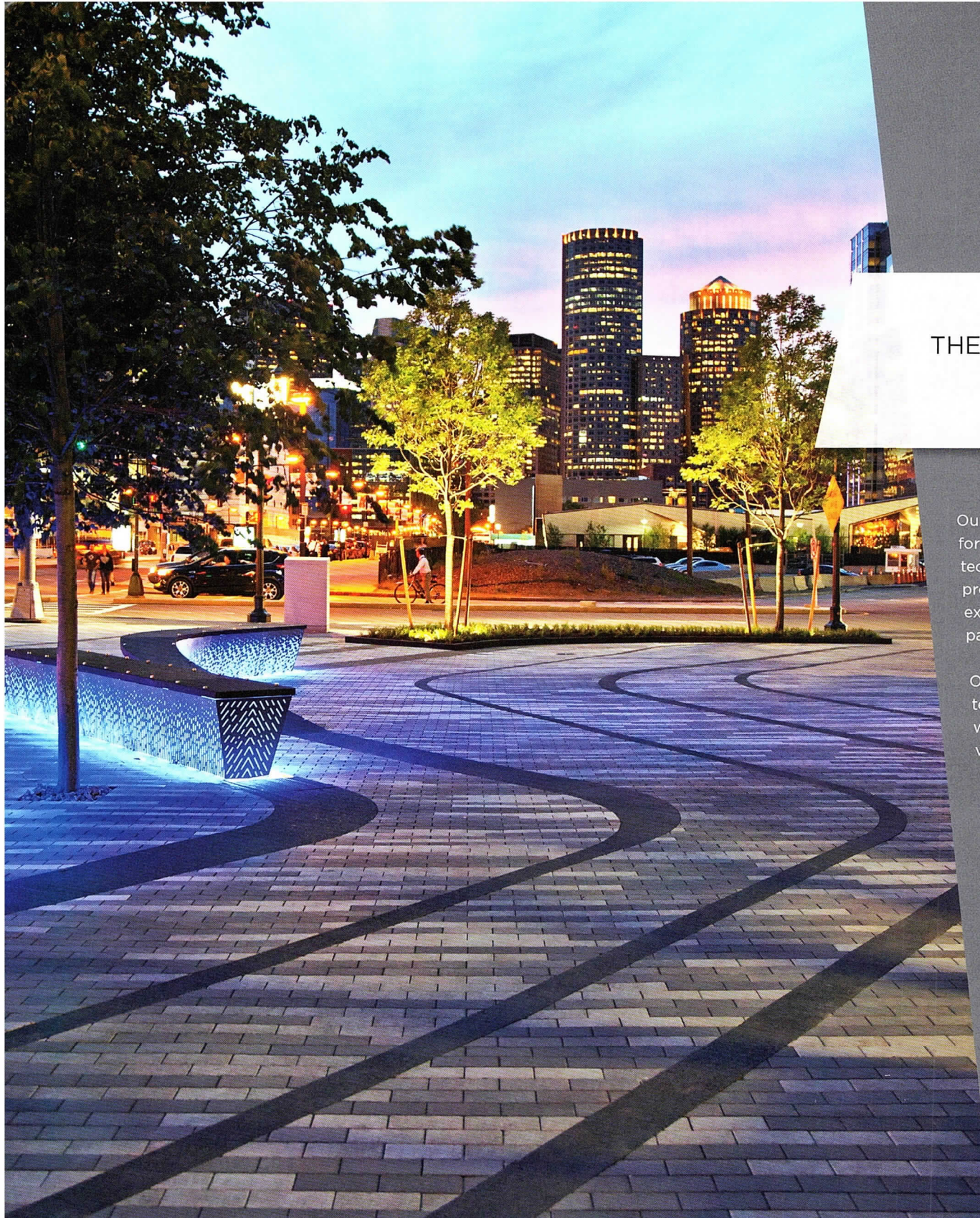


CHICAGO ARCHITECT

OUR GREAT RIVERS
A COLLABORATIVE PARTNERSHIP
BRINGS CHICAGO TOGETHER
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"We shape our buildings; thereafter they shape us." — Winston Churchill

Chicago's unique relationship of buildings to the lake, rivers and open spaces shapes how we perceive our built environment. Our landscape provides unparalleled vistas of the structures around us — from our high-rise buildings as viewed from the lakefront to rehabbed warehouses along the riverfronts.

The Great Rivers project has engaged many of our members in changing our interaction with the rivers in our region in recent years. The Riverwalk and new boathouses are inviting people down to the riverfront, resulting in new recreational and commercial opportunities. As this work expands farther from our city center, there is hope that environmental and economic benefits are realized within many of our neighborhoods and surrounding suburban areas.

In addition to this effort, architects are joining with government and community leaders in discussing the future of our urban environments. It is a responsibility we all share to incorporate sustainability and resilient design, thinking on behalf of the future generations who will come to inherit our cities from us.

Resilience is defined as the capacity to adapt to changing conditions and to maintain or regain functionality and vitality in the face of stress or disturbance. Questioning the resilience of our buildings and our infrastructure engages us in a broad conversation about how our built

environment must respond to climate change, transportation challenges and energy use, but it also causes us to ask what can be done to help our communities become more resilient to social and economic pressures. We look forward to the conversations with Aaron Koch, Chicago's first chief resilience officer, as we embark on our 100 Resilient Cities challenge.

We are all aware that positive changes are already happening around us today. Sustainability is no longer unique and often expected of us by our clients. The GSA has been collaborating with AIA in using gaming techniques in the development of the interactive platform Green the Building, which invites facility managers as well as designers to delve into how sustainable choices of water and energy use positively impact how people will interact with buildings.

At an even more personal scale, Moss Design is one of many of our member firms that is thinking about "livability" of our buildings from a new meadery in Beverly to design for typically mundane public toilets that engage the gender-identity debate.

It is an exciting time for all of us, and I hope you join us in asking the questions and pursuing answers that will shape a new future for our built environment at both macro and micro levels — which in turn will shape us for generations to come.

Dawn Schuette, FAIA

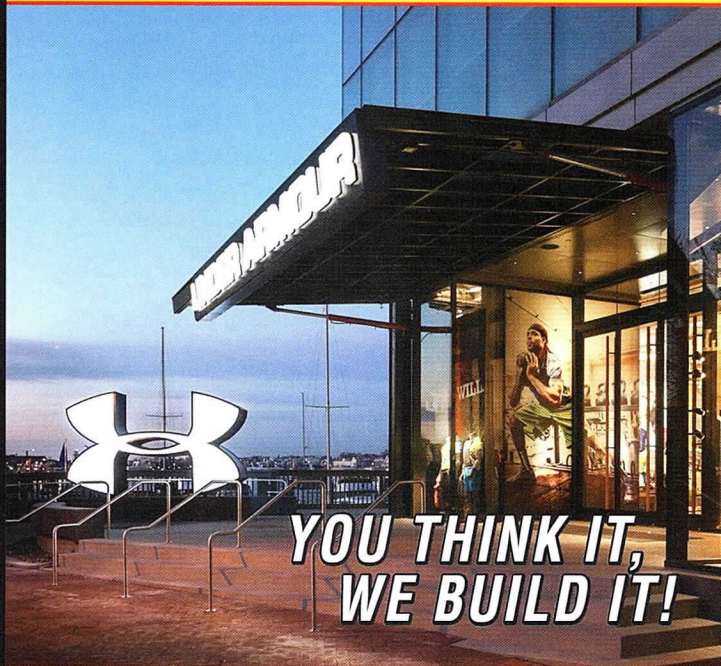


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Installing contractor: WBR Roofing, Wauconda, IL

Profiles: Corrugated, Flat sheet

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LIVABLE SPACES ARE PLACES FOR ALL
Moss Design is making Chicago more livable – one table, beehive or bathroom at a time

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Restoring the plaster at Unity Temple

HONORING CHICAGO'S PAST,
BRICK BY BRICK
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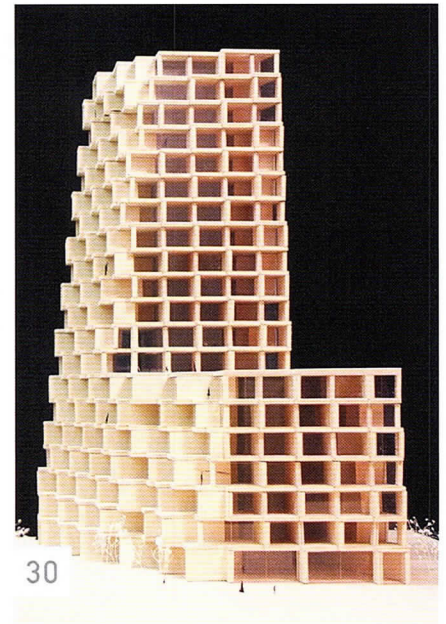
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FEATURE

