

CHICAGO ARCHITECT

MARCH // APRIL // 2016




DIVERSITY IN THE PROFESSION
ON THE RISE, AIDED BY
NEW INITIATIVES // 34

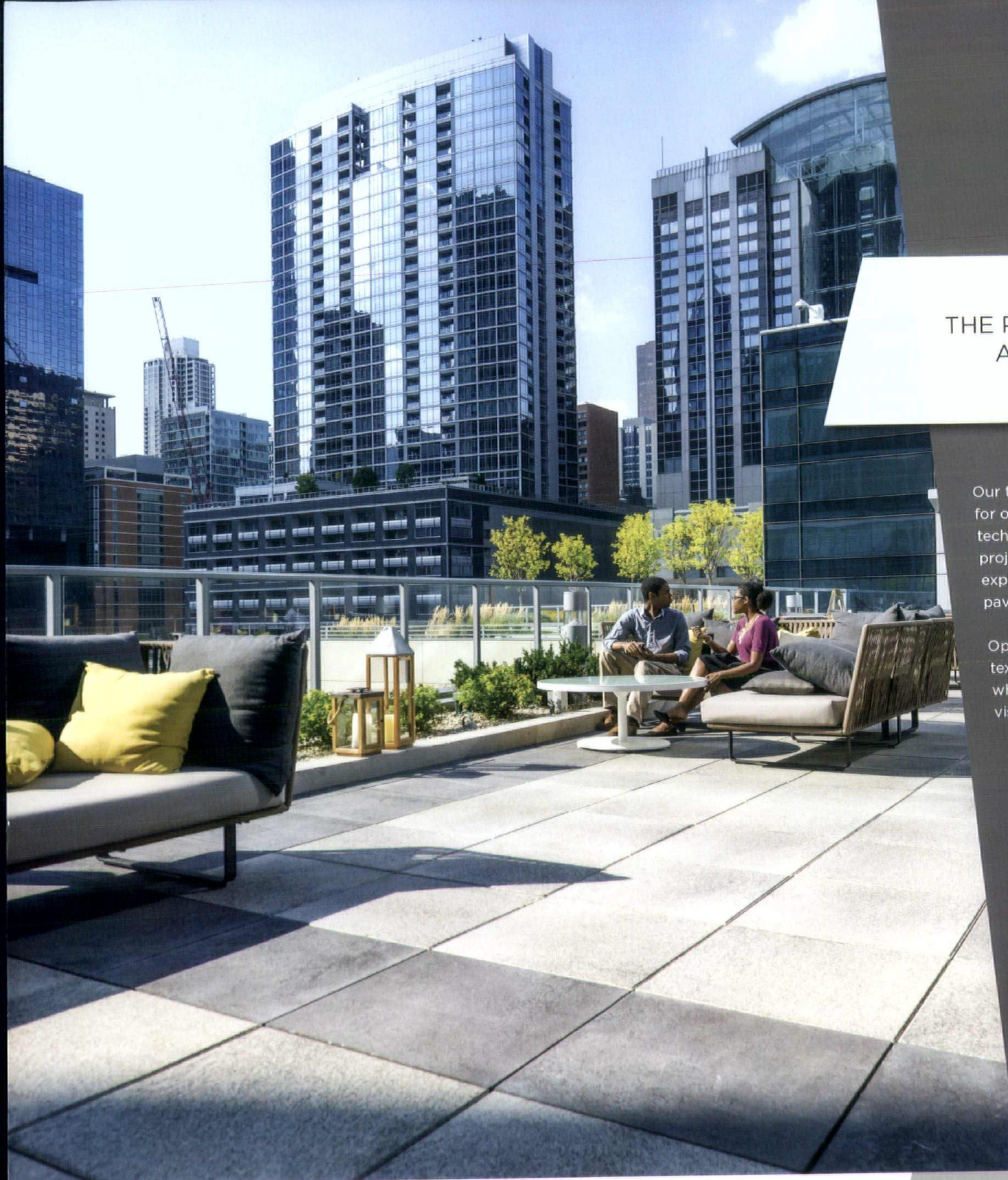
THE PRITZKER PRIZE // 42

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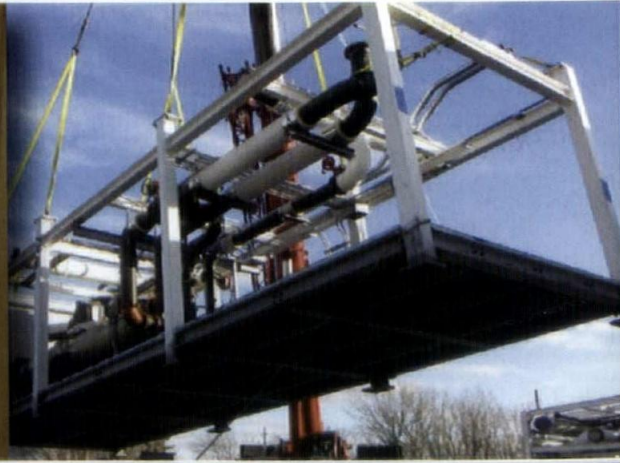
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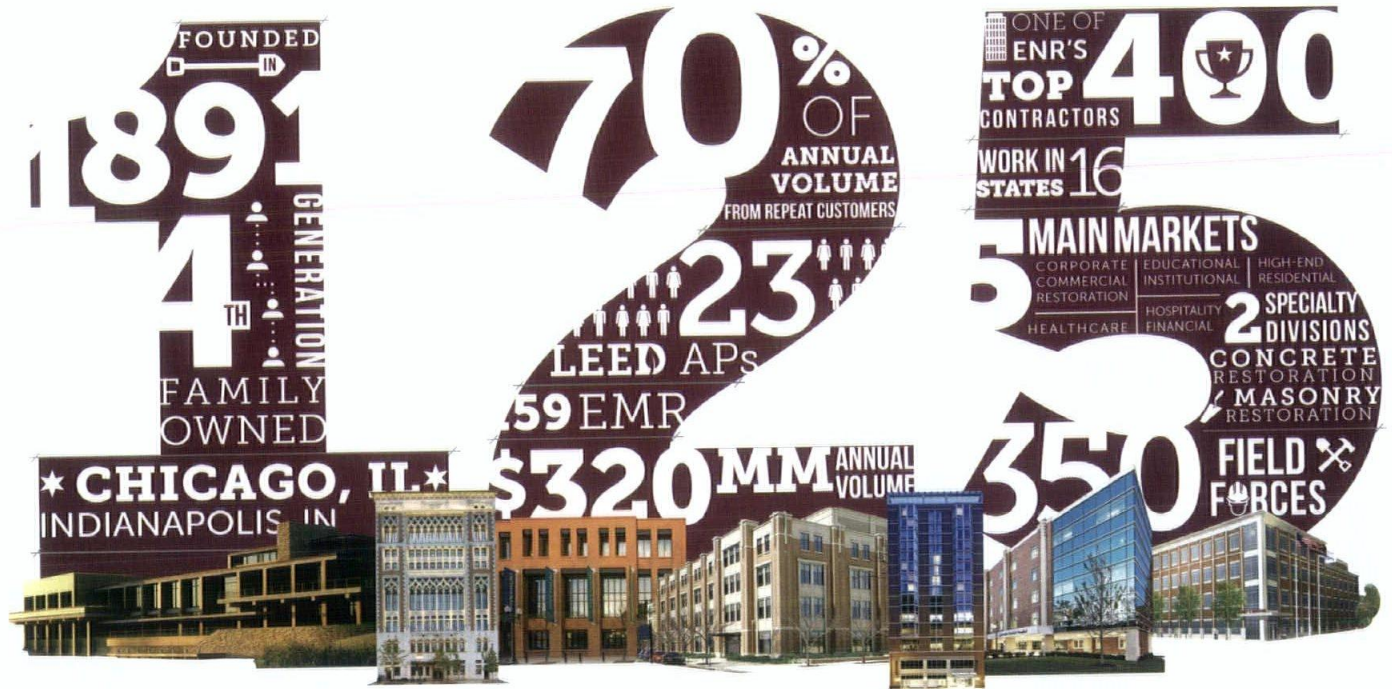
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Chicago Architect, the primary outreach tool of AIA Chicago, is published six times a year as an authoritative resource for architects, the larger design community and the public about architecture and related issues of interest to Chicago architects. The magazine communicates industry trends, the value of high-quality design and the role of AIA Chicago and its members in the world of architecture.

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PRESIDENT'S LETTER



January began with a call to explore the power of our collective connections and foster involvement in our organization, schools and communities. There is a natural synergy with this first call and the second part of my focus this year, which is that our outreach can help us realize greater diversity in our firms and our profession.

The topic of diversity perhaps comes naturally to me as a woman business owner who has seen many sides of the design and building professions, but I believe that this is increasingly important to all AIA members, from associates to emeriti.

The article in this issue highlighting recent NCARB data on gender and racial diversity at various stages of architectural careers is encouraging and thought provoking. There are clear strides in a more diverse gender and ethnic background in our architecture schools; yet there is work to be done on retention, pay equality and job satisfaction to ensure that these talents stay with us for the long term.

Two issues from this article resonate with me personally. The first is the need to value the contributions of younger members in our firms and in our organization in ways that will be different than past practices. There is no one answer to the right path for the future, but changing our models to be the gathering places for young people in the future will be the key to our success. We all benefit from their time, talent and energy.

The second matter is the statistic that only 15 percent of IDP supervisors are

women. It is vital that we focus on diversity of mentors as much as diversity of our mentees. This is a role that I have taken seriously for most of my professional career, and we need those of all genders, ethnicities and backgrounds to reach out and guide the new generation of architects.

We can begin this call to mentorship by inviting younger architects to join us in our work in our communities. Prairie Grassroots, Thursday, March 24, would be a great time to ask a student, young architect or colleague to become involved by speaking to our representatives in Springfield.

We will also celebrate the diversity of our profession during our Small Projects Awards & Exhibition on Thursday, May 5. It is a fantastic opportunity to see an amazing array of work by our small firm practitioner members.

As we move into spring, my thoughts turn to the outdoors and the ecosystems that shape our region. Diversity is the key to health in our regional habitats, and we can take a cue from nature's survival strategy: our firms, our work and our profession are all stronger through diversity of thought, opinion, expertise and experience. We are all part of making this a success.

Dawn Schuette, FAIA

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The American Institute of Architects is the voice of the architectural profession and the resource for its members service to society.

Correction: In the January/February 2016 issue, Richard Nickel was referred to as an architect; was a historic preservationist and architectural photographer. However, as Richard Cahan says, "He was an architect at heart."

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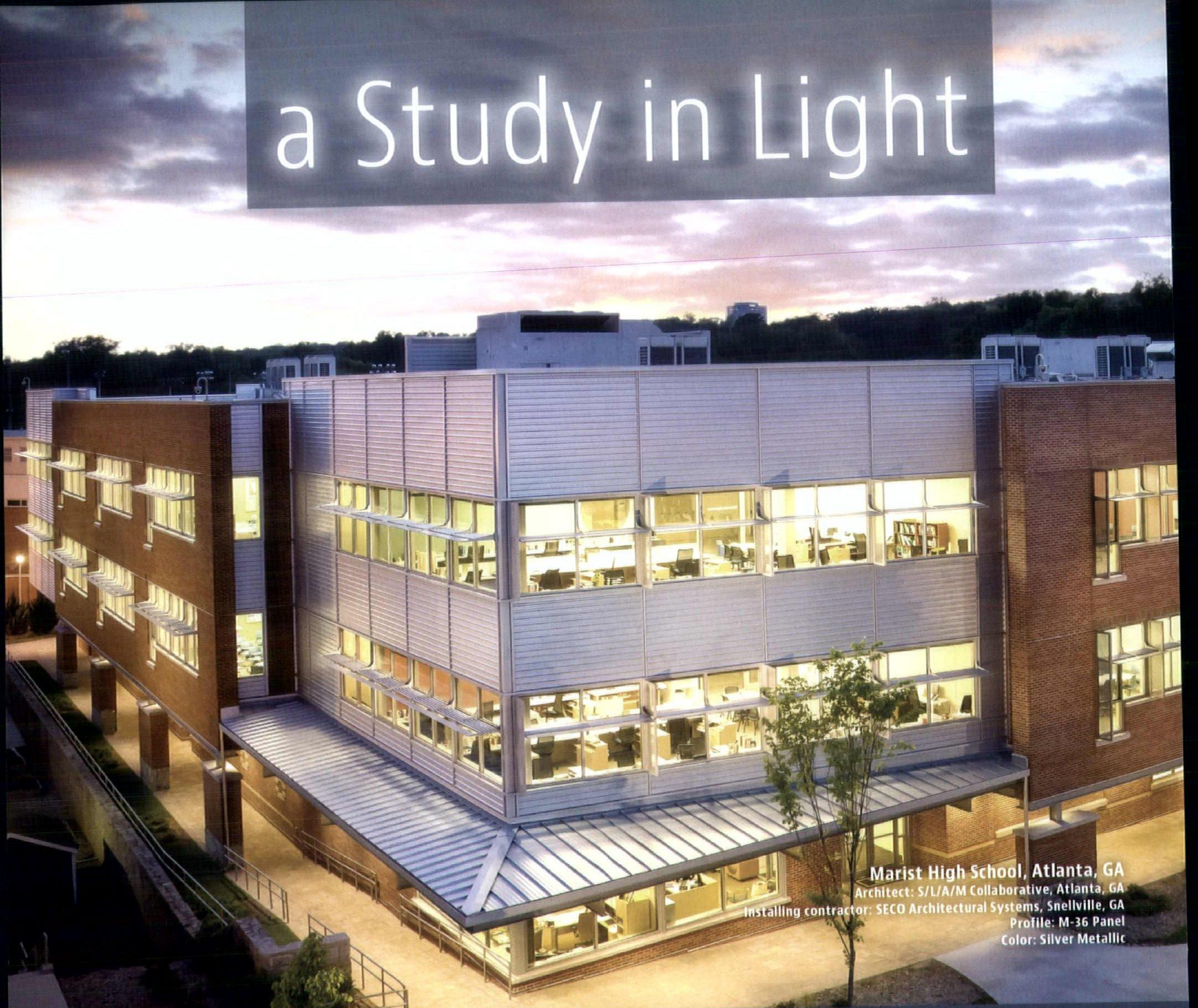
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Color: Silver Metallic

"The M-36 panel is an interesting profile to use on a building like this. It has deep shadow lines that help add lightness and a horizontal feel."

