotely. The console can also be programmed to start the nightly light show at a certain time of day based on seasonality, according to RGB Lights founder Brett Gardner (who had been Lightswitch's lead programmer for the original Goodman project).

The greatest shift in recent years, Mor argues, has been the perceived role of LED technology in architecture. In his eyes, the original Goodman project was a perfect representation of the emphasis of the time on "architainment," a term coined by B. Joseph Pine II and James H. Gilmore in their book *The Experience Economy*. "People wanted this experience when they went to places," Mor says. "In 2000, you had color-changing LEDs



Every one of the thousands of LED pixels at Roosevelt Collection is controlled remotely, essentially turning the whole thing into a giant video screen.

come on the market and everyone wanted to just throw them at their buildings."

Now, as the technology has matured, and as architects have learned and explored its capabilities, the emphasis has changed to one of integration. "We want to create environments but we don't want to stare at the technology," Mor says. "We're getting back to the feeling, the mood and what is it supposed to feel like."

The key, he says, is "creating environments that are warm and inviting as opposed to crazy applications of color."

Gardner echoed this idea while adding that some of the precepts of "architainment" are still relevant today. "I think the tendencies are still there, but people are trying to rein it in," he says. "The most important thing is that owners should be mindful of updating content on a regular basis." **CA**



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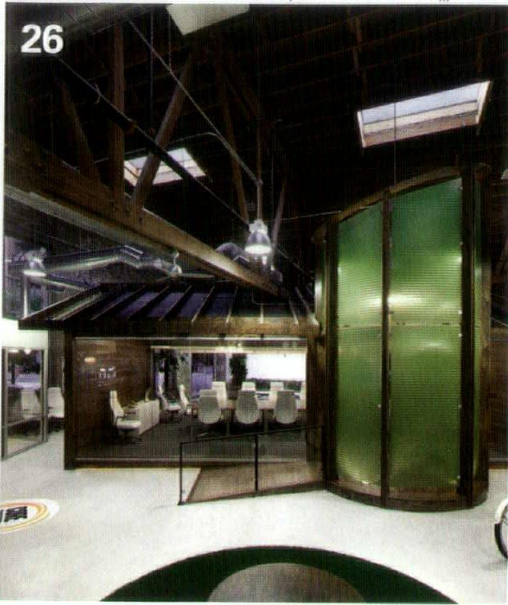
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Fresh Fields
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FAIR OAKS FARMS
GENERAL CONTRACTOR: T2 Construction
FURNITURE DEALER: Kayhan
OFFICE SYSTEM/TASK CHAIRS/BAR STOOLS: Haworth
LIVING WALL: Plants on the Wall
CONFERENCE SEATING: Keilhauer
TRANSLUCENT GREEN PANELS: Macrolux
LOUNGE SEATING: Shriner
DECORATIVE LIGHTING: ATG

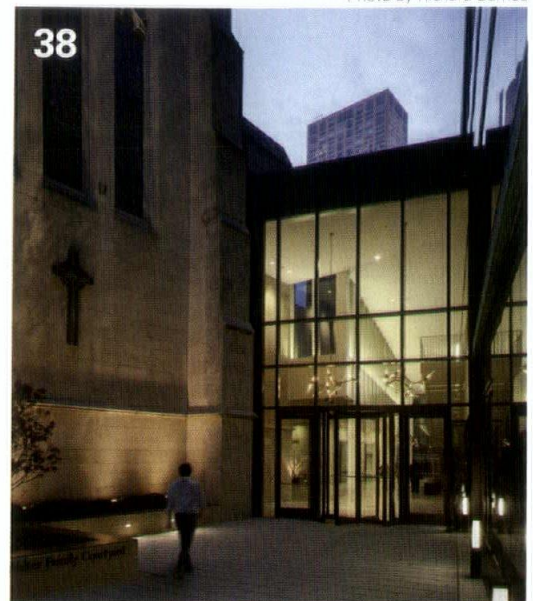
Photo by dimitre photography inc.



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HILLSHIRE FARMS
CONSTRUCTION MANAGER/GENERAL CONTRACTOR:
Leopardo Companies
OWNER'S REPRESENTATIVE/PROJECT MANAGEMENT:
Project Management Advisors Inc.
STRUCTURAL ENGINEER: Lindsay & Associates Inc.
CIVIL ENGINEER: Mackie Consultants LLC
LANDSCAPE ARCHITECT: Allen L. Kracower & Associates Inc.
ELECTRICAL CONTRACTOR: Nesko Electric
MECHANICAL CONTRACTOR: Westside Mechanical
PLUMBING CONTRACTOR: R. Carozza Plumbing Co. Inc.
GLAZING FABRICATOR/INSTALLER: Glass Solutions Inc.
PRECAST MANUFACTURER/INSTALLER:
International Concrete Products
MEP/FP ENGINEERS: Proteus Group LLC

Photo by Richard Barnes



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GO FOURTH AND MULTIPLY
(Page 38)

OWNER: Fourth Presbyterian Church of Chicago
OWNER'S REPRESENTATIVE: U.S. Equities
GENERAL CONTRACTOR: Turner Construction Company
MEP ENGINEER: Affiliated Engineers Inc.
ACOUSTICS: Threshold
LIGHTING: Charter Sills
METAL FAÇADE: Tuschall Engineering Company
LANDSCAPE ARCHITECT: Hoerr Schaudt
MASONRY RESTORATION: BAMR