32 // OUR GREAT RIVERS

A COLLABORATIVE PARTNERSHIP
BRINGS CHICAGO TOGETHER
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ON THE COVER

Our Great Rivers

A collaborative partnership brings
Chicago together through its waterways



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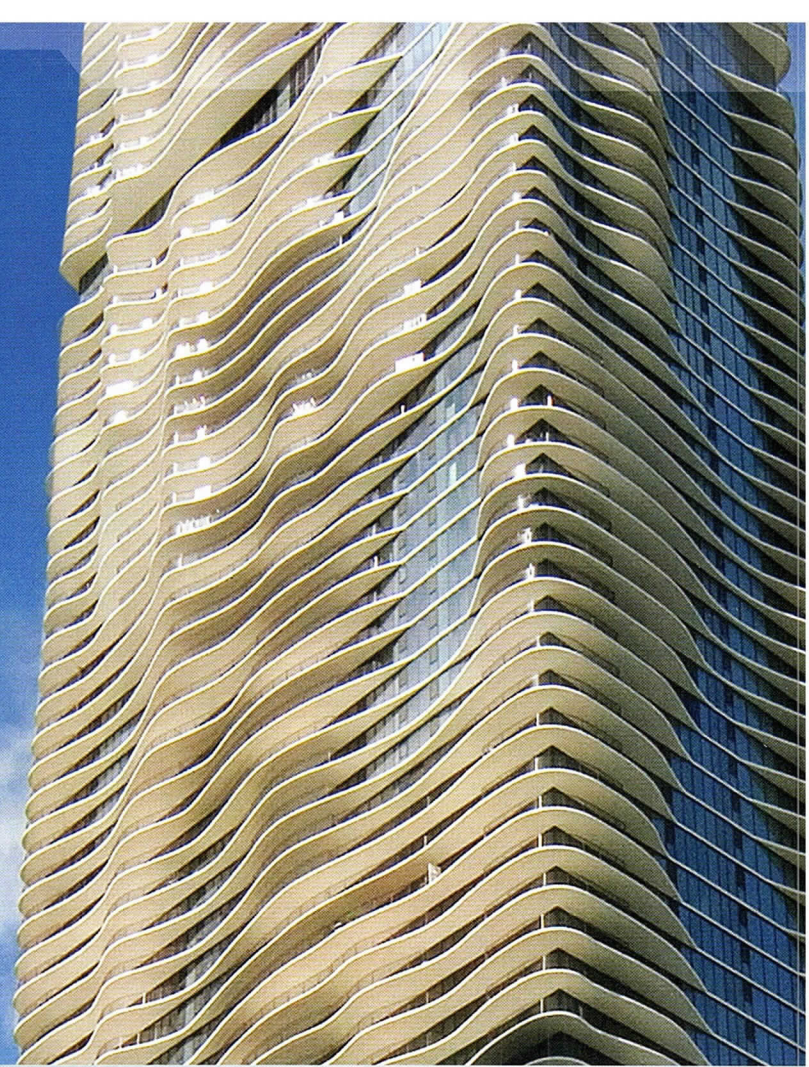




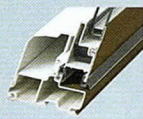
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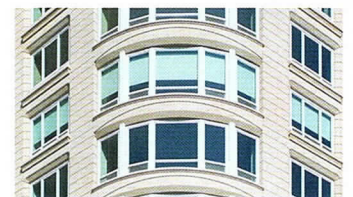
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AIA CHICAGO MADE PRESENTS: PYRAMID BENCH



AIA Chicago Made presents a new installation in the AIA Chicago lobby this fall! Designed by Architecture Is Fun, Inc. (led by Peter Exley, FAIA) and fabricated by Chicago Scenic Studios, the Pyramid Bench won a 2016 Small Projects Award.

The Pyramid Bench is an object that expresses place

and play. At the DuPage Children’s Museum, the imaginative design and impressive scale of the Pyramid Bench creates spatial understandings for interpreting and appreciating the geometry inherent in the surrounding world. It encourages kids of all ages to explore spatial relationships and structures through play.

The bench will be on display through 2016.

THINKING INTO THE FUTURE



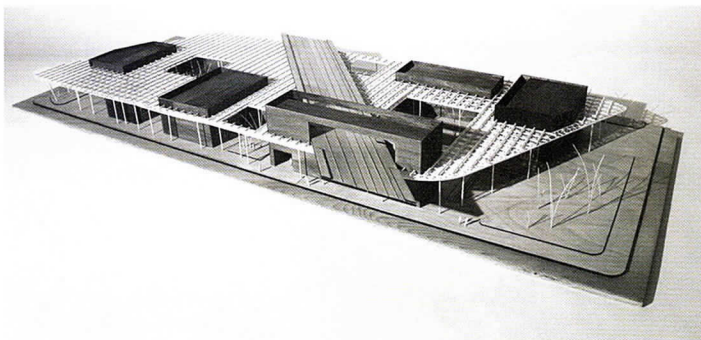
AIA Chicago is proud to co-sponsor the 2016 **Thinking into the Future The Robie House Series on Architecture, Design and Ideas**, an annual event

presented by the Frank Lloyd Wright Trust. This year’s talk features **Toshiko Mori, FAIA**, architect and founder of VisionArc, a think tank promoting global dialogue for a sustainable future and one of the founders of Paracoustica, a nonprofit promoting music in underserved communities.

2016 STUDENT AWARDS IN ARCHITECTURE

Each year, AIA Chicago convenes a jury to award The Chicago Award in Architecture, a competition of student projects. The project awarded first place is honored with the Benn-Johnck Award, in the amount of \$500.

This year, the first-place award went to a **University of Wisconsin-Milwaukee duo, Alexa Wojciechowicz and Efrain Cano**. Their project, *The Architecture of Cooperation*, is a proposal for a cultural center in Chicago’s Humboldt Park neighborhood. The students observed tensions between existing populations (predominantly comprised of a



long-standing Puerto Rican population) and the new neighbors arriving as the neighborhood gentrifies. The cultural center includes spaces for physical activity and cultural programming, and it offers opportunities for visitors to connect activities to the outdoors via ample courtyard space. The project also connects to the train.

The jury noted, “This is a very interesting concept and solution to the problem of bringing cultures together. The project addresses the idea of creating a space that is flexible and open. Tying the train line into the site as something all cultures will go through and experience is intriguing.”

Wanwan Shao, Widya Ramadhani and Yuxuan Wang from the University of Illinois at Champagne-Urbana came in second place with their *Noida Medical Center: Hospital that Responds to the Living Pattern of India*.

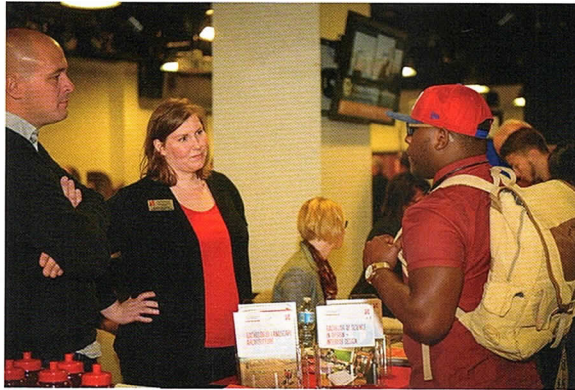
In third place, **Liyuan Ge from University of Illinois at Urbana Champaign** designed a dual structure that simultaneously purifies a toxic disaster site, cleaning up the surrounding water while also preserving and honoring the memory of those who died in the disaster.

This year’s honorable mention went to **Ayyoub Rakan, Brian Cruse and John Harmon from the University of Illinois at Urbana-Champaign** with their project, *320 East North Water Street – Vertical City* in Chicago’s Streeterville District.

ARE RETURNS IN 2016

AIA Chicago has announced a new season of ARE classes to better prepare architects-in-training for their licensure exams. Saturday classes are now included! Learn more and register at aiachicago.org.