Will Stelten, Architect, S/L/A/M Collaborative

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DEPARTMENTS

10 // **FAÇADE**

WHAT THE "L" IS TRANSIT-ORIENTED DEVELOPMENT?
 Brininstool + Lynch's Logan Square
 Housing Inspires Human-Powered Transit

BEAUTY WITHOUT SACRIFICE:
 2016 Richard H. Driehaus Prize
 Winner Announced

LOHAN AND WIGHT'S
 NEW LANDSCAPE

16 // **CHAPTER REPORTS**

24 // **PEOPLE + PROJECTS**

30 // **OP ED**

THE OBAMA LIBRARY DOUBLE PARKS
 MALCOLM X COLLEGE

34 // **THE PRACTICE**

CORE VALUES:
 Diversity in the profession on the rise,
 aided by new initiatives

48 // **SPEC SHEET**

FIBER-REINFORCED CONCRETE

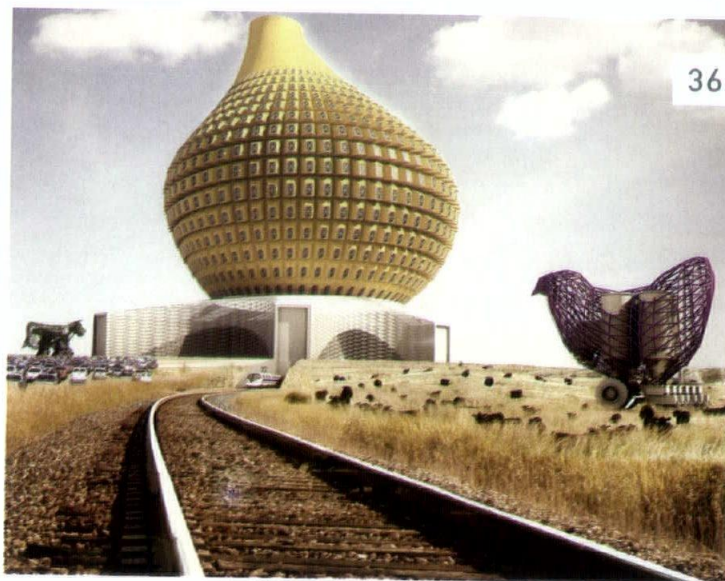
50 // **A TO Z**

DIRK DENISON, FAIA, IS CHANGING
 THE WAY ARCHITECTURE IS MADE

FEATURES

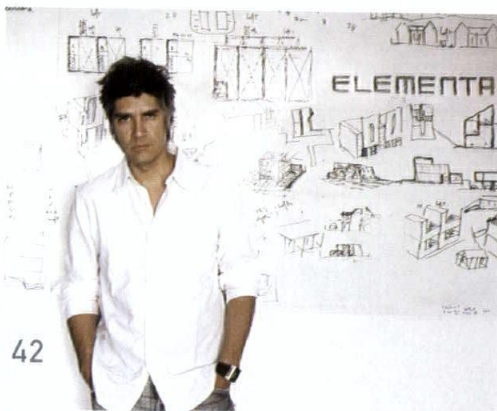
36 // **PRESERVE THAT HASHTAG:
 MEDIA AND THE PRESERVATION
 OF POSTMODERN ARCHITECTURE**

42 // **THE PRITZKER PRIZE**



36

FARLAND WORLD, COURTESY OF DESIGN WITH COMPANY



42



15

ON THE COVER

Core Values:

Diversity in the profession on the rise,
 aided by new initiatives



OUR PREVIOUS ISSUE
 is available to view digitally
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WHAT THE “L” IS TRANSIT-ORIENTED DEVELOPMENT?

BRININSTOOL + LYNCH'S LOGAN SQUARE HOUSING INSPIRES HUMAN-POWERED TRANSIT

BY TROY PIEPER



RENDERINGS COURTESY OF BRININSTOOL + LYNCH

Clearly I couldn't resist this headline's pun, but what's truly alluring is the notion of development centered on alternatives to cars. "In the past, a developer would show the site and ask, 'How many cars can we get on it?' Now we start with the people, which is what it should have been all along," David Brininstool, AIA, said. His firm, Brininstool + Lynch Architects, is behind "L" — a housing development that will be Chicago's "third example of transit-oriented design," he said.

A hot topic in urban planning and development, transit-oriented design (TOD) simply means development around a train system, as defined by the Transit Oriented Development Institute. "L" is across the street from Chicago's Blue Line tracks and one block from the California station in Chicago's Logan Square neighborhood. But in "L"'s case, TOD means something slightly different from the traditional condo design — like choosing a site proximal not only to the "L" train system, but also to the most heavily trafficked bicycle route in the entire city: Milwaukee Avenue.

The six-story, mixed-use "L" will have parking spots, but it also has what Brininstool claims is the largest bike storage room in the city, with space for 200 bikes. Unlike many bike rooms, this one has its own door on Milwaukee so residents needn't drag their rides through hallways or up stairs. In "L"'s Bike Kitchen, those same residents will be able to wash their bikes, do light maintenance and have access to a vending machine filled with bicycling accessories.

In a more light-hearted nod to the train, "L" will feature a 1,200-square-foot common outdoor area centered on a



decommissioned "L" train car. The car will be retrofitted to be a sort-of pavilion spanning a water feature. They have a vision that's a little different than other developers: "They're very design-conscious," said Brininstool of developers Property Markets Group (PMG). "Usually design doesn't lead, but they see that design creates value."

The building's façade attempts to reinterpret the masonry construction typical of Chicago's residential develop-

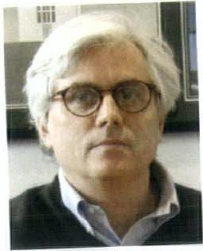
ments, with modular terracotta and metal siding defining its envelope. Its horizontal lines will be broken up by offset planes and alternating window fenestrations.

In addition to its design, the company plans to give the LEED-certified building a few flourishes, according to Brininstool. PMG plans to turn "L"'s hallways into an art gallery complete with curators, rotating pieces and works of art for sale. In the common area, residents will be able to grow food in small

plots, community-garden-style.

"L"'s design is characteristic both of TOD and of a boom in residential development in Logan Square meant to attract young urban professionals. Developments like "L" enable a commuting lifestyle that is alternative to some other residential housing in neighborhoods where the use of a car is seen by many as a necessity. It also reflects demographic and lifestyle changes that are swiftly transforming the Logan Square neighborhood. CA

BEAUTY WITHOUT SACRIFICE: 2016 RICHARD H. DRIEHAUS PRIZE WINNER ANNOUNCED

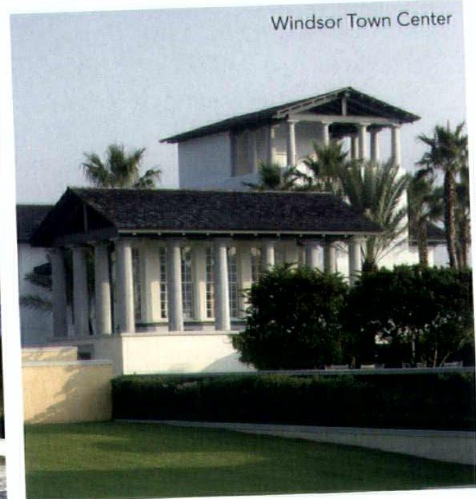
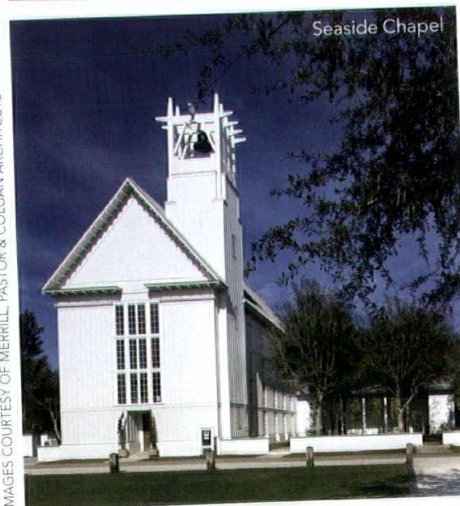
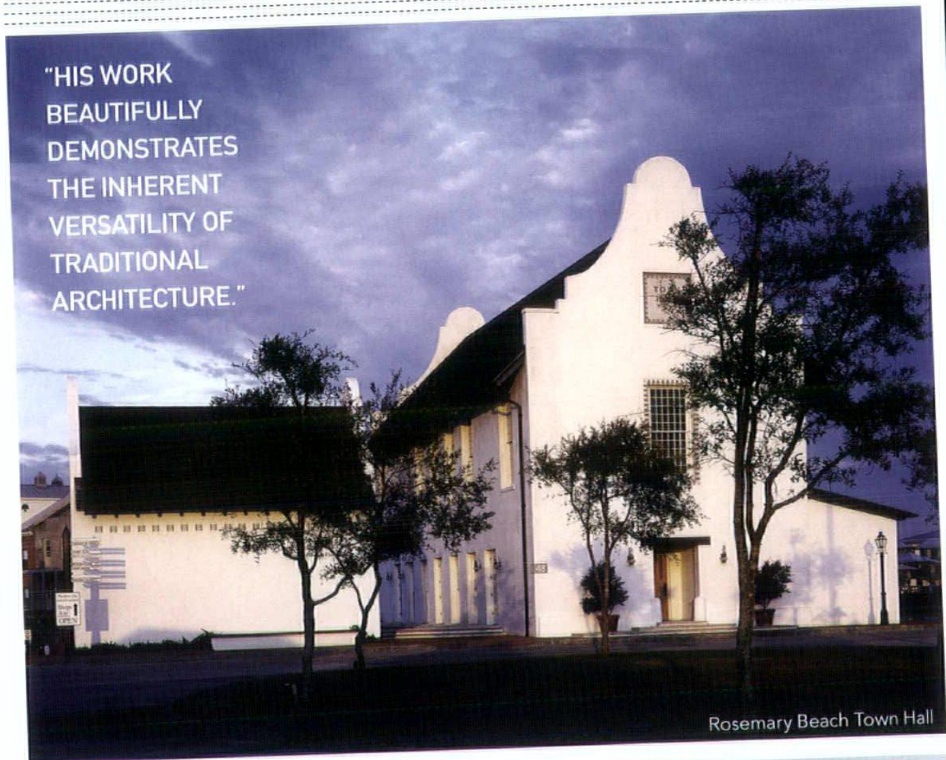


Chicago-based Richard H. Driehaus — AIA Chicago's 2015 Lifetime Achievement Award recipient — has focused resources on recognizing contemporary architects utilizing techniques and tropes of classical

architecture in his annual Richard H. Driehaus Prize at the University of Notre Dame. This year, the winner of the prize is Vero Beach-based Scott Merrill, AIA, whose work celebrates traditional principles without sacrificing sustainability or the need to address contemporary issues.

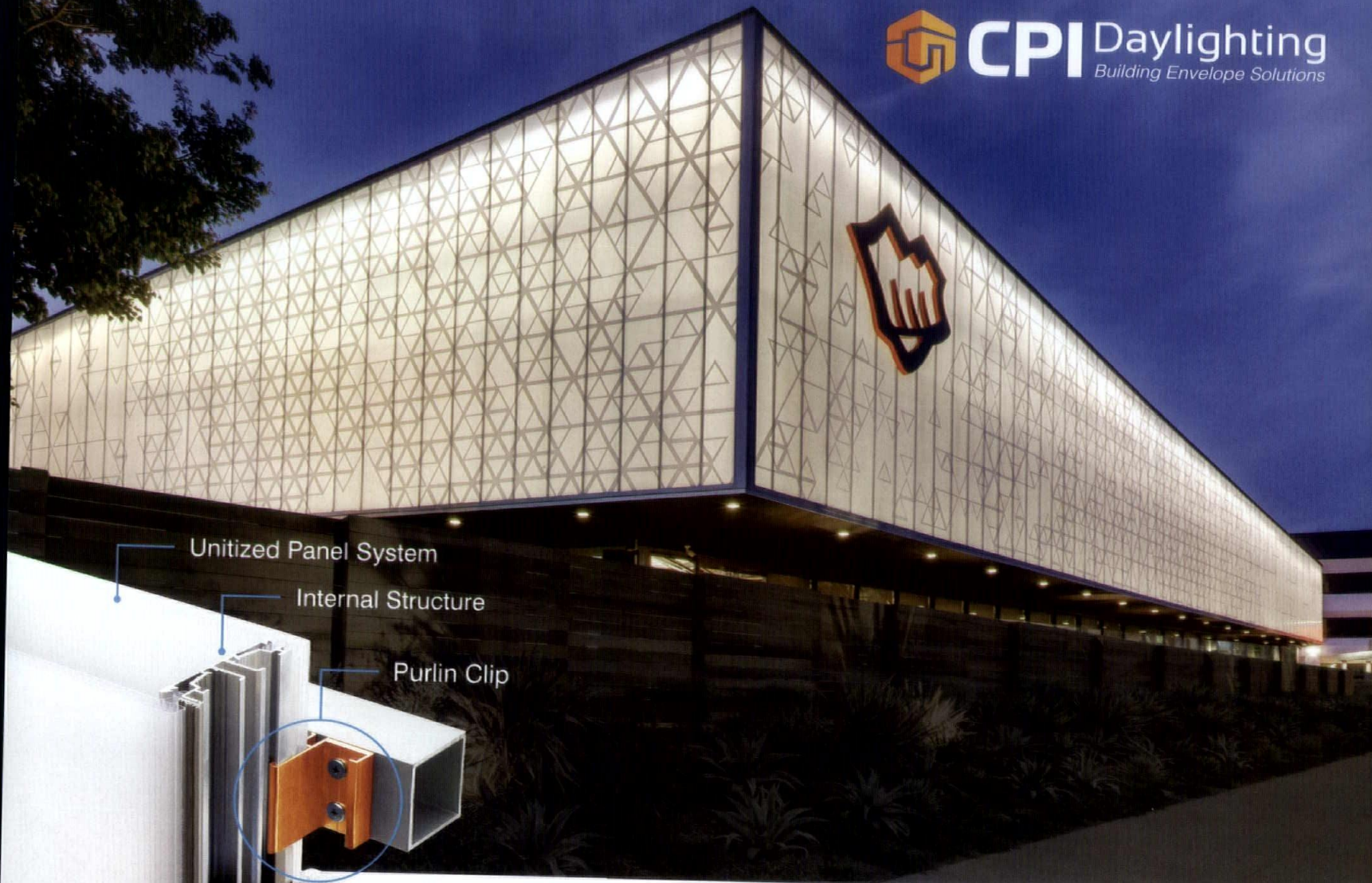
Much of Merrill's work takes place in seaside towns, where strong communities are bound together by vernacular architecture. However, many of these areas also experience extreme weather, with periods of hurricane-force winds and rain. Merrill's firm Merrill, Pastor & Colgan Architects, integrate building design and site planning to respond to regional identities and local styles without neglecting sustainability measures. His work includes private residences, government buildings and town halls, located across the globe.