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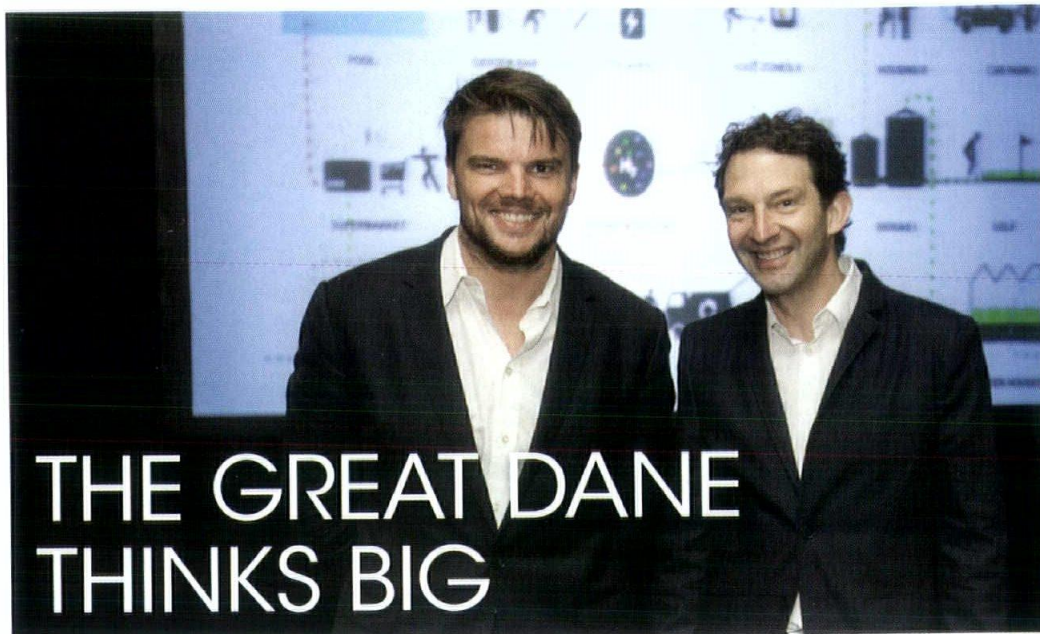
AFTER HIS KEYNOTE PRESENTATION AT NEOCON LAST JUNE, ARCHITECT **BJARKE INGELS** JOINED ZURICH ESPOSITO FOR MORE TALK ABOUT INGELS' FIRM, AND AN INFLUENTIAL CAREER THAT'S GETTING HUGE. In 2001, Ingels left Rem Koolhaas's OMA to set up PLOT, a practice in Copenhagen that he formed with an OMA colleague. By early 2006, Ingels's latest firm, Bjarke Ingels Group (BIG), was firmly established. Today BIG employs nearly 180 design professionals across three offices.

Zurich Esposito: Your practice is growing – you now have offices in Copenhagen, New York and Beijing – and many of your commissions are quite progressive. Innovation hasn't been lost to growth. Based on your NeoCon presentation, you're changing the form of architecture in cities right before everyone's eyes. How does an architect forge a path to this kind of power and control over your practice?

Bjarke Ingels: Things actually have evolved gradually over the past 12 or 13 years. Before I moved to America, I made several people with whom I've worked many years partners. To accomplish my goals related to designing architecture, I had to design an organization first. The work you can take on, control and deliver is directly a result of the strength and capacity of the organization you design and build. I was very conscious about creating a company culture with a variety of strengths so I could keep focusing on what I thought was the most fun and what I thought was the area where I could contribute the most.

ZE: Your work is decidedly nonconformist, yet you don't appear to be fighting a design battle. Rather than appearing as an enfant terrible, you make being an architect look joyful. That's pretty refreshing. How do you pull that off?

BI: We struggle as much as anyone to do something out of the ordinary and encounter our fair share of antagonism. It's how we deal with it that makes a difference. Instead of seeing all the concerns, demands, criteria and conflicts that surround a project as obstacles or resistance, we see them as



ways of informing your design decision. That's very simple, but by saying 'yes' to the world, in a zen-like way you can turn the force of resistance into your own strength. It makes for a happy life and can lead to good projects. What's important is to create the most empowering framework for the life or work of the individuals or institutions who will use the building.



A rendering of BIG's 32-story, LEED-Gold pyramid, slated to rise on 57th Street between 11th Avenue and the Hudson River in New York City.

ZE: You have some notable U.S. work on the horizon, including designs for a redevelopment of the Miami Beach Convention Center District [BIG's designs were recently selected over OMA's competing proposal] and a pair of twisting condo towers in Coconut Grove. For a large residential project on West 57th in Midtown Manhattan, you've designed a sculptural, open pyramid-like

structure, unlike any other American apartment building before it. You describe it not as a skyscraper, but a "courtscraper." Its massing loosely resembles an open pyramid, devoting a lot of real estate to open space. Wouldn't your client have preferred to maximize the site with more conventional massing?

BI: It's a redistributed mass and in the end it actually maximizes the FAR. We are not leaving any money on the table, so to speak. And at the same time the courtyard introduces daylight, sunshine and nature into the middle of the city block. The asymmetric building mass that frames the courtyard shelters it from the noise of the West Side Highway, and opens up to the views and light across the Hudson. Architecture is the art and science of getting the maximum impact, even with limited means or limitations.

ZE: You recently competed for a student residence project for the University of Chicago, a commission that was ultimately awarded to Studio Gang. What type of project would you eventually like to design in Chicago?

BI: From a Danish point of view, the skyscraper was a child born out of a sort of urban arms race between Chicago and New York. It would be interesting to revisit that typology in its cradle. But since I've been very inspired by Obama's affirmative approach of "Yes we can," the dream assignment for me as an architect would be to design his presidential library. CA