CHICAGO ARCHITECTURE + DESIGN COLLEGE DAY



Chicago Architecture + Design College Day is a free event open to high school and college students, parents, teachers and counselors interested in learning more about careers in:

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- Construction management
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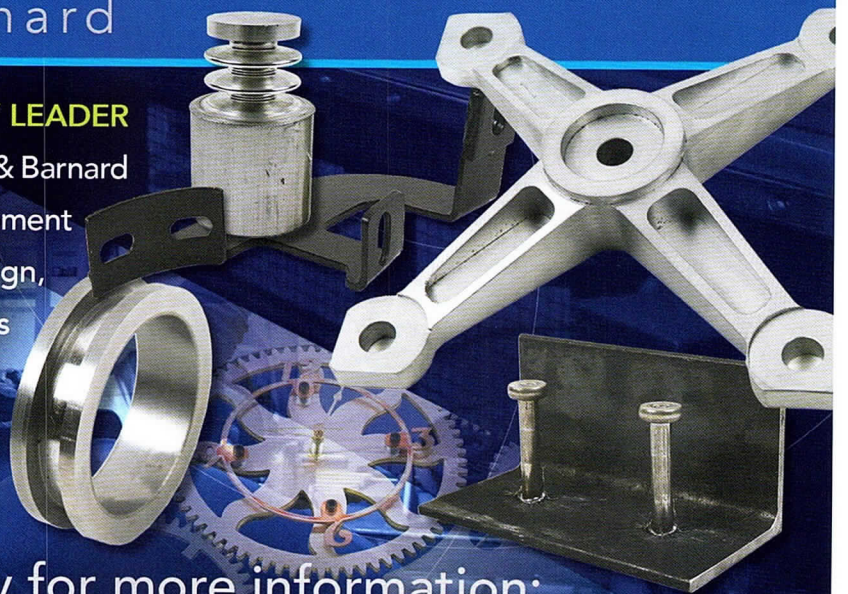
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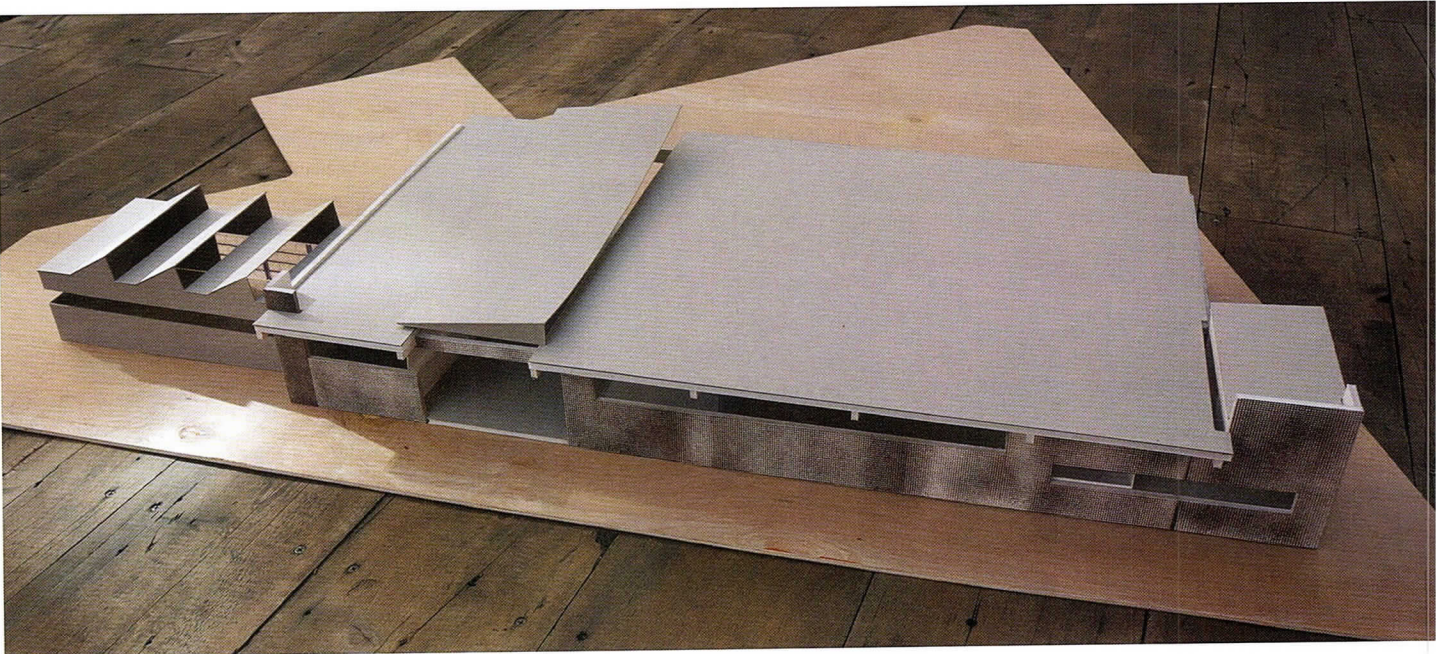
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IMAGES COURTESY OF MOSS DESIGN



MOSS' DESIGN FOR THE WILD BLOSSOM MEADERY ADAPTIVELY REUSES AN OLD FACTORY IN BEVERLY.

Matt Nardella, AIA, LEED AP, principal of Moss Design, thinks a lot about livability. When he founded Moss Design in 2008 (“Not the best year to start a firm,” he joked), he was interested in pursuing projects relevant to topics that signified “livability” in his own life: food, wine, beer and bikes. As his firm has continued to grow, Moss has begun to develop its own identity, one that tackles livability from the standpoint of access and equality.

Although beer and bikes were Moss’ starting point, Nardella

realized that his own employees’ interests could propel him to develop new projects. “My main focus was always projects of my own interest,” Nardella explained. “But then I brought on my first employee who was interested in making furniture. So we went in that direction.” Today, Moss produces furniture and millwork for built-ins; they also maintain a robust blog after hiring an architect with writing chops.

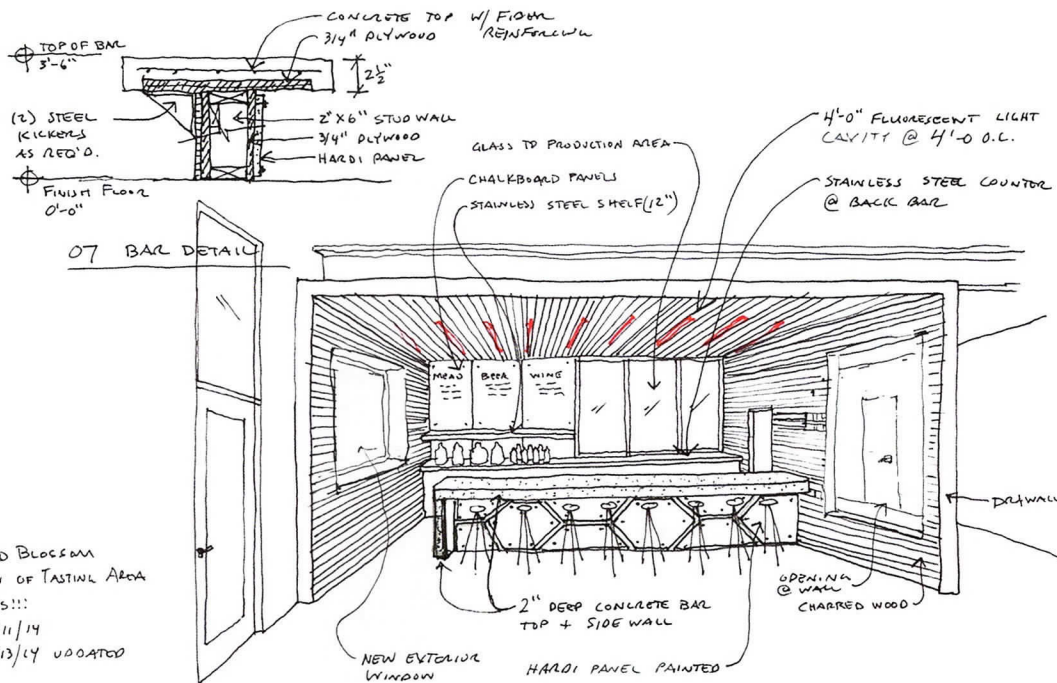
“I want my firm to be about who works here,” he said. “I want to turn interest into production. It

just happens to be that everyone who works here has an interest in livability.”

A snippet of Moss Design’s work shows a definitive emphasis on what a livable space is — and what it can be. Livable, after all, doesn’t always mean “living” spaces; it can also apply to industrial or commercial buildings. “A livable environment is for all living things, not just people. We ask, ‘How does this space benefit all?’”