States Driehaus, "His work beautifully demonstrates the inherent versatility of traditional architecture." **CA**



IMAGES COURTESY OF MERRILL, PASTOR & COLGAN ARCHITECTS

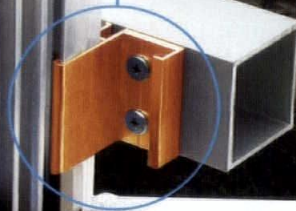
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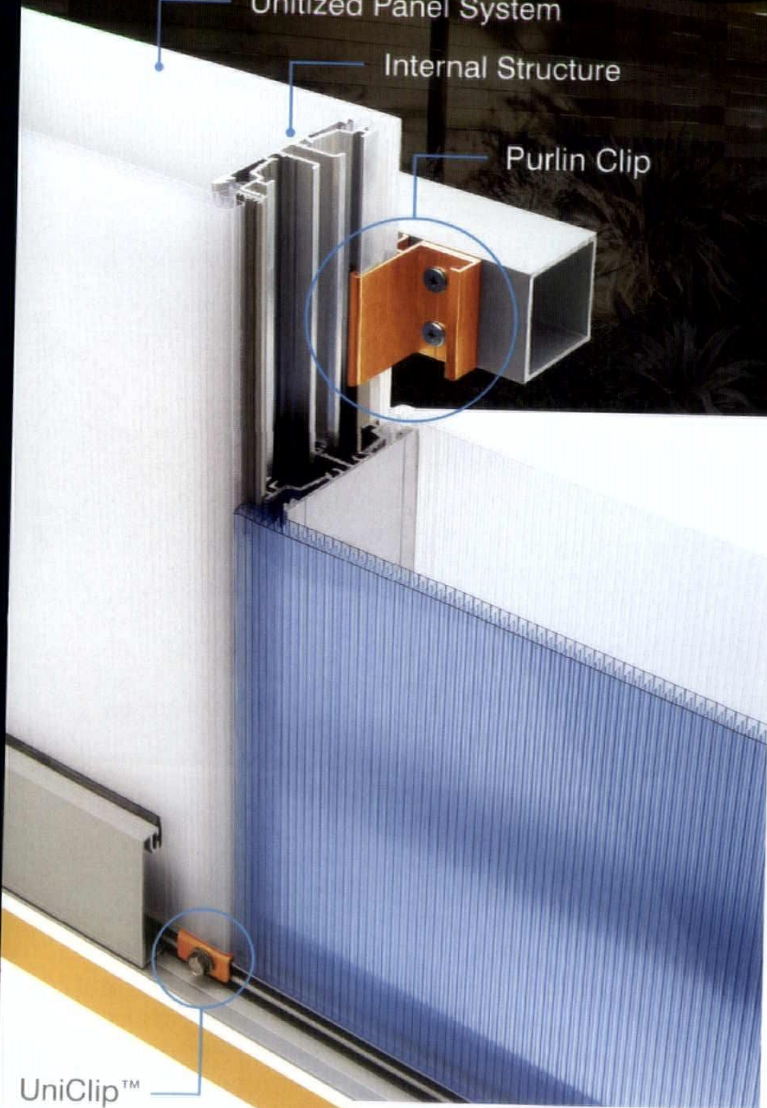
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Element LA Architect: Gensler Los Angeles, CA ©RMA Photography Inc.



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LOHAN AND WIGHT'S NEW LANDSCAPE

BY MEGY KARYDES

The architectural projects completed by Lohan Anderson's firm read like a Who's Who in the built environment. The Oceanarium, The Farnsworth House and the FBI Chicago Field Office are just a few of the dozens of projects completed in the last decade by the internationally recognized firm led by Dirk Lohan, FAIA, and Floyd Anderson, AIA. At what seemed like the pinnacle of their firm's career, last year the principals announced they would shutter the Chicago-based office. Lohan and Anderson would join Wight & Co. in the newly created Lohan Studio. Was it an exit strategy or strategic decision to leverage two firm's assets?

Lohan, now principal and design director of Lohan Studio, insists an exit strategy couldn't be further from his mind. "On the contrary, I am looking forward to the new challenges and possibilities that our collaboration with Wight & Company make possible," he said, adding that he hopes to stay active in a profession he loves as long as his health allows.

Lohan quickly made a name for himself in the architectural world, although he admits his grandfather, Mies van der Rohe, was an influential figure in his life. He studied architecture under his tutelage while attending the Illinois Institute of Technology.

"His methodology of working on the design of buildings has influenced my own approach, and there is no question that the tradition will continue to shape our work with the interdisciplinary organization of Wight & Company," Lohan said.



Wight & Co.'s New Trier High School, Winnetka Campus

The Marriage Between Lohan and Wight

How did Wight and Lohan decide it was time to collaborate?

Lohan and his team at Lohan Anderson had a number of positive interactions and deliberations with Mark Wight

and his staff during the last year that convinced Lohan that joining forces would allow both firms to maximize their potential. It's a sentiment shared by their colleagues who commented to Lohan that together they'd command an even larger role in

the design and planning of projects.

"I am very confident that our two cultures will come together and merge to form a successful new team of architects and engineers," Lohan said.

Mark Wight, chairman and

CEO, Wight & Co., an award-winning, design-focused firm with more than two decades of experience working on social infrastructure in markets such as K-12, higher education and criminal and justice facilities throughout the Chicagoland area, echoed Lohan's sentiments.

"Lohan Anderson is known worldwide for their design excellence and high-profile projects like the Four Seasons Hotel in Mumbai and the McDonald's Headquarters in Chicago," Wight said. "The combination of the two firms

brings an enhanced level of design sophistication as well as access to new markets and clients. It dramatically changes the 'story' for both firms. The merging of two cultures — people and talent — will result in new and improved perspectives in all aspects of our practice."

Wight is looking forward to their marriage of talents. "Both firms share a common core and passion for creating places where people can thrive," Wight added. "Together, we will bring this passion to a broader market place." CA

Lohan Anderson's 353 N. Clark project



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SMALL PROJECTS AWARDS

AIA Chicago is accepting submissions to the sixth annual Small Projects Awards through March 10, 2016. AIA Chicago's annual Small Firm/Small Projects Awards program recognizes high-quality work from small architectural firms and exceptional small local projects.

Presented by the AIA Chicago Small Practitioners Group, the goal of this award program is to raise public awareness of the value that architects bring to small projects and to promote small practitioners as a resource for design excellence. All firms in the competition have fewer than nine licensed architects and architectural interns.

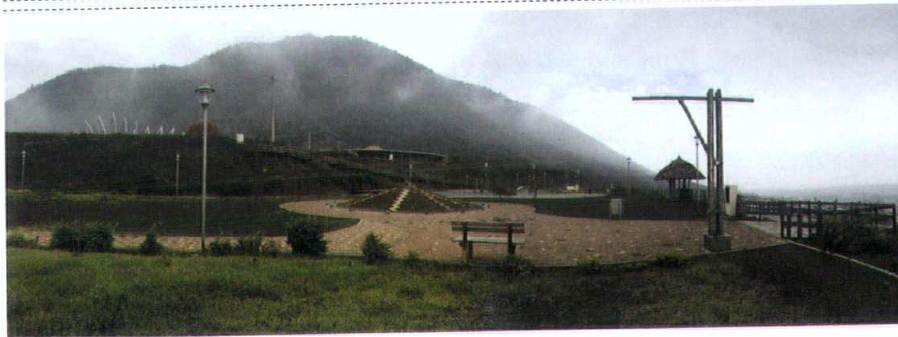


Save the Date:

Small Projects Awards Party
Thursday, May 5, 2016
Architectural Artifacts
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Interested in being a sponsor for this event?
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2015 MARTIN ROCHE TRAVEL SCHOLAR RETURNS FROM ECUADOR



Sponsored by the AIA Chicago Foundation, last year's winner of the Martin Roche Travel Scholarship, Janina Lissette Sanchez, has returned from her trip to Ecuador. Her project, titled RADICAL URBANISM, took her to several sites that embody the country's 30-year Citizen's Revolution. These government-sponsored social and developmental projects range in size, scope and location. Sanchez's winning proposal took her to these locations to study how Ecuador is using architecture and urbanism to declare a new democratic republic of "Good Living."

Sanchez presented on her travels on February 24, 2016, at AIA Chicago.

AIA Chicago is currently accepting submissions for the 2016 Martin Roche Travel Scholarships. Applications will be accepted through April 1, 2016. Visit aiachicago.org for more information.

AIA CHICAGO + FUTURECITIES

Future City starts with a question: how can we make the world a better place? To answer it, sixth-, seventh- and eighth-grade students imagine, research, design and build cities of the future that showcase their solution to a citywide sustainability issue. This year's topic: waste management.

AIA Chicago Sponsored the 2015 Livable Community Award

The design that most contributes to the physical, mental and spiritual well-being of the city's occupants through elements such as choices in housing; workplaces; shopping and recreation, including walking and biking trails; well-designed solutions to traffic congestion and parking; safe walkable neighborhoods with pedestrian friendly designs; a balance of building and open areas, with attention to human scale; connected green spaces, community parks and public places that link neighborhoods and services; consideration of the ecology of the community; attention to eye-level views throughout the city; public buildings and civic centers for citizen interaction designed as special places within the city; and a mixture of different neighborhoods with strong identities.

The winner of the AIA Chicago Livable Community Award went to Charles Earle at STEM Elementary School in Chicago.



Livable Cities winning project

Special thanks goes to our Livable Community Award Jurors:
Michelle Gillette-Murphy, AIA – Metropolitan Water Reclamation Dist.
Mary Brush, AIA – Brush Architects, LLC
Emma Cline – SPACE Architects + Planners
Jackie Wilcox, AIA – Eckenhoff Sauders Architects



The jury met students and heard project descriptions.



CANSTRUCTION RETURNS IN 2016!

Join AIA Chicago for the annual CANstruction competition this fall! In the 2014-15 year, Chicago ranked number one in participation, raising over 113,000 pounds of food. AIA Chicago will be hosting an interested team meeting in April; stay tuned for more details at aiachicago.org.

AIA CHICAGO ADOPTS NEW RULES FOR COMPETITIONS

In December, the architecture critic for the *Chicago Tribune*, Blair Kamin, reported on the use of digitally altered photographs included in a successful submission to the 2015 AIA Chicago Design Excellence Awards program.

Because specific rules related to the use of technology to enhance or alter images was not included in the competition rules, the AIA Chicago Board of Directors has taken steps to reduce confusion and to safeguard against similar situations in the future.

The following language will be added to the rules of the AIA Chicago Design Excellence Awards program. Future participants are required to follow the complete set of rules and requirements, a portion of which appears below, or risk disqualification.

- » Images may be edited to improve contrast ratio, color balance, and composition through cropping.
- » Images may not be edited to add, remove, or alter any aspect or element of the project including its context. Images should represent the project as it exists in the built environment. Artistic composition must not confuse the jury as to the nature of the project.
- » AIA Chicago reserves the right to disqualify any submission not adhering to these requirements and may rescind any award so bestowed.

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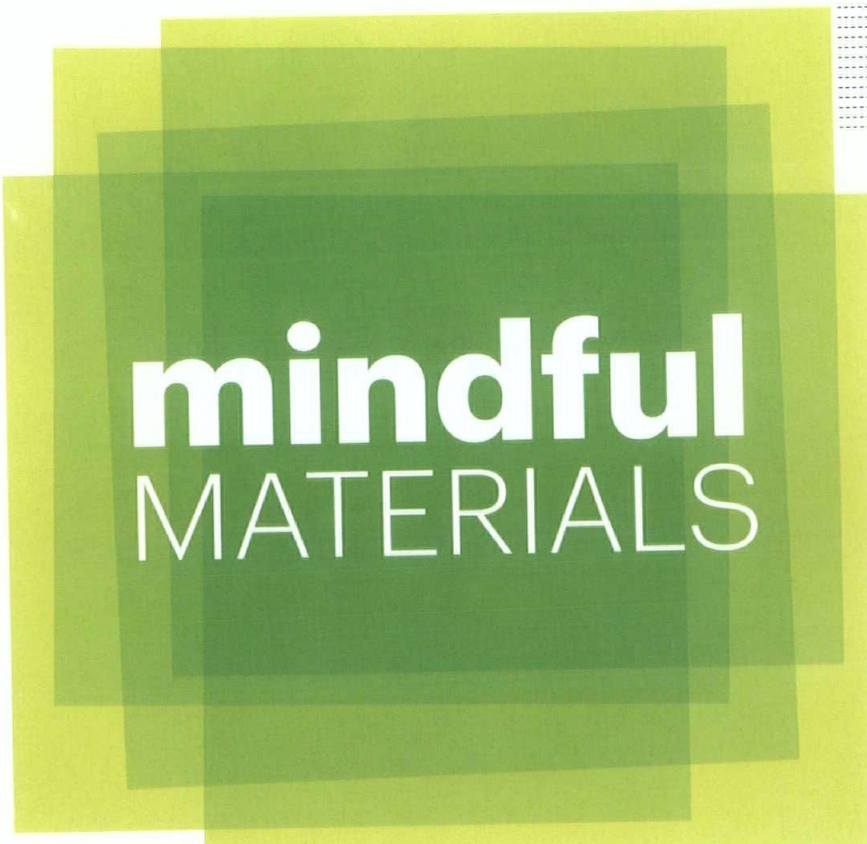
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AIA CHICAGO AND USGBC-ILLINOIS COLLABORATE ON MATERIALS TRANSPARENCY



mindful
MATERIALS

"WE SPEND 90 PERCENT OF OUR TIME INDOORS. AND SO WE ARE CONSCIOUS OF MATERIALS' EFFECTS ON HUMAN HEALTH AND HOW PEOPLE INTERACT WITH THE INDOOR ENVIRONMENT."

— SUSAN HEINKING

Members of AIA Chicago's Committee on the Environment (COTE) have been working closely with USGBC-Illinois and a group of designers and sustainability experts to reproduce a tried-and-true system of materials labeling for the Chicago architecture, construction and engineering communities — to move the conversation from a single firm approach to an industry approach. Called mindful MATERIALS, the system includes a sticker label for material binders that, at first-glance, can save designers hours of daunting Googling individual material components and product certifications. On the back-end, it is also a growing database of vetted building product information.

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Susan Heinking, AIA, is both a co-chair of AIA Chicago's COTE and a USGBC-Illinois board member, and she has been a part of moving HKS' system to Chicago. "Our chapter is focused on holistic material considerations, not only the environmental factors of materiality," Heinking explains. "We spend 90 percent of our time indoors, and so we are conscious of materials' effects on human health and how people interact with the indoor environment."

Anne Rezac of HKS, Inc. Chicago office, stated that the mindful MATERIALS labeling program was originally developed by HKS' Dallas, Texas, office as a practical means to incorporate transparency information into designers' everyday work process, providing easy-to-access product ingredient information where designers search for it most often: on resource library shelves.

Designers often look into specific materials for varying properties, including aesthetics and durability, but have been challenged by navigating the increasingly complex materials landscape. Another leader in the Chicago initiative, John Mlade, a sustainability consultant with YR&G, emphasized, "None of the available industry resources are perfect, and many are unvetted. This initiative is a grassroots effort to make information more accurate." The labeling system makes health and transparency information readily available so that designers can quickly identify the sustainable components of any material in a library.

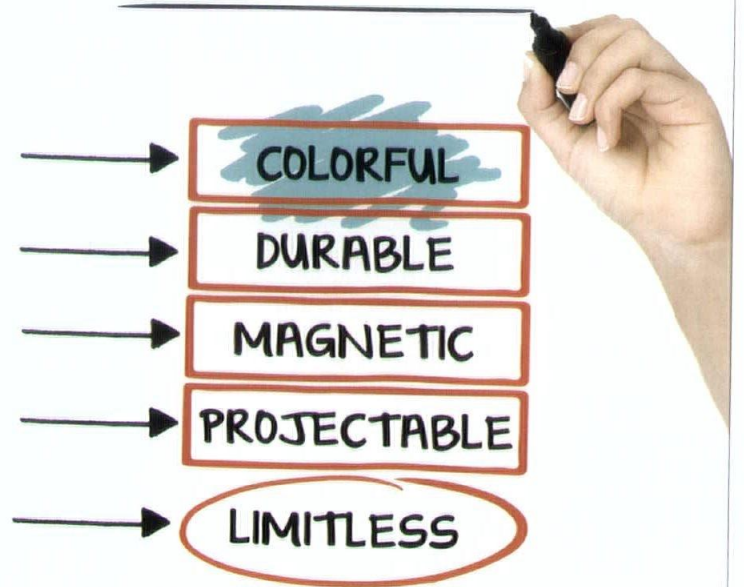
Katie Kaluzny, associate director of the USGBC-Illinois, has worked with industry leaders in Chicago over the past year to incorporate the mindful MATERIALS labeling into material libraries across the region. "Working with architects and designers, we know how difficult it can be to meet sustainability goals and requirements while working with a variety of materials," she said. "HKS' success in developing and implementing a labeling system of such a scale can be replicated here, and we at the USGBC-Illinois felt tremendous responsibility to help move this effort forward."

Presently, the system will use two stickers: the first, small mM branded sticker on the spine will note that materials within have mindful MATERIALS attributes; and the second, larger sticker on the interior will list sustainable attributes that manufacturers can check off when present.

The next step after mindful MATERIALS is launched in Chicago is to continue with nationwide conversations surrounding information standardization. Rezac noted that the database might not be completely applicable to every firm, but says, "Where it might be transferrable is that the manufacturers have already provided us with information about material components, and we can pass that along to groups elsewhere."

While this new labeling system will have a profound impact on the everyday work done by architects and designers, both Rezac and Mlade emphasize the importance of aligning the industry as a whole — and its ability to become an educational tool. Rezac explained, "Truly, it is meant to be a proactive learning prompt."

Join AIA Chicago and USGBC-Illinois on Wednesday, April 6, 2016, at 12 p.m. to learn more about mindful MATERIALS. Refreshments provided. CA



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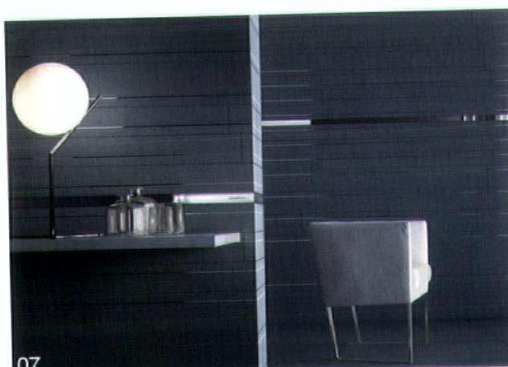
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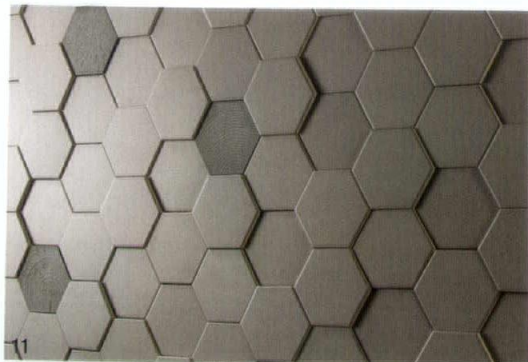
- 01 **Provenza** Gesso
- 02 **Caesar** E lapse
- 03 **Monocibec** One
- 04 **ABK** Do-Up
- 05 **Del Conca** Upgrade
- 06 **Gambini Group** Playwood
- 07 **Casalgrande Padana** Earth
- 08 **Supergres** Remake T20
- 09 **Edilcuoghi** Superlativa
- 10 **Lea Ceramiche** Cliffstone
- 11 **Settecento** Skyline Matière
- 12 **Marca Corona** Stone One
- 13 **Ceramica Bardelli** Queen
- 14 **Piemme** More
- 15 **Refin** Labyrinth
- 16 **Atlas Concorde** 3D Wall Design
- 17 **Ceramica Vogue** Shade
- 18 **Casa Dolce Casa** Pietre/ 3
- 19 **Fondovalle** Acidic
- 20 **Sicis** SiciStone



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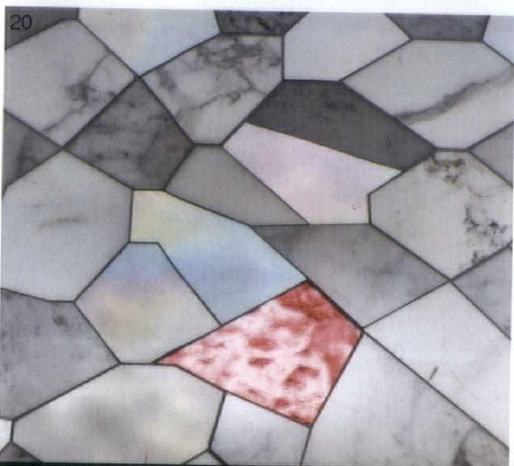
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Burcin Moehring, FAIA, joins HDR as an education, science and technology principal in the Seattle office.



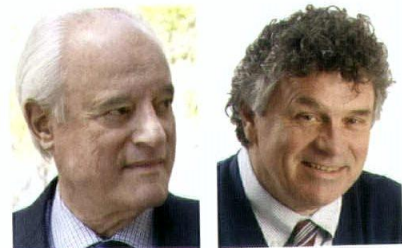
The Illinois Institute of Technology will break ground this spring on The Ed Kaplan Family Institute for Innovation and Tech Entrepreneurship. Designed by **John Ronan, FAIA**, of **John Ronan Architects**, the 100,000-square-foot facility will feature flexible learning environments for project-based interdisciplinary courses at IIT and an environmentally responsive building skin. John Ronan Architects was also shortlisted for the Barack Obama Presidential Library — the only Chicago-based group selected as a finalist for the much-anticipated project.



Perkins+Will received the Design for Learning Leadership and Innovation Award from the American Architectural Foundation in December 2015. The award recognizes the firm's dedication to design excellence in education throughout its 80-year history, citing projects such as Jones College Prep in Chicago, as well as award-winning schools in Atlanta and Washington, D.C. The ceremony was held at Crow Island Elementary School, designed by Perkins+Will in 1940.

nagle hartray architecture

Nagle Hartray turns 50 years old. Later in 2016, the firm will host events and opportunities to celebrate its legacy.



Dirk Lohan, FAIA, of **Lohan Anderson** and **Mark Wight** of **Wight & Co.** have announced that they have joined forces in a new venture. Read more about this collaboration on page 14.

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Jeremiah Diamond

Myefski Architects has announced six new hires: **Jeremiah Diamond** as senior project manager, **Nicole Rogers** as interior architecture manager, **Anuradha Patnaik, Assoc. AIA**, as architecture manager, **Evelina Giedraityte** and **Stella Zhang** as architecture interns, and **Betsey Sanchez** as office manager. The team at Myefski has also won an Ann Arbor-based competition to build a 17-story, mixed-use development. The structure includes residential, hotel, and office space as well as a ground floor readily available for public uses and retail tenants. The contemporary design utilizes glass, garden and a multi-tone skin grid to create dynamic façade transitions.



Harley Ellis Devreux has announced several changes in their staff and firm leadership:



Michael Sullivan, AIA, NCARB, is managing principal of the firm's Chicago office. Sullivan will be responsible for the overall business direction and financial performance of the Chicago office.



Enrique Suarez, AIA, LEED AP BD+C, NCARB, is now principal, corporate marketing leader for the firm. Suarez is responsible for leading the company's strategic marketing initiatives and will continue to manage client relationships.



Gene McDonald, AIA, is now principal, studio leader, higher education, in the company's Chicago office. McDonald will continue to lead all aspects of the higher education studio in Chicago.

Leonora Georgeoglou, LEED AP ID+C, NCIDQ, is now associate, interior architecture leader, for the firm's Chicago office. Georgeoglou will lead the overall design and production activities of the office's interior architecture team.

Scott Whitebone, AIA, NCARB, is now associate, architecture + design leader, for the firm's Chicago office. Whitebone will lead the overall technical and production activities of the office's architectural team.

Shelby Kroeger has been appointed associate, marketing systems manager, for the firm.

Derrick Architecture completed Wheaton College's new Welcome Center. Designed by **Christopher Derrick, AIA**, the 11,000-square-foot Georgian-style building serves as a gathering place for the campus community.

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Michael Cody, AIA, joins **BKV Group** as associate partner with 24 years of real estate development, construction management and architecture experience.



Valerio Dewalt Train welcomes **Peter Schlossman, AIA, LEED AP**, as associate. He comes to the firm with 25 years of experience in a variety of design, construction and planning projects.



Mike Shively, AIA, has announced the launch of **Mike Shively Architecture**, a full-service architectural practice located in the Wicker Park neighborhood. The firm focuses on single-family homes but extends to hospitality and religious buildings.



The Chicago office of **Crescent Heights** announced approval from the Chicago Plan Commission for the first phase of 1200 S. Indiana, a three-phase residential development located at the southwest corner of Grant Park in the heart of Chicago's South Loop neighborhood. Construction is expected to begin in late 2016.



bKL Architecture has promoted 10 individuals to the position of associate: **Andrés López Franco, Emily Barnes, Kasia Dabrowska, Lalima Chemjong, Assoc. AIA, Laura Crane, Assoc. AIA, Maja Adamski, Niti Desai, AIA, Hang-Tang Tu, Smita Sahoo, and Tuan Nguyen.**



UrbanWorks has hired **Ann Panopio, Assoc. AIA**, as project manager. Ann brings over 18 years of expertise in design, development and management. Most recently, Panopio worked as the associate director of an organization focused on improving impoverished communities through design excellence and community engagement.



Christina Brown, NCIDQ, and **Kevin Kamien, AIA**, have been promoted to firm principals at Eastlake Studio, a design firm specializing in workplace interiors. Their work includes contributions to award-winning projects for the 2015 IIDA Red Awards.

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AIA National has awarded **Studio Gang's** project, **WMS Boathouse at Clark Park**, a prestigious 2016 Honor Award for Architecture. The boathouse is part of the city of Chicago's plan to open up access to the Chicago River. Through its use of passive systems and rainwater collection, as well as its fieldhouse and boat-storage facilities, the project supports both ecological and recreational revival of the Chicago River.

BRININSTOOL + LYNCH

Brininstool + Lynch has announced that it will be working as the associate architect on the University of Chicago's Rubenstein Forum alongside Diller Scofidio + Renfro. Targeted for completion in 2018, the Rubenstein Forum will host conferences, workshops, lectures, ceremonies and other gatherings.



Sheila F. Cahnman, AIA, FACHA, LEED AP, has been elected to the American College of Healthcare Architects Council of Fellows. The fellowship is awarded to an ACHA member whose career reflects exceptional competence and design excellence in health care architecture, resulting in significant influence on the profession.



Gensler announces **Grant Uhlir, AIA**, and **Sarah Bader** as managing directors at the firm.

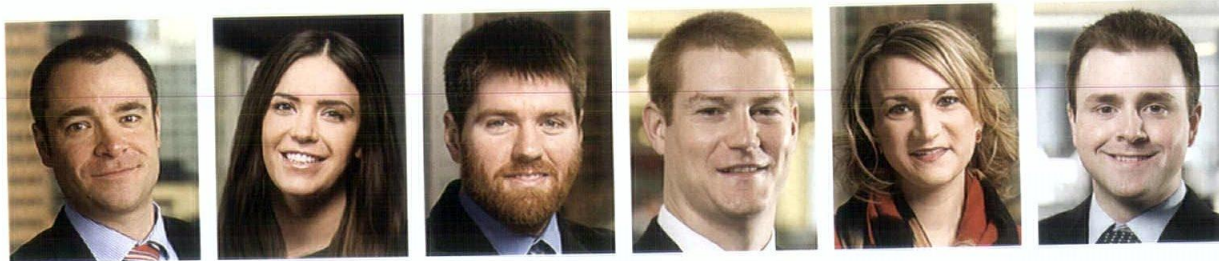


Gary Hodonicky, AIA, is now principal at Florian Architects.



The new electrophysiology (EP) lab suite at UIC Medical Center reflects the transformation in the lab. Led by **Douglas Boldt, AIA**, of RADA Architects, the lab utilizes adjustable LED lighting to help calm patients. Patient comfort is maximized through the calming effect of dimmable, multi-zone color-changing LED lights.

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DLR Group, celebrating its 50th anniversary this year, recently appointed four new senior associates and two new group associates to its Chicago office. New DLR Group senior associates are **Joe Cicora**; **Shona O'Dea, LEED AP**; **Jason Meyering, AIA, LEED AP**; and **Ben Talbot, PE, LEED AP, QC+P**. New DLR group associates are **Alexandria Campbell, Assoc. AIA**, and **Jim Gibson, PE**.

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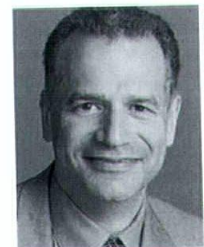
Legat Architects completed the LEED Gold-certified Margaret Burke Lee Science and Health Careers Center at Oakton Community College. The 93,000-square-foot facility highlights the site's setting and sustainable technologies.



IA Interior Architect appointments include several Chicago-based professionals, including **John Hopkins, AIA**, and **Tish Kruse** as principals; **Scott Delano, AIA**, and **Julie Maggos** as senior associates; and **Jeremy Helfert, AIA**, **Julie O'Shea**, and **Jacob Swindler** as associates.



Tony Corragio joins CannonDesign as vice president of construction project management.



John Birazzi, AIA, is now associate principal at Klein and Hoffman Restoration Architects | Structural Engineers.



PHOTO CREDIT: JON MILLER, HEDRICH-BLESSING PHOTOGRAPHY

Cohen & Hacker Architects recently completed Pella Crafted Luxury's 7,000-square-foot showroom in the Merchandise Mart. The firm — handpicked by Pella — worked collaboratively with the client and a custom-assembled team of interior designers.



Burns + Beyerl Architects (BBA) has announced **Jennifer Hense, AIA**, will join **Edward Twohey, AIA**, and **Gary Beyerl, AIA**, in ownership as a principal of the firm. Hense has been an employee of the firm for 16 years and a senior associate since 2005. She will continue her position in design and construction administration of high-end residences and interiors.



Anthony LoBello, AIA, LEED AP, has been promoted to principal at SmithGroupJJR. LoBello is studio leader for the learning practice in the Chicago office, and he has expanded the group's portfolio to include renovation work and business schools while growing its master planning services. He most recently served as the AIA Chicago Board president for 2015.