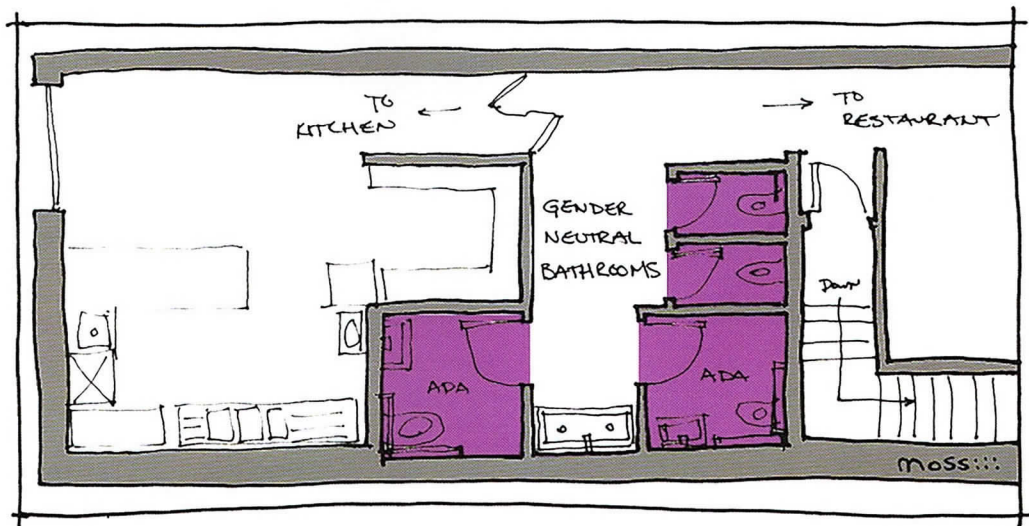
Currently, Moss is designing the Wild Blossom Meadery.

Located in Beverly, Illinois, in a former industrial factory, Wild Blossom’s product, mead, a liquor made from fermenting yeast with honey, is truly bee to bottle. The liquor will be brewed from the freshest source possible: beehives on site. When considering designs for the 9,000-square-foot facility, Nardella noted that the Moss team desired to produce a habitat “for bees as much as for people.” The resulting design incorporates lighting techniques that reduce light pollution, which



WILD BLOSSOM
View of TASTING AREA
MOSS!!!
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05/13/14 UPDATED

AFTER HIRING AN ARCHITECT WITH A WRITING BACKGROUND, MOSS HAS MAINTAINED A ROBUST BLOG WHERE THEY OFTEN POST SAMPLES OF ARCHITECTURAL DRAWINGS. INCLUDED IS A SAMPLE DRAWING OF WILD BLOSSOM MEADERY'S TASTING ROOM.



MOSS' DESIGN FOR BATHROOMS THAT ACHIEVE GENDER NEUTRALITY AS WELL AS COMFORT

can disorient bees during their process of pollination and returning to the hive. A vegetative rooftop and landscaped prairie with native flowers will keep the hives busy as well.

"Livability can be achieved through design solutions," Nardella stated. Beyond the bees, his firm is also getting to the root of one divisive political issue: designing livable bathrooms — bathrooms for all bodies.

"I started working on bathroom design because, really, the way bathrooms are done is gross," he said. "They're not nice places. And we could make them just as inviting as the rest of the building."

Nardella set out to create a new paradigm for bathroom design, coincidentally in time for the sparking national conversation on gender identity and bathroom assignments. His solution: create multiple gender-neutral, single-occupancy bathrooms that connect to a shared handwashing station. Each toilet room will meet accessibility requirements and can also hold a sink for plumbing requirements, but the main handwashing area will be separate and shared.

It's not revolutionary design — OSHA issued guidelines in

2015 that noted best practices to honor transgender or gender-fluid individuals that include providing single-occupancy bathrooms or multiple-user, locking stalls. But the issue moves beyond the workplace and trickles into

notions of equity and comfort in everyday interactions — livability in the modern world.

"As architects, we want everyone to be treated equally, to use whichever bathroom you want without filling out a survey," Nardella explained. "It would be

so easy for this to not be an issue; it is rare that there is a problem that can be so easily solved such as with bathrooms. And you can find this solution in design." CA

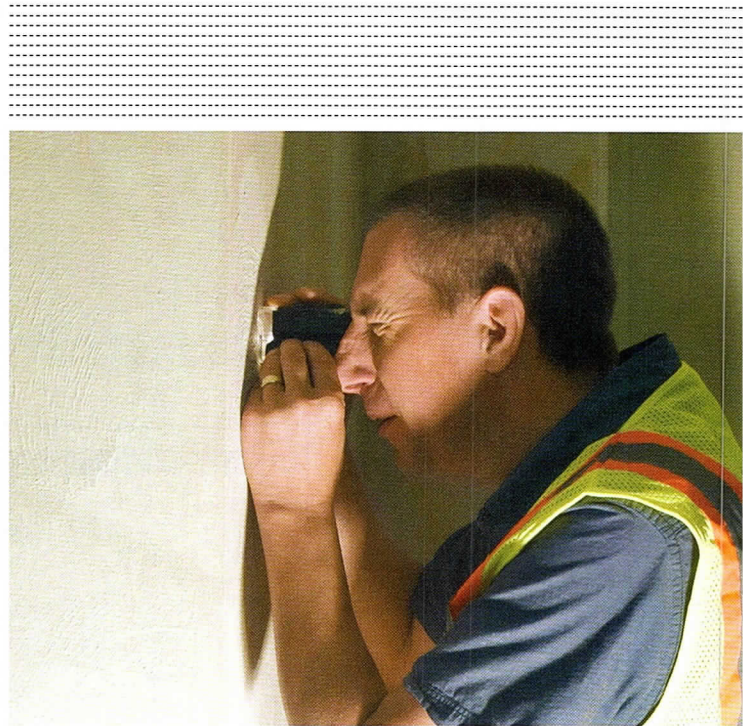
CRAFTED TRADITION

RESTORING THE PLASTER AT UNITY TEMPLE

BY SCOTT CONWELL, FAIA



FORMERLY AFFIXED TO THE PLASTER, EACH PIECE OF WOOD TRIM INSIDE UNITY TEMPLE HAS BEEN PAINT-TAKINGLY REMOVED, TAGGED AND RESTORED OFF SITE TO BE REINSTALLED UPON COMPLETION OF THE PLASTER RESTORATION.



BOB SCORE, RESTORATION ARCHITECT WITH HARBOE ARCHITECTS, PC, EXAMINES THE TEXTURE OF A NEWLY-APPLIED PLASTER FINISH THROUGH A MAGNIFIER.

In my role as director of technical service with International Masonry Institute (IMI), I am often asked by Chicago architects “Do today’s plasterers have the same skills as those from 100 years ago?” My answer is always a reassuring and resounding “Yes.”

Plastering is alive and well in Chicago and across the United States, thanks to the comprehensive apprenticeship and training programs of IMI’s International Masonry Training and Education Foundation and the plastering

contractors signed with the International Union of Bricklayers and Allied Craftworkers (BAC). Plastering, like ceramic tile and terrazzo, is an allied craft of the bricklaying trade. The restoration of the historic plaster work

at Frank Lloyd Wright’s Unity Temple in Oak Park, Illinois, is one example of how today’s expert plasterers are employing classic techniques with modern materials to deliver high-performing and historically

accurate plaster finishes to this building’s walls and ceilings.

Designed in 1905 and dedicated in 1909, Wright’s masterpiece had many architectural features that define its significance, not the least of which are the subtly



PLASTERER JOHN CZONKA OF J.P. PHILLIPS INC. AND MIKE HOOPER, PLASTERING DIRECTOR WITH INTERNATIONAL UNION OF BRICKLAYERS AND ALLIED CRAFTWORKERS DISTRICT COUNCIL #1 DISCUSS THE PLASTER SAMPLE PANELS.

ainted and textured plaster finishes. According to the Unity Temple Restoration Foundation (JTRF), original specifications indicate that the plaster interior was composed of a lime cement plaster with crushed flint or torpedo sand aggregate and goat or cattle hair fibers “well eaten, soaked and thoroughly mixed into lime paste” finished evenly with a soft felt or cork trowel.

Over the decades, many plaster repairs have obscured and compromised the original textured plaster, and modern latex paint has completely altered the appearance of Wright’s design aesthetic. The challenge for the restoration architects from Harboe Architects, PC, involved in Unity Temple’s restoration since 2001, and the plastering contractor J.P. Phillips Inc. is to restore the plaster to its original design

intent: the soft and subtle kind of finish that was known to have existed and was rediscovered after extensive investigation.