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THE OBAMA LIBRARY DOUBLE PARKS

Plans for the Obama Presidential Library in Chicago's South Side may destroy a historic park

BY JOHN VINCI, FAIA

On May 12, 2015, Barack and Michelle Obama announced that Chicago will be the site of the Obama Presidential Library. Anticipating this development, the University of Chicago began to make arrangements to use adjacent public parkland — Jackson Park, located to the east and south of the campus, and Washington Park, on its west border. Designed by Frederick Law Olmsted, these parks have a significant history and invaluable function in the south side of Chicago. Whether they choose Jackson Park or Washington Park, plans to build the Obama Library on top of either of these National Register parks would erase significant segments of them. This threat, aided by likely corruption, will deprive Chicago of significant green spaces and real economic growth, and rob the public of access to parts of living works of art.

The history of these parks is the history of Chicago itself. In 1853 Paul Cornell, a real estate developer, purchased 300 acres of land with the idea of attracting businessmen and their families to live seven miles south of the growing city of Chicago. In 1871, the village hired Olmsted to turn the futile surrounding land into viable parkland. Over 1,000 acres were recovered to form Washington and Jackson Parks. In 1889, urban expansion arrived in Hyde Park and the village was annexed by the City of Chicago.

Shortly after, the University of Chicago chose to locate itself in an area north of the Midway and west of Jackson Park. In 1934, the Illinois Legislature created The Chicago Park District (CPD) under the Park Consolidation Act to make the CPD into a separate governing body free of municipal control,



Washington Park's old growth trees

thus keeping the parks in the public trust free of political manipulation for decades.

Unfortunately, when it came to the Obama Library, the Mayor of Chicago, Rahm Emanuel promised he'd "move heaven and earth" to

provide the land for the Library. In May 2015 he proceeded to do pretty much that, having the Illinois legislature change the by-laws to allow the Chicago Park District to deed land to the City of Chicago to allow for the construction of

"museums" in existing parkland. Both the Chicago aldermen and the State of Illinois legislators passed this legislation.

There are currently thirteen presidential libraries operated by the National Archives and Records Administration (NARA). In 1934 Franklin Delano Roosevelt donated sixteen acres of land for the purpose of housing his personal papers. The resulting library and museum house over fifty million items and cost \$370,000 to build in 1940. Every president since has continued this practice; yet, it is no secret that these libraries are costly to build, often poorly visited and in need of upgrades.

It is assumed that the Barack Obama Foundation is planning to raise \$300 million for the building and \$500 million for its endowment. Led by Obama's close friend Martin Nesbitt, a prominent

Original Plan for South Park

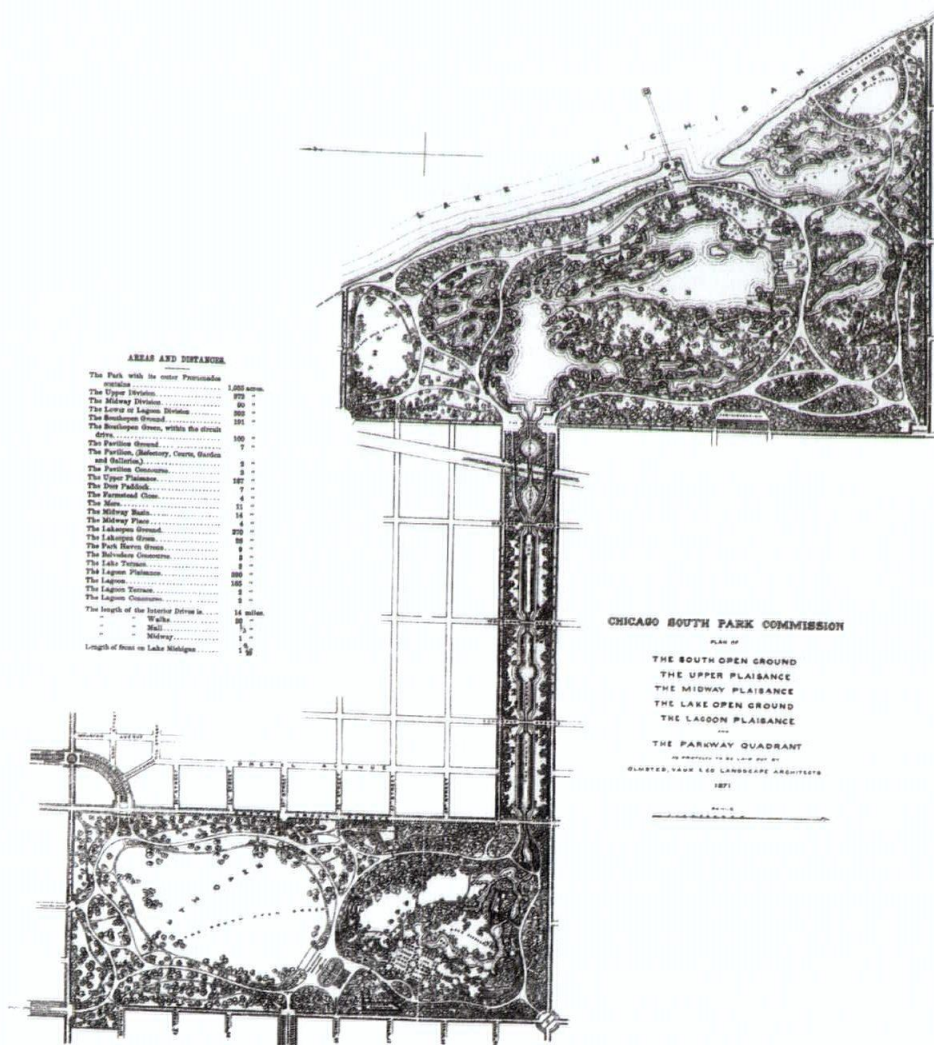


Photo left by the T.T. Laffey & Co. Print Co. 80 S. B. Park Place.

Washington Park



Jackson Park



Chicago businessman, and seven volunteer board members, the not-for-profit corporation states: "When it's complete, the center will include a library holding the Presidential archives, a museum focusing on the Obama Presidency and issues of our time, and space for ongoing programs and initiatives that advance our mission." Their tasks will be to raise the \$800 million, select an architect, and choose the final site. Their Request for Proposals to architects received 140 responses.

The University of Chicago has offered two possible sites: 20 acres of parkland in Washington Park currently filled with mature trees and berms, plus eleven acres of urban renewal land owned by the university located across the street from the site; or, 20 acres of parkland in Jackson Park on the corner of 63rd and Cornell, a site that overlooks Olmsted's "wooded isle" and the Jackson Park Golf Course.

At public hearings in March 2015, orchestrated by the Chicago

Park District with the assistance of the University of Chicago's Public Relations Department, the consensus from the audience supporting the library was that Washington Park was the preferred site. Yet some spoke against the use of the parkland altogether and questioned the legality of using parkland for non-recreational purposes. Their objections (including mine) fell on deaf ears.

At the forefront of the legality fight was an organization called

Friends of the Parks (FOTP), led by their director, Cassandra Francis. When it was founded in 1975, its goal was to oppose ongoing threats to parkland, precisely like this one. As expected, this grassroots organization announced its objections to the Obama Library park location along with another proposal for a private museum, the Lucas Museum of Narrative Art, on an area near the Lake Front. Lawsuits were to be initiated regarding both sites.

Though Cassandra Francis vowed to take both cases to the courts, a short time later she resigned from her job, and the Friends of the Parks shrank back from initiating a lawsuit regarding the Library's land takeover. Upon her resignation, the FOTP has since ceased pursuing a lawsuit against the Obama Library parkland grab.

Many major figures such as Victoria Ranney — the editor of Olmsted's papers and prior defender of Washington Park — also took the side of the land grabbers. These individuals have the President's ear and could easily convince him to reject the Park site. To date they have done no such thing.

Organizations and journals, such as the Cultural Landscape Foundation based in Washington D.C., *Landscape Architecture Magazine*, the University of Chicago's newspaper, and numerous scholars have spoken out against the taking of parkland for the Library's purposes. National press outlets, such as *The Boston Globe* and *The Atlantic* have written articles in protest. And yet the plan continues unabated.

My contention is this: these parks are masterworks in their own right. Unlike the protection of historic and architectural landmarks, the public has little perception of park design as living works of art that were conceived with the same disciplines that govern any thoughtful design strategy. With parks designed by landscape architects such as Olmsted, one needs only to look at their visionary concepts and the beauty of their plans as drawn to realize that they are indeed living works of art. The parcel of Washington Park that is being proposed has a large grove of mature trees that



Osaka Garden in Jackson Park

frame and enclose Olmsted's great meadow — removing any part of the landscape is like cutting off the corner of a treasured painting.

Everyone agrees that the maintenance of these parks is sorely neglected. But the arguments put forth — the parks are not heavily used, poorly maintained or already violated — are facile diversions and do not mean that they are not functioning or cannot be repaired and protected from further invasive opportunists. In the past, these parks have evolved, but they remained within the framework of the parks' changing recreational function. They are still highly visible and function on many levels: they serve as open land to be experienced, whether by car, foot, or bicycle.

Proponents of this plan hope that the library will revitalize and bring jobs and opportunities to a desolate part of the city. They also rightfully believed that Chicago's South Side, near Obama's old

neighborhood and the area where he received his grassroots support, was the ideal location. Obama's mentor, Saul Alinsky, inspired him to teach workshops to organizations committed to social change. Yet, his foundation continues to insist on damaging the people's parkland when there are other options.

If the university and the city truly want to contribute to the future of the city and its environs, I propose the following: choose the site to the west of Washington Park, from Garfield Boulevard to Fifty-first Street to the north and from Martin Luther King Boulevard (west of the park) to the State Street elevated train system to the west. With the exception of one aging public school, there are approximately seventy acres of largely empty parcels and meager structures. The University already owns eleven acres, and it is rumored that they have acquired more of the land. The University, with the City's assistance, should purchase the empty parcels and

remaining structures and build the library on that site. They would at once encourage deteriorating areas surrounding the site to be improved, and thereby promote urban renewal on three fronts of the site.

If this site were chosen instead, the park would become the front yard to the Obama Library. Restore the park as part of the project, and leave the mature trees untouched. In one sweeping gesture, the Obama Library would reinvigorate the South Side, promote urban renewal and contribute to the city's revitalization instead of stealing land from the people. By building his library in a community that needs jobs, Obama's library could be a catalyst for the University's further expansion and a positive step for all concerned, instead of a monument to Obama's ego. CA

Excerpt reprinted with permission from *The New Criterion*, published January 2016.

MALCOM X COLLEGE

An icon to Modernism and Chicago's Black History comes down

BY LEE BEY

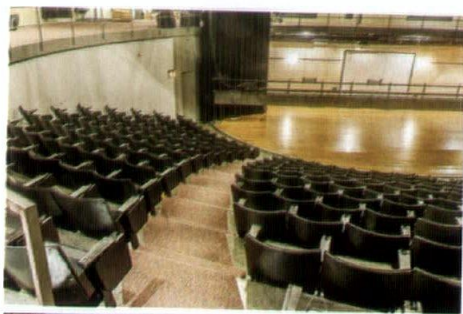
The Near West Side has been ascendant for 20 years now — so much so, it's now hard to imagine the impact Malcolm X College had when it opened at Damen and Van Buren in 1971.

The three-story school is an essay in Miesian modernism: steel-and-glass, long and low. It was a new \$26 million face in a decaying neighborhood still shaken by the riots that followed the Rev. Dr. Martin Luther King's assassination just three years earlier.

Malcolm X College is the work of the late Gene Summers, then design chief at C.F. Murphy Associates — a firm that is now JAHN — along with a young Thomas Beeby. Summers completed McCormick Place Lakeside Center the same year.

But 45 years after opening, the first U.S. school named in honor of Malcolm X is vacant and ready for demolition. A new \$251 million Malcolm X College has been built at Jackson and Damen, just north of the old campus. Designed by Moody Nolan and CannonDesign, the new college is dedicated to the health care practice and offers students unparalleled access to innovations in health care technology, as well as learning spaces that simulate hospital environments.

The new campus is needed. Still, it's a sad ending to a fine piece of modernist architecture. Even during its last days, the bridge-like 541,000-square-foot complex looked ready for adaptive reuse, with its well-maintained classrooms, lecture halls, a gym, a



swimming pool, a cafeteria and a theater. But the city's Public Building Commission says the campus has asbestos issues that will take millions to remediate.

Along with the architecture, a site representing a moment in Chicago history will also be lost. Malcolm X was the first campus built by the then-new junior college system. Community leaders and the college's black president, Dr. Charles Hurst, envisioned Malcolm X as an exceedingly Afrocentric institution. It hosted Black Panther community meetings and other events. The building was also a showplace for black art and indoor murals showing African

figures and civil rights leaders. One mural depicts the Amistad slave ship rebellion.

About 4,000 people attended the school's May 1971 dedication. Harry Belafonte led the black national anthem, *Lift Every Voice and Sing*, as the red, black and green Pan-African flag was hoisted. The college was the first American public school to fly the tri-color flag. The crowd gave the black power salute when the flag reached the top of the pole.

Malcolm X's widow, Betty Shabazz told the crowd: "You have created something the whole world is thinking about."

But no longer. The school will be razed for a Chicago Blackhawks



practice facility and community center. The team's home ice, the United Center — a venue that helped spark the rebirth of the Near West Side — is only three blocks north. CA

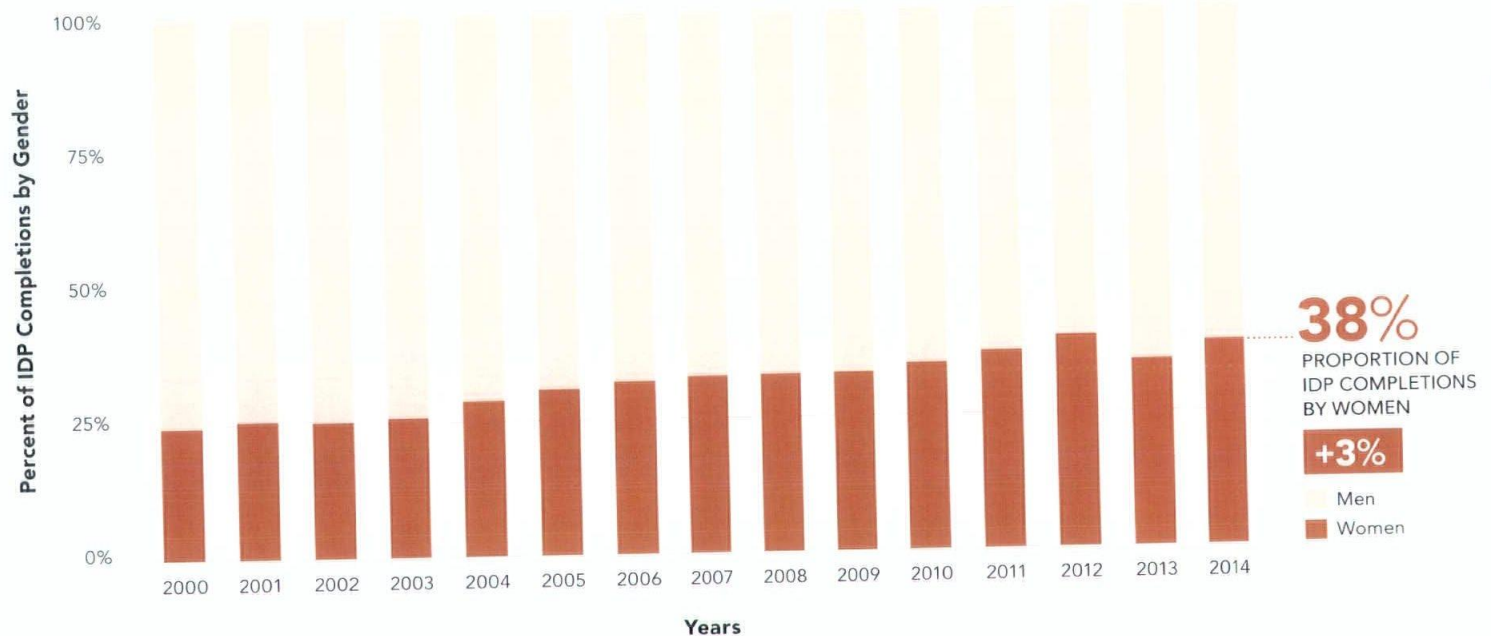
Core Values:

Diversity in the profession on the rise, aided by new initiatives

BY ABBY CALLARD

Gender Balance for IDP Improving

Nearly 40 percent of IDP completions were by women in 2014. Women made up 38 percent of those who completed the IDP in 2014. This was an increase from the 35 percent of IDP completions achieved by women in 2013. The 15-year trend indicates steady, positive growth in the proportion of aspiring women architects. In 2000, less than 25 percent of IDP completions were achieved by women.



Women make up nearly half of architecture school graduates. In 2014, 38 percent of aspiring architects who completed NCARB's Intern Development Program (IDP) were female, according to the 2015 NCARB by the Numbers report — up from 25 percent in 2000.

These figures suggest architecture — certainly not known as a diverse profession — is doing a better job of attracting and retaining female architects. Similar increases have been seen among aspiring architects of color. In 2007, only 22 percent of NCARB record holders — which you need to start an IDP — were by people of color. That jumped to 41 percent in 2014.

But look down the career path a few years. Only 17 percent of AIA members are female — a drop off of more than 20 percentage points from those who had completed the IDP. And only 10 percent of AIA members are architects of color — a drop off of more than 30 percentage points.

Between completing the IDP and becoming a full-fledged

member of AIA, aspiring architects need to navigate their way through several "pinch points" identified by the Equity by Design project in its 2014 research study "The Missing 32% Project."

"The 2014 Equity in Architecture survey sought to understand the key factors of job satisfaction that were influenced by likelihood of becoming a

principal, a transparent path to promotion and day-to-day work that is meaningful to long-term goals," said Rosa Sheng, AIA, senior associate at Bohlin Cywinski Jackson and chair of Equity by Design.

The first pinch point occurs after an aspiring architect leaves school and is hired by a firm. At this point, a salary gap is already present. Among new

hires with less than one year of experience, men made, on average, \$6,000 more than their female counterparts.

The second pinch point, dubbed "paying your dues" by Equity by Design, occurs in the first few years of a career.

According to Equity by Design, more than half of all architects leave the field before obtaining five years of experience.

Though there is some good news here, as women start the path to licensure earlier than men — at 24.8, more than a year earlier than men.

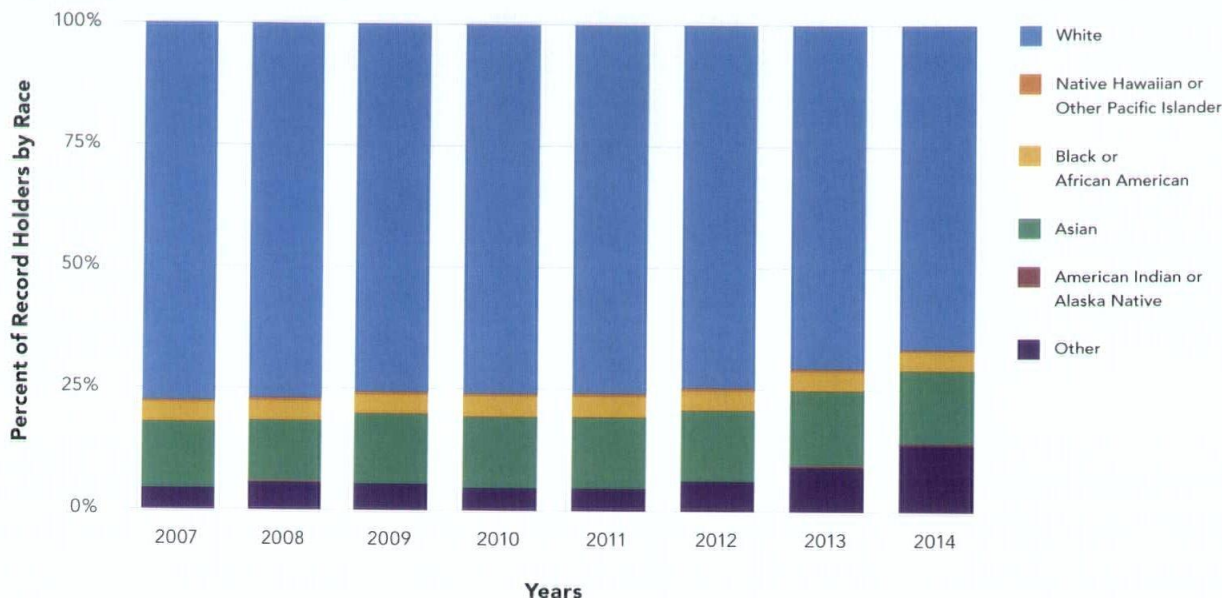
The third pinch point, licensure, presents challenges for both male, female and minority architects: passing the Architect Registration Examination (ARE). More women are having success completing this series of exams: women

accounted for 35 percent of candidates who completed the ARE in 2014, compared to half of that in 2000. NCARB did not provide ARE completion figures for aspiring architects of color.

The last two pinch points are care giving and the glass ceiling, which occur at different points in every architect's career, but deal with a lack of work/life balance and the inability to crack into top leadership roles. "One of the key reasons women and people of color leave architecture firms is because they can't see themselves

Racial Diversity Grows Among Record Holders

For the fourth-straight year, NCARB record holders became more racially diverse. Applicants who identified themselves as non-white represented 33 percent of new NCARB record holders in 2014. This compares favorably to 22 percent of the non-white U.S. population, based on 2010 Census Bureau data.



obtaining a leadership role," Sheng said. And people often can't picture themselves in a leadership role if they don't see people like them in leadership roles. The 2014 Equity by Design survey found that among architects with more than 40 years of experience, men were 20 percent more likely than women to be principals or partners.

In 2014, women represented just 17 percent of NCARB certificate holders and 15 percent of IDP supervisors, though the "NCARB By the Numbers" report theorizes that those numbers will increase

as the number of women on the path to licensure is increasing.

There are two theories about the movement toward a more equitable practice, she says. One suggests that the trend will continue organically, and eventually women will make up 50 percent of licensed architects. "If you let that happen, it would take about 100 years to get to 50/50," Sheng says, "We don't want to wait 100 years." The other, which is the one Sheng and Equity by Design promote, is that a movement needs to happen to improve the trajectory.

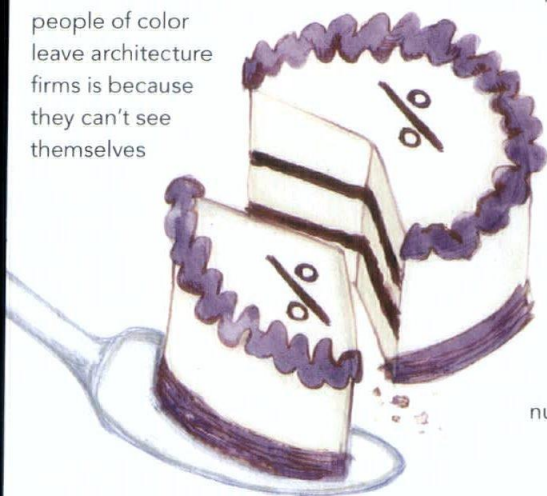
The second theory seems to be gaining some traction. In May 2015, AIA passed "Resolution 15-1: Equity in Architecture," which was co-authored by Sheng. The first step of that resolution was to create a Commission on Equity in

Architecture, which the AIA did in December 2015.

Equity by Design is embarking on a new study this spring, with results to be released in the fall at the fourth Equity by Design Symposium and a full report to follow in 2017. This phase of the project aims to build a national dataset that includes architects' current positions, salaries and career paths.

So what can firms do to attract, retain and support women and people of color? "It really starts with taking a hard look at the firm's values," Sheng said.

"If firms really want to change and support women and people of color on a long-term basis and have them stay, they really need to evaluate their firm's core values and have a vision about why it's important to have equity, diversity and inclusion as part of the DNA of firm culture." CA



PRESERVE THAT HASHTAG: MEDIA AND THE PRESERVATION

BY ZACH MORTICE

AS THE BRANCHES
OF ARCHITECTURE'S
EVOLUTIONARY TREE
MUTATE FASTER
AND FASTER,
PRESERVATIONISTS
NOTICE: WHAT GETS
BUILT TODAY DOESN'T
LOOK LIKE WHAT GOT
BUILT 10, OR EVEN
FIVE YEARS AGO.

FARMLAND WORLD, COURTESY OF DESIGN WITH COMPANY



OF POSTMODERN ARCHITECTURE

Just two years after Bertrand Goldberg's 1975 Prentice Women's Hospital completed its dance with a wrecking ball, his Marina City Towers are cruising toward landmark status. Preservation cries have arisen around Edo Belli's 1975 expansion to Cueno Hospital. Meanwhile, Stanley Tigerman's, FAIA, Pensacola Place is getting a crisp renovation from Brininstool + Lynch before its 35th birthday, and Gov. Bruce Rauner wants to tear down one of Chicago's only Postmodern icons, the Thompson Center, before it turns 32.

Why is this city committing itself to saving Late Modern and Postmodern architecture of the very recent past, much of it little-loved by the public?

The reasons have to do with the media environment that surrounds architecture as with architecture itself.

Today, there are hundreds of websites and publications that cater to all niches. One hundred years ago, the entire American design media was a handful of trade publications. Now, architects can find projects in their Twitter and Instagram feeds from Utah to Uganda with a finger swipe. Vast hordes of data flit in and out of Dropbox files. Distance is obliterated. In the previous century, to attend a large architecture convention and meet practitioners from elsewhere, you boarded a steam engine that rattled on to its destination for days. Architects sorting through this new ocean of media form spontaneous communities around issues, projects and ideologies.

And architecture's evolution speeds up. Its event horizon increases. Architects might have practiced Neo-Gothic for centuries, but International Style

Modernism had only 40 years in the sun.

Postmodernism was on stage for 20 years, maybe. And whatever we're in now? New "isms" drop out of the machine before anyone has a name for them: Deconstructivism, Parametricism, "Social Activism?" As the branches off architecture's evolutionary tree mutate faster and faster, preservationists notice: What gets built today doesn't look like what got built 10, or even five years ago. So the call goes out: Save some of this stuff (even the garish robin's-egg blue and salmon hues of the Thompson Center) before Twitter belches out another hashtag that becomes a graduate studio everyone has to take, and the whole thing changes again.

The most trenchant analysis of how the media climate has accelerated architecture comes from Marc Kushner, AIA, founder of Architizer and partner at



DESIGN WITH COMPANY, "PORCH PARADE"

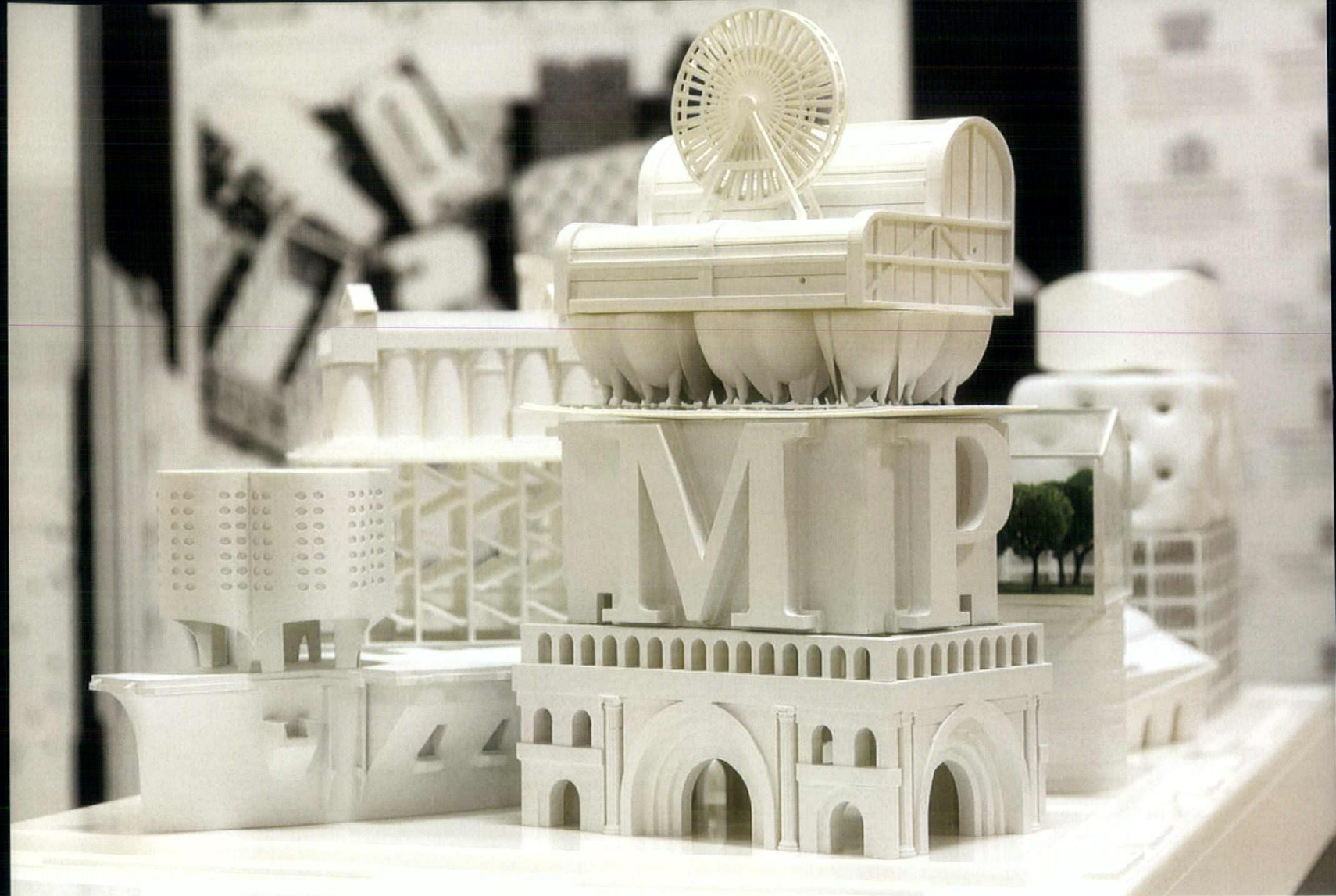




PENSACOLA PLACE RENDERINGS, COURTESY OF BRININSTOOL+LYNCH

HWKN. In a 2015 TED Talk, he explains how the interactive social media climate allows architects to react to feedback at a much more rapid rate. Instead of having to spend years designing and building a building, and then waiting for public opinion to coalesce, architects now have a multitude of online platforms to share their plans in real time, helping designers to oscillate quickly between populist (often historic) symbols and innovative design-community sensibilities. “We’re simultaneously trying to preserve the past, and we’re also re-engaging with the experiments of the past to make them more contemporary,” he said. “I think that can only happen when you’ve got a lot of shit going on.”