According to general contractor Berglund Construction, the scope of the plaster restoration



PLASTERER JOHN CZONKA APPLIES A FINISH COAT TO THIS CEILING COFFER IN UNITY TEMPLE.

is to provide a new plaster finish to all of the originally plastered walls and ceilings, replicating the original composition, finish and color. Originally there were three finishes: a strongly-textured sand finish with distinctive trowel markings; a lightly textured sand finish; and a more challenging smooth finish, monolithic in appearance.

In areas where no patching is required, the new finish will be applied as a skim coat over existing surfaces. In areas requiring minor patching, plasterers will apply a base coat of sand, cement and lime in proportion to match the original composition; this new base coat gets applied to wire lath that is attached directly to the original cast-in-place concrete structure prior to the new finish coats. In ceiling coffers and in areas requiring major patching, such as wall chases required by mechani-

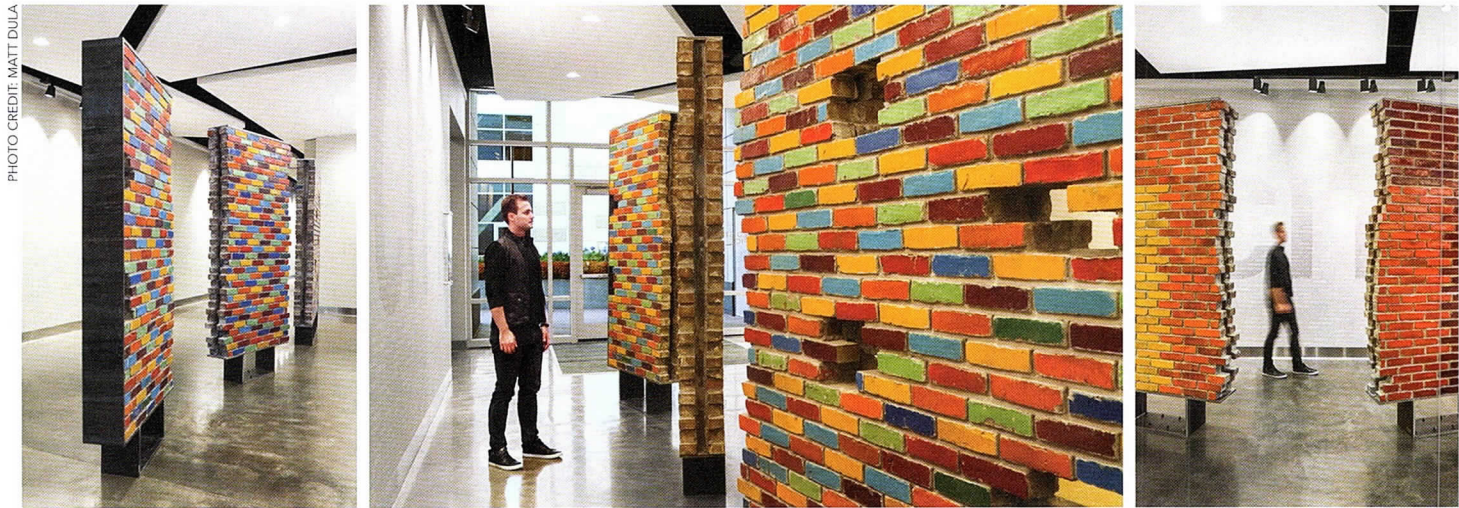
cal and electrical updates, a similar method will be used. The paint, under equal scrutiny as the plaster, will be applied by architectural conservators from Evergreene Architectural Arts.

After many weeks of trials and sample panels painstakingly constructed on-site, the plasterers were finally able to meet Harboe Architects’ strict requirements for composition and texture of the plaster’s base and finish coats. Upon completion, the beautiful and historically accurate restoration of Unity Temple’s walls and ceilings will be a testament to the shared goals and tight collaboration among the conservator, the architect and the plasterers. CA

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Currently, the Unity Temple plaster restoration is in its early stages and expected to be complete by the end of 2016.

HONORING CHICAGO'S PAST, BRICK BY BRICK

MEDIA OBJECTIVES CREATES AN INSTALLATION IN MEMORY OF THE NEWCITY YMCA



Valerio Dewalt Train’s Media Objectives department doesn’t see boundaries between art and design. Their specialized department is an interdisciplinary design studio that combines interior branding and graphic design to make interiors “speak.” In the case of the NewCity mixed-use development on the Near North Side, the team designed an installation that is just as much architecture as it is a work of sculptural beauty that honors the site’s former resident: The NewCity YMCA.

The colorful NewCity YMCA was one of those places that brought people together. Built in 1981 by Metz, Train, and Youngren, Inc., the building’s geographic placement at the intersection of two very different neighborhoods, Lincoln Park and Cabrini Green’s infamous high-rises, made the YMCA a bridge between disparate communities.

Beyond its role as a gathering place, the YMCA was known for its glazed, colored brick exterior walls that intersected at varying joints to create a visually “layered” façade. However the 1990s saw rising land values on the Near North Side, as well as the city’s decision to dismantle the Cabrini Green. As membership dwindled, the YMCA realized that selling off

the land to developers in 2004 for a sum of \$54 million meant they could provide better services to the most underserved elsewhere. The YMCA shuttered and was demolished in 2007.

Today, a mixed-use development stands in place of the old YMCA. A 199-unit residential tower and almost 1 million square feet of retail comprise the space that

bolstered the New North’s already booming retail corridor. The project, which took almost 10 years to complete after battling the recession, was developed by Structured Development. They oversaw each stage of the process — demolition to ribbon-cutting.

Senior Director of Real Estate at Structured Development Jeff Bert noted, “The YMCA truly meant a

ot to many people. It was a community gathering place for three decades.”

As such, Structured Development chose to preserve the building the best it could: by saving 10,000 of the iconic glazed, colored bricks from the roll-off. Initially, we sold these bricks as a fundraiser,” Berta said. “We put plaques on them to commemorate the groundbreaking [of the new building].” Those funds went

to By The Hand, an organization that provides afterschool programs for underserved children and teenagers.

Those that were not auctioned or the fundraiser, however, were repurposed. According to Berta, the idea to use the bricks for an installation came to him in 2005. We always intended to use the bricks again,” he explained. Instead of using them in the construction, we decided to use them in an installation. So we approached Media Objectives.”

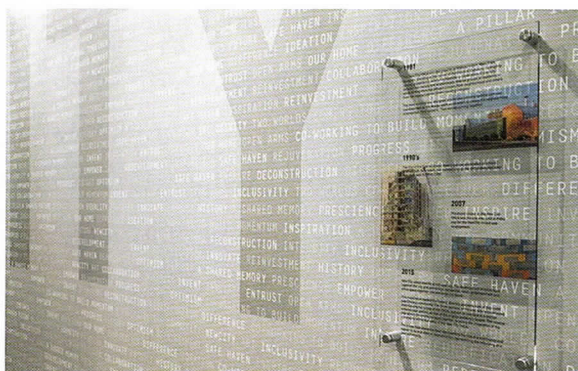
Media Objectives created the NewCity Heritage Installation. Months worked for one week creating three walls of re-stacked



EXTERIOR VIEW OF THE NEWCITY YMCA WHILE STILL UNDER CONSTRUCTION, SHOWING THE MULTI-COLORED GLAZED BRICK FACADE AND PARKING LOT IN THE FOREGROUND. CREDIT: WILLIAM C. BRUBAKER, 1980. IMAGE COURTESY OF C. WILLIAM BRUBAKER COLLECTION (UNIVERSITY OF ILLINOIS AT CHICAGO) AT THE UNIVERSITY OF ILLINOIS AT CHICAGO. LIBRARY, SPECIAL COLLECTIONS DEPARTMENT

colored bricks from the original YMCA, which are raised above the floor within exposed, raw steel frames. The back of each wall fragment is a mosaic using the multicolored bricks, symbolizing the bringing together of worlds. Each segment sits at an angle. Behind the fragments is a wall treatment, featuring a modern typographic pattern of words and phrases, chosen to express what the YMCA meant to the community. The typography reflects the contemporary design of the mixed-use development.

Joe Lawton, Assoc. AIA, managing director of Media



NEWCITY INSTALLATION WALL TREATMENT, DETAIL. PHOTO CREDIT: MATT DULA

Objectives, acted as art director on the installation. “We approached this project, like we do with all of our work, exploring ways we can better connect people with the space they are inhabiting,” he said “One of the early concepts had the bricks displayed all together, as a unified wall installation. This felt too pristine; that it didn’t fully tell the story. For the final design, we purposely broke the installation apart, left unfinished edges on the bricks, and utilized raw steel for the support. This gives the appearance of being in a state of construction, or deconstruction. By angling the three structures, we connected to the playful geometries of the existing ceiling

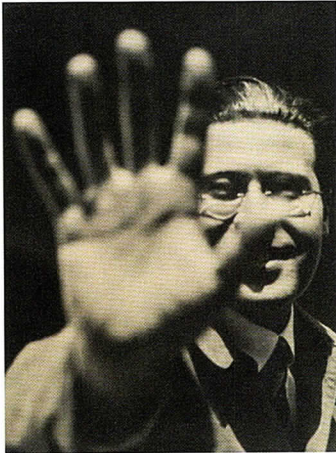
clouds and further activated this long linear passageway.”

The piece is an intersection between masonry architecture and contemporary art, playing on how architecture can bring people together whole, while also memorializing a lost community asset. Current residents and visitors to the NewCity shopping center can visit and read more about the site’s meaning and history; like a work of art, it enlightens, educates and affects. Lawton continued, “Instead of building walls, physical and emotional, that segregate and tear apart our communities, we need to design with the intent to welcome, embrace and celebrate the diversity of our communities.” CA



THE MAKING OF CHICAGO'S MOHOLY-NAGY

BY DAWN REISS



PHOTOGRAPH (SELF-PORTRAIT WITH HAND), 1925/29, PRINTED 1940/49. GALERIE BERINSON, BERLIN. © 2016 HATTULA MOHOLY-NAGY/VG BILD-KUNST, BONN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

Fineberg said his life was forever changed from that moment on and owes his life's work as a designer and artist to Moholy-Nagy. "He made you do things you didn't think you could do," said Fineberg, who has continued to make and exhibit artwork in a variety of media since he received his degree in 1948. "He was a quiet, thoughtful man and such an inspiration."

What made the school unique, Fineberg said, was how it was built around collaboration of thoughts, ideas and creativity among architects, artists, photographers and other visionaries, including R. Buckminster Fuller, who came to the school and helped students build a geodesic dome in the basement. "Moholy was always bringing all sorts of people to talk and lecture," Fineberg said. "He was like a student and helped you

Sumner M. Fineberg, a 94-year-old World War II veteran, remembers the first time he arrived in Chicago at what was then called the Institute of Design, after just having finished serving in the U.S. Army infantry in October 1945. After spending months writing the school asking them to delay his acceptance, it was László Moholy-Nagy who greeted him at the school's front door.

think through things and stayed away if you didn't need it."

After seven years in the works, the Art Institute of Chicago will now celebrate that philosophy via its *Moholy-Nagy: Future Present* exhibition that opens in October. Although Chicago is home to other recognized artists and architects, said Richard and Ellen Sandor Chair and Curator Matthew Witkovsky for the Art Institute's department of photography, "Moholy is the most internationally recognized visual artist who ever lived in Chicago."

During his 51 years of life, Moholy, who fled Germany before World War II and later died of leukemia, faced many obstacles. His daughter, Hattula Moholy-Nagy, noted the Hungarian-born painter, sculptor, photographer, filmmaker, designer, writer and teacher was a proponent of a "beautiful things

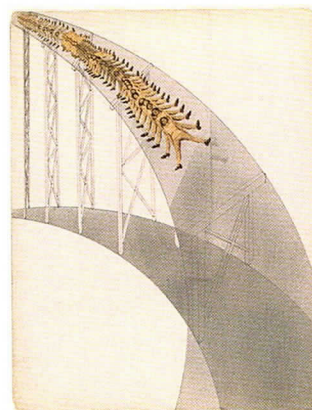
make the world a better, more insightful place" philosophy. However, he was not widely heralded for his accomplishments until after his death, albeit a few noteworthy exceptions. "The exhibition catalogue makes clear that Moholy had a relatively

difficult time getting exhibitions and finding collectors in the United States, outside of Hilla Rebay and her patron, Solomon Guggenheim in New York," Witkovsky said. "Geometric abstraction had its adherents in this country but was not widely popular."

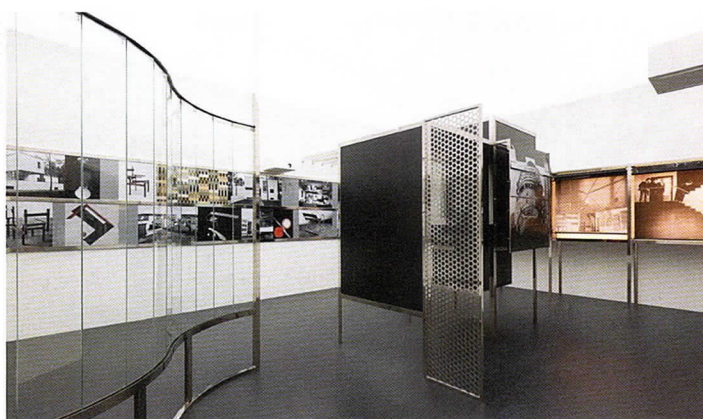
The show will feature a variety of works including the multimedia installation, "Room of the Present," which Moholy showcased as a prototype in Paris in 1930 before fleeing Germany. The piece includes a linoleum floor and a glass curtain wall that divides the entrance from the exit, making visitors travel via circuit through the room. In the center is Moholy's motorized metal-glass-wood-and-plastic sculpture, "Light Prop for an Electric Stage," which rotates and reflects colored electric lights.

Radical and forward-thinking for its time, setting one's living environment in motion was part of a larger conversation of creating a dialogue among architects, designers, fine artists, advertisers, graphic and product designers. "He brought in people from different walks of life. That wasn't common then," Witkovsky said.

That ideology was born out of Walter Gropius's genesis of the Bauhaus School, where a post-World War I Germany tried to rebuild. "So they devised various types of architecture to house



RUTSCHBAHN (SLIDE), 1923. THE MUSEUM OF MODERN ART, NEW YORK, GIFT OF MRS. SIBYL MOHOLY-NAGY, 19.1965. © 2016 HATTULA MOHOLY-NAGY/VG BILD-KUNST, BONN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.



RAUM DER GEGENWART (ROOM OF THE PRESENT), CONSTRUCTED 2009 FROM PLANS AND OTHER DOCUMENTATION DATED 1930. VAN ABBEMUSEUM, EINDHOVEN, 2953. © 2016 HATTULA MOHOLY-NAGY/VG BILD-KUNST, BONN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

Perfection: Moholy, Mies, and the Function of Cities," a lecture by author Thomas Dyja, The Third Coast, on Wednesday, October 19, at The Cliff Dwellers, 200 South Michigan Avenue. The 6 p.m. lecture and preceding reception are free; dinner is available with advance reservation. For details, visit aiachicago.org.

Moholy-Nagy: Future Present is organized by the Art Institute of Chicago; Solomon R. Guggenheim Museum, New York; and Los Angeles County Museum of Art, Los Angeles, and is open from October 2, 2016, through January 3, 2017.

"We are now celebrating the one man who kept the school going, who is finally getting his due for everything he did," said Fineberg, who, many years ago, purchased a crayon, pen-and-ink abstract sketch to help Moholy-

Nagy's wife pay for his beloved teacher's funeral costs. CA

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The Chicago chapter of the Society of Architectural Historians and AIA Chicago will host "Totality vs.

people," Fineberg said. "It was a necessity ... It was an awakening of the architecture and art that people called avant-garde and all kinds of things, but it has radically changed the world."

As Germany was taken over by Hitler, the Bauhaus refused to produce materials for the war, Fineberg said, so artists fled and rebuilt the school in Chicago. At Gropius' request, Moholy-Nagy opened the New Bauhaus in 1937, before it became the Institute of Design and was eventually rolled into the Illinois Institute of Technology after Moholy-Nagy's death in 1946.