In Chicago, there’s a group of young architects adept at raiding architecture’s recent past. Centered around the University of Illinois-Chicago and given international visibility with the Chicago Architecture Biennial, this group draws from popular culture, design histories and vernacular traditions to practice a sort of meme-i-itecture: inside jokes, mutating riffs and narrative quips that are restitched and aggregated with the exuberance and breeze of a Twitter conversation.



DESIGN WITH COMPANY, "LATE ENTRIES TO THE CHICAGO PUBLIC LIBRARY COMPETITION"

"SAMPLING AND CURATING IS THE FORMAT THAT CONNECTS WITH AUDIENCES."

— STEWART HICKS

PHOTOS BY DAVID SCHALLIOL



NORMAN KELLEY, "CHICAGO, HOW DO YOU SEE?"



PHOTOS BY SPENCER MCNEIL. COURTESY OF CHICAGO ARCHITECTURE BIENNIAL AND NORMAN KELLEY

As Design With Company, Stewart Hicks and Allison Newmeyer's biennial exhibit "Late Entries to the Chicago Public Library Competition" is a Russian nesting doll of inside jokes and riffs on Chicago's architectural past. It's based on a 1980 Stanley Tigerman exhibit that was itself a riff on the 1922 Chicago Tribune Tower competition. Design with Company's entry aggregates Chicago architectural tropes into a playful Frankenstein's monster of a library, just as Tigerman collected late entries to the Tribune Tower competition. Their model highlights Chicago's tendency to delve into the past when it's on the cusp of great things, and expertly translates the Internet culture of aggregation and curated synthesis into architectural terms. "Sampling and curating is the format that connects with audiences," Hicks said.

Based in Chicago and New York, Norman Kelley's "Chicago, how do you see?" offered one of the biennial's most populist entries. It was a series of white vinyl stickers applied to the east windows of the Chicago Cultural Center, each one illustrating a different window type or treatment: Chicago School windows, Metabolist portholes and pleated curtains.

These designers were born too late to bear any scars from Postmodernism's insurgency (Kelley is 31.). "We love aspects of everything," he said. "It's so much easier with music to say, 'I listen to everything,' than it is to say that about architecture."

One unique facet of Chicago Postmodernism, said David Brininstool, AIA, of Brininstool + Lynch, is that it's an outgrowth of Modernism, not an attempt to tear it down. Pensacola Place is more like an "evolution of Modernism as opposed to a radical challenge of it," he said. "If you look at Pensacola as a planning exercise, it's very Miesian." Beneath its pilaster capital headdress, the Miesian grid is easy to spot at

Pensacola, and at the Thompson Center, where it's ballooned up to encompass a sci-fi fantasia masquerading as a state capital atrium dome.

Brininstool's renovation of the 18-story tower will add more amenities (cabanas, fire pits and a new gym, according to *Crain's Business*) to its public areas. But overall, Brininstool said passersby won't immediately notice that change has occurred. Its signature elements will remain: the tiers of circular balconies forming pilasters, the row-house outlines at the building's base, the siding fit for a Levittown ranch house. There's little agreement that these allusions are tasteful architecture, but they'll be given refreshed prominence with the renovation.

It's too early in the Postmodernism and Late Modernism preservation cycle to predict what the city's overall attitude to it will be, but two reactions to the preponderance of Miesian Modernism seem possible. First, that in Mies' town, Postmodernism will mostly remain rare, little understood and orphaned. Or this scarcity might breed a desire to preserve what little exists. Kelley said that Chicago's relatively short (but eminent) architectural history has always made it "look over its shoulder for affirmation," even when it doesn't have very far to look. **CA**

LLUVIA

THE ART OF ARCHITECTURE/ THE POLITICS OF AWARDS:

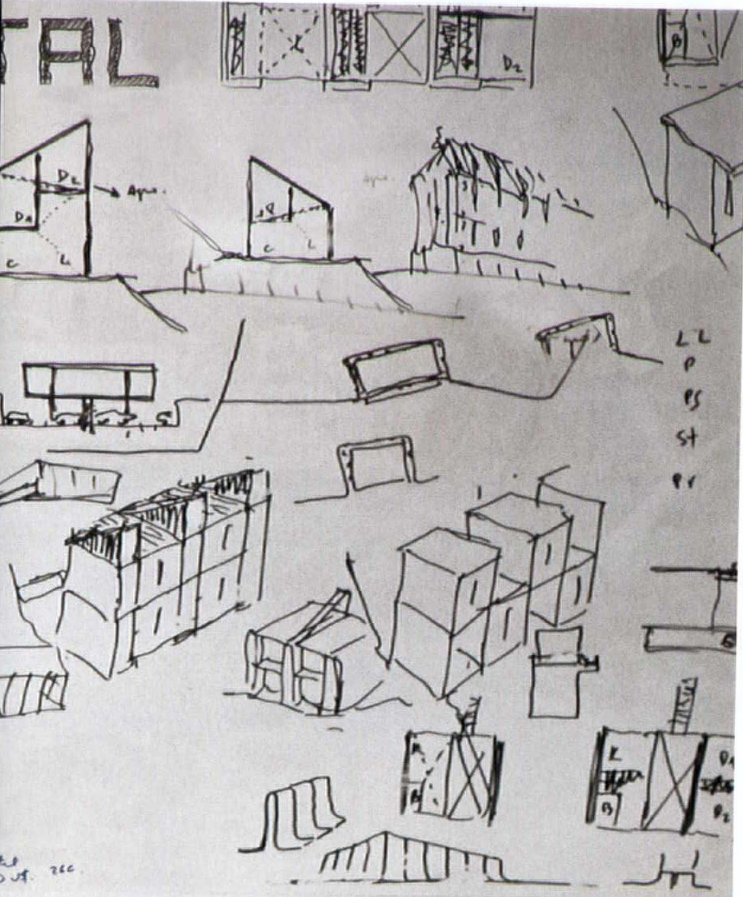
2016 PRITZKER ARCHITECTURE PRIZE CONTINUES CONVERSATIONS ABOUT

BY DAWN REISS





EXISTENCE AND SOCIAL VALUE



ALEJANDRO ARAVENA, PHOTO BY CRISTOBAL PALMA

Martha Thorne, executive director of the Pritzker Architecture Prize vividly remembers the phone call she made to Alejandro Aravena telling him the eight-person jury had selected him as the 2016 prizewinner.

"He literally could not speak," Thorne said. "The first thing he said to me was 'Martha, don't joke about these things.' I said 'But I'm not.'"

Thorne says the Chilean architect, who is the director of the 2016 Venice Architecture Biennale, was genuinely shocked and emotional. "He never expected it," Thorne said. "In part because he is that type of person, incredibly generous. The jury is committed to the prize and the best. They are committed to the mission of the prize before any other. There's no benefit for the jury in engaging in politics."

But as anyone knows, anytime there's a group of people, there are politics. Since the inception of the Pritzker Architecture Prize by Jay and Cindy Pritzker, which was first given to Phillip Johnson in 1979, the influential prize has been synonymous as the "Nobel Prize for architects." There's no doubt that the winners are some of most influential architects from I. M. Pei, FAIA, and Renzo Piano, Hon. FAIA, to Wang Shu and Frei Otto. The prize, as Thorne said, honors a "body of built work that embodies the art of architecture and provides consistent contribution to humanity."

It also has become known as a cornerstone for the political debate of how female architects are treated within the industry, given the prize's 37-year history and inclusion of only two females, Zaha Hadid, Hon. FAIA, in 2004 and the husband-and-wife team of Kazuyo Sejima and Ryue Nishizawa in 2010. As Denise Scott Brown, Hon. FAIA, is quick to point out, her 2013 request — and denial by the Pritzker Architecture Prize's jury for an inclusion ceremony to be honored for the breadth of work she has accomplished at the architectural firm she runs with her husband Robert



ALTHOUGH GEHRY SAYS AT LEAST 50 PERCENT OF THE ARCHITECTURAL STUDENTS HE TEACHES ARE WOMEN, HE SAYS HE DOESN'T SEE THEM IN THE OFFICES OR BEING WRITTEN OR TALKED ABOUT.

"Bob" Venturi, FAIA, who won the prize in 1991 — speaks volumes. Although Thorne said the lack of female winners is "an extremely valid point," she said in the case of Scott Brown, "the jury decided it couldn't go back and overturn a decision by another jury of individuals."

It's a decision many still question. The petition started in 2013 by Harvard architecture students now has more than 20,000 signatures, and still circulates on change.org requesting the jury to recognize Scott Brown's contributions to her husband's prize. "I didn't say re-write history," Brown said. "I said comment on history that went bad by having an inclusion ceremony."

Thorne said even with the selection of Hadid, there was a lot of criticism saying she hadn't built enough. "Or that she only got it because she's a woman," Thorne said. "So you see it's a situation where you're damned if you do and damned if you don't."

It has prompted an industry-wide discussion about what should and needs to be done to grow, promote and recognize the accomplishments of female architects within the industry — and the role of the Pritzker Prize within that realm. It's a situation that Frank Gehry, FAIA, who served on the jury from 1993-95 and 2003-06, after winning the prize in 1989, calls a "complicated issue." "But I don't think we can sweep it under the table," he said, "We've got to get on it. We've got to do it. We've all got to get our shit together. Let's get on with it. It's time."

Although Gehry says at least 50 percent of the architectural students he teaches are women, he says he doesn't see them in the offices or being written or talked about. "They get lost in the system," Gehry said, adding that everyone in the profession needs to help equalize the sexes so important talent is not being drained from the industry. "In our office, we are trying to do things, but it's got to come more naturally. We try to let them grow like we do with the guys on an equal basis."

The prize's wide reach can open doors. Even though Gehry said he was "too far gone" when he received the prize, he admits that people still make decisions based on whether someone is a Pritzker Prize award winner or not.


With the selection of Aravena this year, a former jury member and his focus on affordable housing, many are

saying there is a shift toward "actionable idealism." By expanding the role of what traditional architects have done by reinterpreting the laws of economics, housing policy and working in participatory way, Aravena created a new approach to public housing.

"By using tools architects often don't embrace to re-define the role of the architect is what Alejandro has done," Thorne said. "That's that value-add the jury has seen, and that's where I think the trend is going. Great architecture that enriches the spirit, contributes to our environment, doing something more clearly in that social or humanitarian realm."

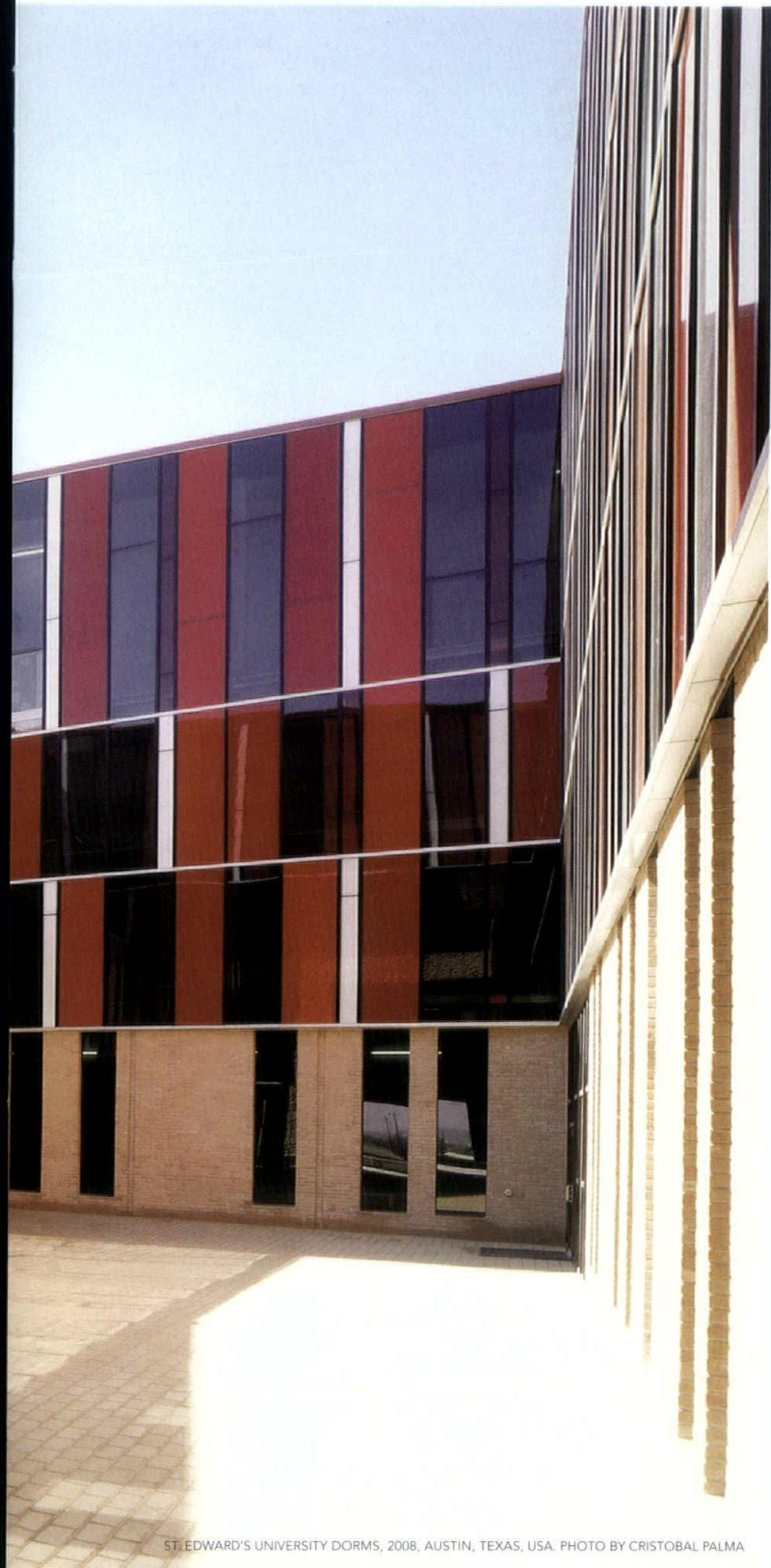
Catherine Baker, AIA, principal at Chicago-based Landon Bone Baker Architects, said there's a movement now when it comes to economic equality that the design of cities and their environment affects the health of its citizens with the focus on climate change and CO₂ emissions. "Back in the 1960s with modern high rises, it felt like architecture failed, because there was a reluctance to believe that architecture affects society," Baker said. "It doesn't work in isolation. As architects, we can't live in every community you design, so you have to hear what the public and community is saying and not put your assumptions on them to figure out how you design for them."