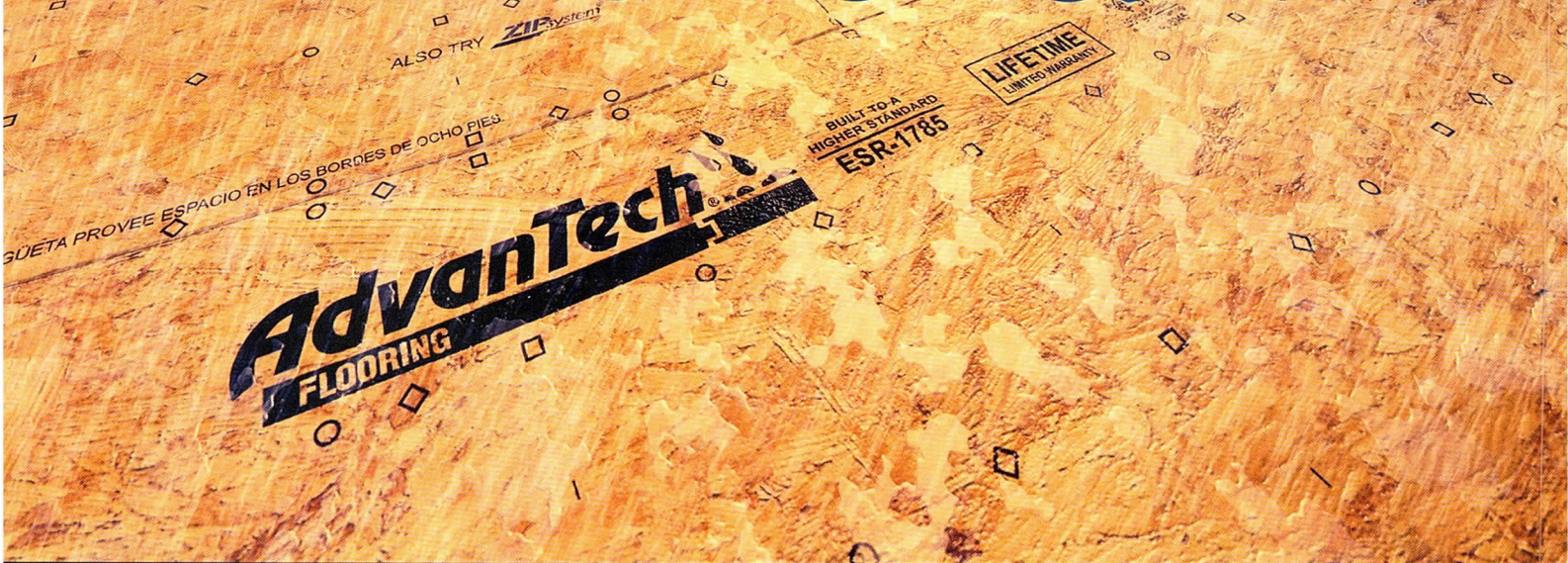


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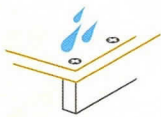
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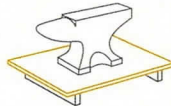
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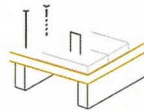
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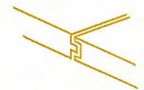
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Evanston-based **Morgante Wilson Architects, Ltd.**, announced the firm has promoted **Renata Buenrostro, Intl. Assoc. AIA**, to director of architectural interiors. Buenrostro joined the firm in 2000 as an architectural project manager, a position she held for four years before being named associate of architectural interiors in 2004.

PHOTO CREDIT: STEVE HALL © HEDRICH BLESSING



Krueck + Sexton Architects recently completed an extensive renovation of the 32,000-square-foot lobby space of The Franklin, formerly the AT&T Building. This lobby is used as both a connector among the three street entries and as a gateway to access the two office towers. A Leo Villareal sculpture is suspended in the central atrium creating an organic pattern of light constellations that can be seen from almost any point in the lobby.

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PHOTO CREDIT: CLAYTON JENKINS

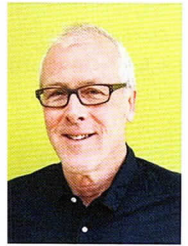
Ghafari Associates provided master planning, architecture and engineering services for Lincoln Campus in Fort Collins, Colorado — a 100-acre facility that will house engineering and manufacturing spaces, administrative offices, conferencing facilities, collaboration zones, seminar and training rooms, and a multi-level atrium cafeteria. The project was completed in conjunction with Woodward, an independent designer, manufacturer and service provider of energy control systems for the aerospace and industrial industries.



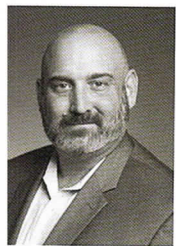
Lake Street Studios, a micro-unit affordable housing project by **Harley Ellis Devereaux**, has been selected by the Urban Land Institute Chicago to receive a 2016 Vision Award in the Workforce Housing category.



Laneen Harrell, AIA, has joined GREC Architects as an interior designer.



The Society of Architectural Historians will host its seventh annual SAH Awards Gala on Friday, November 4, at The Racquet Club of Chicago. SAH will present the Architectural Stewardship award to philanthropist **Richard H. Frickhaus**, the Public Engagement with the Built Environment award to **Sarah Herda**, director of the Graham Foundation for Advanced Studies in the Fine Arts, and the Design, Planning and Sustainability award to **Peter Anderson**, FAIA, LEED AP, founder and principal of Landon Boneaker Architects (pictured).



Matt Taylor, AIA, joined bKL Architecture as a director.



LCM Architects has completed two new facilities that benefit Illinois-based nonprofit organizations. LCM provided renovations for **The Center for Enriched Living**, a 21,000-square-foot facility in Riverwoods, Illinois. The project was design following the principles of universal design. This organization works to provide a community environment for individuals with developmental and physical disabilities. LCM designed and completed the University of Illinois at Urbana-Champaign's new **Chez Family Foundation, Center for Wounded Veterans in Higher Education**. This fully accessible, ground-up new building provides 24-hour support to prepare wounded veterans to live independently.



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PHOTO CREDIT: JILL BUCKNER PHOTOGRAPHY



tvdesign's Chicago office recently completed work for a Chicago not-for-profit near and dear to the hearts of its employees. Aspire, which provides a variety of services to children and adults with developmental disabilities, opened its newly renovated Chicago office.

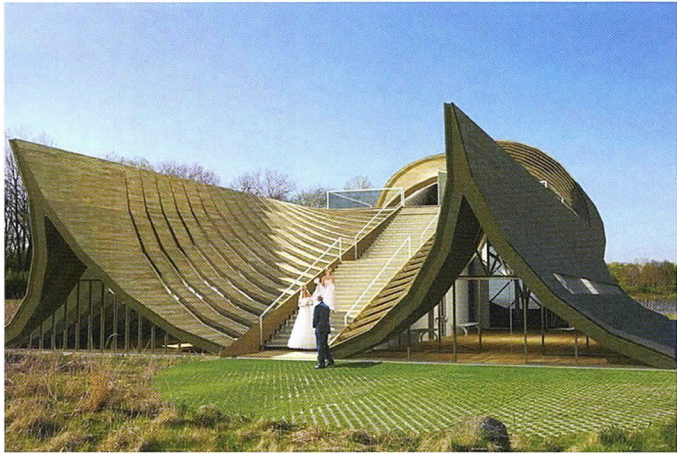


Michelle Halle Stern, AIA, PE, ENV SP, LEED Fellow, president of The Green Facilitator, received the Intent to Matter: Individual Leadership Emerald Award from the USGBC-Illinois for her leadership in training and strategy. The award was presented by Helene J. Kessler, FAIA (right).

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Myefski Architects' project, Wintrust Bank Mayfair, has been awarded a Gold certification from the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED).



In May 2016, the Coalition of Community College Architecture Programs (CCCAP) presented the winners of its second annual student design competition at its annual conference, which was held in Philadelphia in conjunction with the AIA National Convention. The program called for students to design an Interfaith Chapel of Peace for non-denominational worship and meditation. The site was to be a natural environment of the students' choice.

- First Place:** Matthew Ziemer, College of DuPage, Glen Ellyn, Illinois; Andrew Joseph, AIA, faculty (above)
- Second Place:** Ting Wei Fan, Onondaga Community College, Buffalo, New York; Kenneth Bobis, AIA, faculty
- Third Place:** John M. Owen, Ann Arundel Community College, Severna Park, Maryland; Michael Ryan, AIA, faculty



Wintrust Financial Corporation completed its move into the historic 231 South LaSalle Street building. Wintrust supported the renovation of the historic Grand Hall (pictured), and VOA, now Stantec, designed workstations, offices and a new aircaise. The renovation celebrates classic architecture.

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The Obama Foundation has selected **Tod Williams Billie Tsien Architects | Partners (TWBTA)** to lead the design team for the Obama Presidential Center and locally based **Interactive Design Architects (IDEA)** to be its partner. According to the Foundation, IDEA brings local knowledge and a track record for delivering excellence to large, complex civic projects. The firm is led by **Dina Griffin, AIA, NOMA, IIDA** (above).

Landon Bone Baker Architects has wrapped up another successful summer program, CommunityLab, which hires high school students to research an issue facing a neighborhood and offer design-based solutions. This year, students created BIKElab to focus on creating a bicycle-friendly community in Humboldt Park.