Over the years, the focus of the prize has shifted to reflect this. The prize has always been about the "art of architecture," and the industry has focused on the greater humanitarian and social needs, Gehry said.



"HAVING THE
DIFFERENT
DISCIPLINES ON
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THEY ARE ABLE
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AT THIS WITHOUT
YOUR EGO IN IT.'"

– FRANK GEHRY



ST. EDWARD'S UNIVERSITY DORMS, 2008, AUSTIN, TEXAS, USA. PHOTO BY CRISTOBAL PALMA

Even though the early winners from Phillip Johnson to Kenzo Tange “were clearly important architects,” Thorne said, they were important because of the recognizable buildings they built. “When I think of the early winners, I think of them with a building or several buildings that have become icons in a way in society,” she explained. “I think if we think about the evolution of the prize, the message of the jury has become broader and deeper over the years. The architecture must be of high quality and it must embody all of those criteria that the jury feels makes for a good building, a public space, but it also has to have something more. And that something more takes different formats.”

To Gehry's point: “If you only give the prize for social and humanitarian needs, there are 500 architects out there who could get that prize. Every architect I know of is involved with social and humanitarian needs. It's never been otherwise.”

It is the people selected for the jury who create these shifts, Gehry said. “When you're on a jury and you're the architect who does things your way, it's hard to look at somebody else's work who is a competitor and be objective sometimes,” he admitted. “That's why having the different disciplines on the jury really works because they are able to pull you up and say ‘*Oh come on, just look at this without your ego in it.*’”

Still, when it comes to winners like Aravena, the third former jury member to win in the prize's history, Gehry said that “familiarity breeds contempt” not favoritism.

If that was the case, Scott Brown said maybe things would have turned out differently for her and the Pritzker Prize. Although she doesn't know Aravena personally, she said, “What I'm telling you is that he's coming very, very late to things I've been dealing with and writing about and practicing since the early '60s. It's a way of correcting themselves and a lot of it is to avoid me.”

Although, Scott Brown wants to be judged by her body of work, not by awards, she said receiving letters from the petition and the 2016 AIA Gold Medal with Venturi has brought some closure. She suggested the Pritzker Prize Foundation needs to rethink its jury to include a strong balance of women-to-men ratio and a “rethinking of policy” for a prize she said that has been devalued.

“People who run it are giving the wrong direction, and I feel the Pritzkers themselves should take it over because they made the good decisions in the first place,” Scott Brown said. “And the good decisions were based on good architects and admiration for Lewis Mumford; they should go read Mumford. That will help them restructure it and redirect it and try the right jury.” CA

WITH EVERY FIBER OF OUR BEING

BY MICHAEL A MAHONEY, P.ENG., EUCLID CHEMICAL

While the use of reinforcing fibers in concrete may not have the same curb appeal as glass skyscrapers or multi-level highway interchanges, their use and acceptance in the concrete industry is becoming more common with universities, engineers, architects and concrete contractors all becoming familiar with their benefits and advantages in everyday business use.

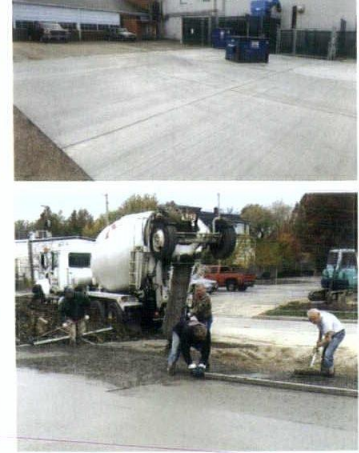
Fiber reinforcement is not a new concept, with actual projects dating back nearly 2,000 years. However, over the past decade, there has been a tremendous rise in the acceptance and construction of

forced applications. Macro-synthetic fibers can also provide a safer and more sustainable construction practice by reducing the overall carbon footprint of construction, reducing the construction time on-site and increasing the quality of the concrete by providing additional benefits such as improved resistance to deterioration from weathering.

Sound walls, stamped and patterned concrete, polished floors, sculptures, residential foundations, warehouses and pavements are all now incorporating the use of fiber reinforce-

Euclid Chemical Company recently constructed a parking lot on its Cleveland campus to replace a severely deteriorated asphalt lot with a fiber-reinforced concrete pavement. In combination with the use of fibers, various chemical admixtures were also incorporated into the concrete to reduce the opening of the sawed joints, which are a required and common practice in concrete pavement construction to prevent unwanted cracking. These joints are typically constructed immediately after the concrete has hardened but over time can become damaged through use by vehicular traffic and environmental attack. By reducing the joint widths and frequency, and adding fiber reinforcement, the concrete pavement should last much longer than a typical parking lot.

For this project, four different sections of concrete were placed under similar pouring conditions with combinations of fibers, shrinkage reducing and shrinkage compensating admixtures and a quality concrete mixture design. These combinations of products were all intended to affect the normal shrinkage characteristics of concrete and improve them. A significant number of engineering tests were also performed with this project including flexural toughness, which measures the performance of the fiber reinforcement in resisting cracking. Compressive strengths and concrete beams to measure shrinkage characteristics will be



commercial concrete projects using fiber. In particular, the use of macro-synthetic fibers has become very popular due to more engineering approvals, ease of construction, improved durability and lowered cost. These large coarse fibers are able to be introduced to the concrete fabrication process and can provide the equivalent amount of steel reinforcement for many pavement, architectural, precast concrete and other lightly rein-

ment with various fiber types, dosage rates and engineered calculations to provide the owner with the desired result — a concrete structure that “should be” maintenance free, provide long-lasting value and enable a sense of pride upon construction completion.

As part of the ongoing R&D on the use of fiber reinforcement and to assist in promotional efforts of its products and services, The

measured over the course of 12 months to establish and predict long-term performance.

This concrete pavement was turned over to use in November 2015 and has not exhibited any cracking or signs of distress even after several large loads have been applied to it. Further, the joint-width measurements that are being taken at regular intervals have shown no signs of opening. This data will all be compiled and presented to the engineering community to provide a “real world” example of quality concrete construction. A time-lapse video of the entire project was produced along with photos documenting each step of the construction process. **CA**

For additional information, contact Mike Mahoney at mmahoney@euclidchemical.com or 216.225.6260.

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CHANGING THE WAY ARCHITECTURE IS MADE

Dirk Denison, FAIA, welcomed AIA Chicago's Zurich Esposito to the West Loop offices of Dirk Denison Architects, where the pair discussed Denison's role in the connected communities of design, education and culture. In addition to his position as firm principal, Denison is a professor at IIT's School of Architecture, where he has taught for 29 years. He is also director of IIT's Mies Crown Hall Americas Prize (MCHAP).



Zurich Esposito: As a firm owner and leading design educator able to impact curriculum, what experience, quality or training do you hope your own employees are equipped with coming out of architecture school?

Dirk Denison: An attitude of inquisitiveness is essential to future success. The students obviously bring their personal DNA with them, but exposure to new experiences, places, and ways of thinking spurs that the most. Facilitating that is part of our responsibility as educators.

ZE: You're certainly committed to bringing exposure to new, diverse work. As director of IIT's bi-annual Mies Crown Hall Architecture Prize (MCHAP), you've orchestrated the creation of a serious, Chica-

go-based international design award. What are the objectives of the award program?

DD: The MCHAP was created to generate more conversation about architecture in North and South America and its potential to improve our world. It's a latent discussion. The program defines architecture widely to include infrastructure and landscape urbanism, in addition to buildings. The second cycle is underway and the directive is catalytic, seeking to identify new, completed projects that change or influence the way architecture is made, not unlike the way Mies and Crown Hall contributed to a change in the way architecture is made.

There's a main prize program and an Emerge prize for an early project

by an emerging firm. This year, we've added a student prize. Two hundred schools in North and South America were invited to submit their strongest graduating student project to be juried. The MCHAP Emerge event takes place the first week of April in Crown Hall. The main MCHAP event will be October 19.

ZE: In addition to that, as president of the Art Institute's Architecture & Design Society's board of directors, you're supporting the role design is playing in one of the world's most important museums. How is that going?

DD: After many years with the museum's Society of Contemporary Art, my involvement in the A & D Society is relatively new. I hope to help shepherd in a new generation. The group is entirely philanthropic — raising funds to support programming, exhibitions and acquisitions. This fall was a blockbuster for us with the David Adjaye show, lectures by Thom Mayne and Zaha Hadid and the upcoming program with Jacques Herzog, in partnership with IIT. It's an important moment for the department. Many don't realize that the Art Institute devotes more square footage to architecture and design than any other United States museum, with more than 200,000 objects in the collection. We should all know more about it and be very proud.

ZE: How are you making your own firm's work even more widely known?

DD: We're developing a book focusing on residential projects, written by architecture writer and critic Fred Bernstein. I consider houses to be the core of my practice. Although we do a variety of project types, I approach every project from a residential viewpoint, addressing how you occupy space as a primary driver. The goal of the book, *10 Houses – 5 Essays*, will illustrate the diverse strategies I've used in designing homes for a diverse set of clients over the past 25 years.

ZE: Do you have a role model who influenced your work or the way you work?

DD: Myron Goldsmith, who convinced me to come to study as an undergraduate at IIT, was certainly the biggest role model for me, both for his persona — with strong convictions about the architecture that he made — but also for his open mind. Myron visited me at Harvard when I was studying at the GSD, at a time when Frank Gehry was teaching a studio. We were looking at some of the work, which was very unlike Myron's own, and he said, "I need to look at this closer, because I don't understand it from a distance." He could have just dismissed it, like a lot of other people would do. The moment was very memorable to me, and it made me want to remain open. My work is diverse as a result of being open. **CA**



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Why CRC Contractors?

Chicagoland Roofing Council Contractors and their workforce partner for success, putting their training and education to work **EVERY DAY** to both repair the damage caused by Mother Nature's wrath and protect the building into the future.

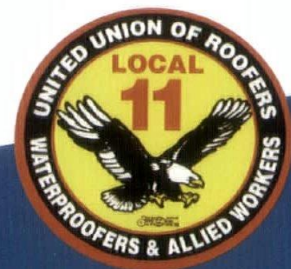
CRC Contractors employ a Professionally-trained workforce from Roofers Union Local 11. They are your leading option for all new and existing roofs because they are:

- **Educated for 5 years** to stay on the cutting edge of service and roofing technology;
- Safety Educated and Audited through an **industry-leading Safety Program**.
- A regularly **Drug-Tested** workforce.

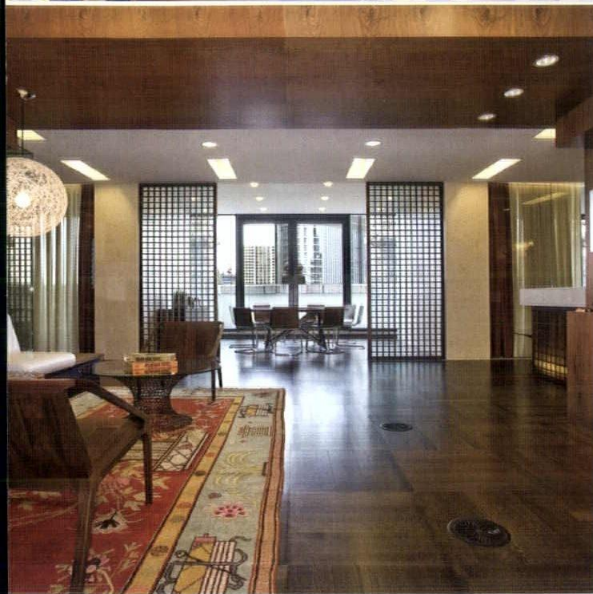
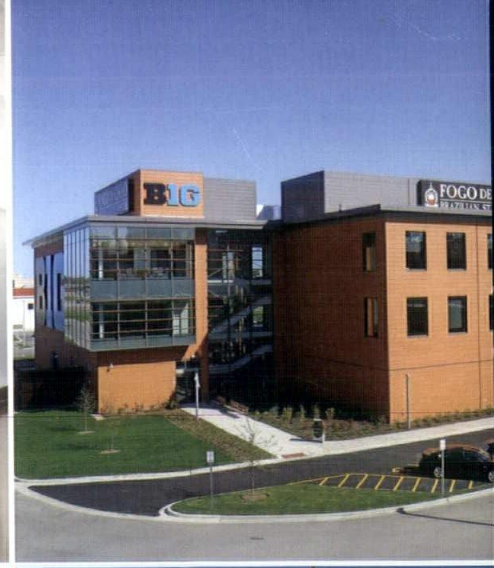
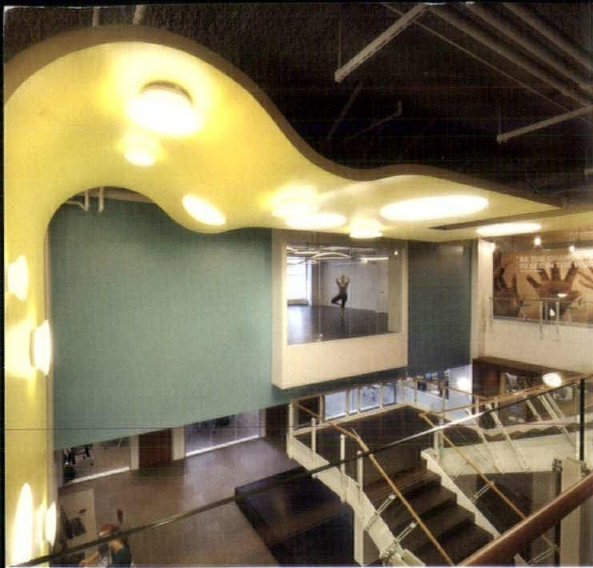
Through partnering closely with their clients, CRC Contractors make sure that **EVERY** roof they install provides optimum value while keeping buildings dry.

For the most **energy-efficient, competitively-priced, and longest-lasting** roof possible, choose Chicagoland Roofing Council Contractors – One Call, Single Source Responsibility.

Call 708.449.5266 or visit www.chicagoroofing.org to find the leading Roofing Professionals in your area.



www.chicagoroofing.org



Leopardo

People are drawn to Leopardo by our distinctiveness — both who we are and what we do.

People see joining our team as their dream job: a place to achieve their personal and professional goals. Industry partners prefer to work with us because we truly value collaboration and team work.

Clients seek us out as their trusted partner, saying we deliver fewer problems, greater value and better decision making. Leopardo. Passionately pursuing construction excellence.