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Chicago-based architectural firm, **Studio Dwell Architects**, in collaboration with Detroit-based Bedrock Detroit and Hamilton Anderson Associates, have won the Grand Prize at the 24th Annual Congress for New Urbanism for the design of the Brush Park Development Project. The CNU award recognizes international achievements in the development of forward-thinking urban design. Studio Dwell Architects was responsible for the design of over 40 townhomes for the Detroit development, which is scheduled to break ground in 2017.

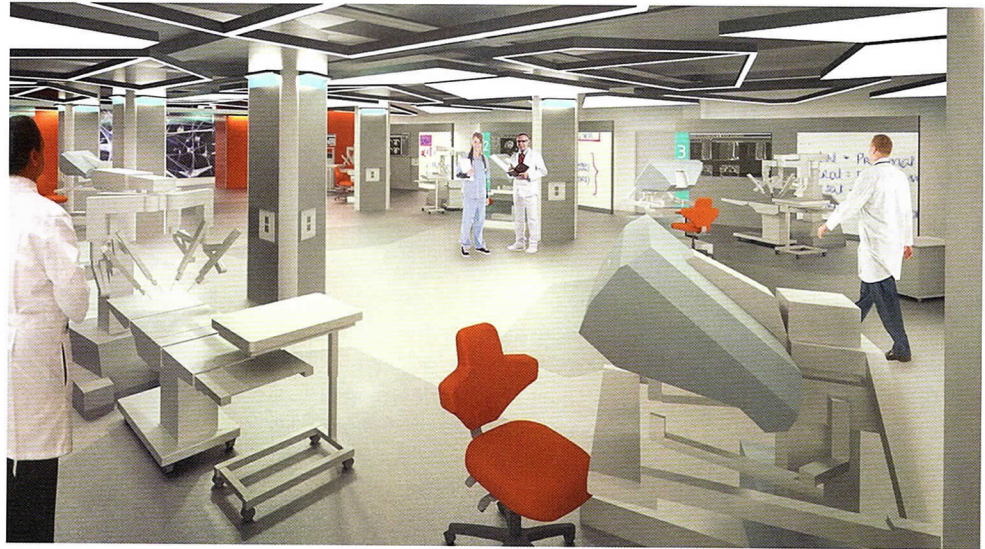
BUILTECH

Builtech Services LLC, a general contracting and construction-management firm, announced the launch of Builtech Interiors Group, a new division dedicated to corporate interiors construction.

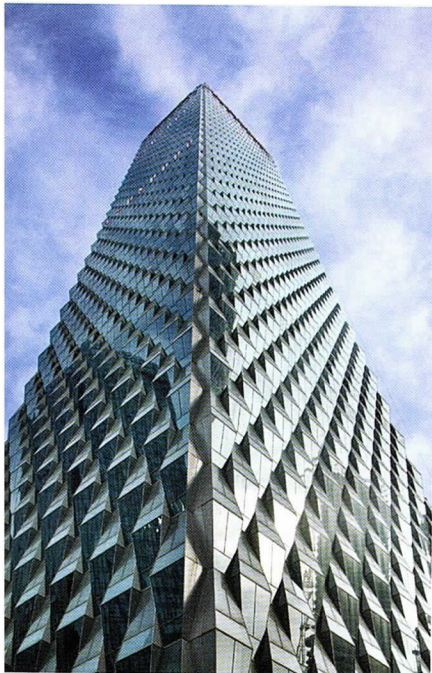
Park West has been named one of the largest landscape companies in North America by *Lawn & Landscape* magazine.



ITGY Architecture + Planning announced it has hired **Joy DeWitt** and **Ralitsa Todorova** as job captains at the firm's Chicago/Midwest office.



Bailey Edward and the UIC College of Medicine have announced plans for a new surgical research and training laboratory that will provide state-of-the-art teaching and research environments to accommodate several 21st century instructional formats and programs.



Skidmore, Owings & Merrill announced the completion of the Beijing Greenland Center, a 55-story tower with a prismatic exterior that reduces energy use through self-shading; the façade and a range of other sustainable features are projected to reduce energy and water use by approximately 30 percent. SOM also did a master plan for the neighborhood.



In August, **Main Architecture** celebrated 40 years as a design and architecture firm. Located in downtown Chicago on Wabash Avenue, Main has designed award-winning structures, which include Paramount Lofts and Motor Row Condominiums.

MASS TIMBER

Dennis Khambai and Eric Runnfeldt
at the **Illinois Institute of Technology**

Instructor: Andy Tinucci, AIA

Fall 2015

Project Description

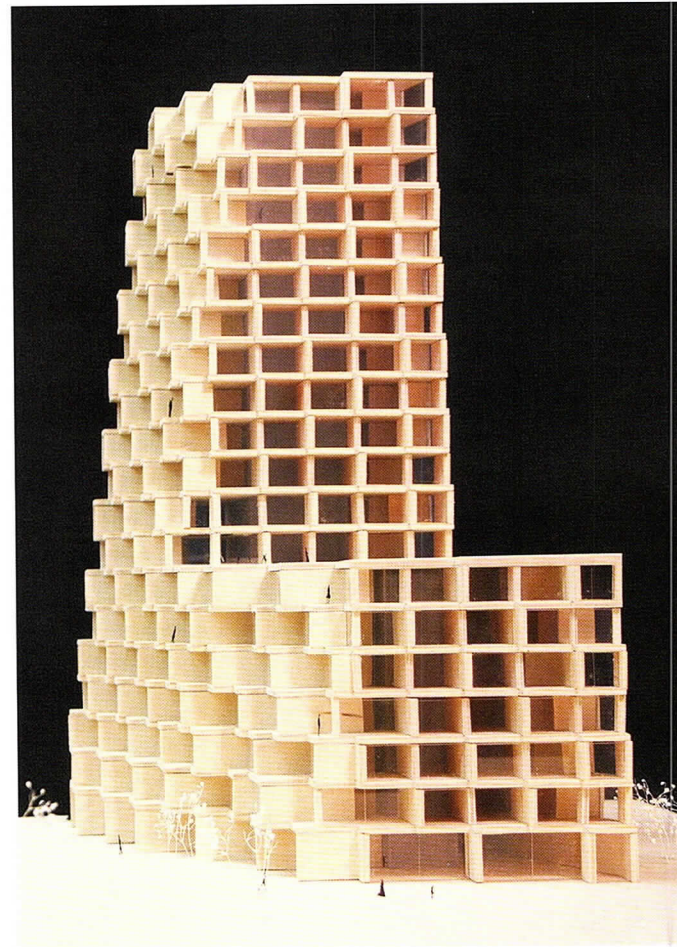
During the 19th and 20th century, steel and concrete had been the dominant materials in shaping our cities while wood became associated with lower-grade construction. In recent years, new types of engineered timber have opened up new possibilities to build bigger and higher, with timber skyscrapers now a real prospect. Wood has demonstrated many valuable attributes over steel and concrete as the architectural wonder of the 21st century, with praise in its sustainability, quality and speed of construction. It raises the question: How do the construction parameters of mass timber influence the assemblage arrangement of which effectivity is the possibility to provide for people to reside in a new way? One possibility is to look at the potential of a tower as an infrastructure that operates between the public and private realms; a tower that can retroactively integrate with the city between the scale of the human body and the tower as a form.

Massive Timber is a proposal that speculates on the possibility of such assemblage method and the framework required to control

the effects of wood — a careful investigation into the relationship between the building element's arrangements as cluster of effects. The fundamental idea of the project explores the relationship of the elements, such as balconies, floorplates, envelope and form, which become agents that determine the characteristics of this new typology of a high rise that establishes a dialogue between real estate and the public realm.

The tower characteristic responds specifically to the orientation of the site expressing the language of subtlety and slenderness on one side, while the sloped and wide undulating surface expresses the opposite. At the ground, commercial units provide services to the vibrant commercial district. The concrete base serves as a major barrier between the ground and timber structure. The concrete base also discontinues the residential grid to the ground level.

The form's dramatic step expresses the publicly accessible gallery and terraces that result in a continuation of the public ground plane into the vertical axis, where both the



public and private benefit in this new joint ownership space where users can exhibit works of art or host private events.

Each residential unit is characterized by balconies that offer privacy and can

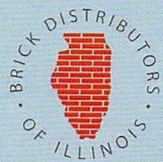
generate social intervention. The living units express the immateriality of wood transitioning to the balcony. As a result, the sloping modular form would generate various types of apartments within the tower. **CA**



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OUR GREAT RIVERS



**A COLLABORATIVE
PARTNERSHIP BRINGS
CHICAGO TOGETHER
THROUGH ITS WATERWAYS**

AFTER WE STARTED
TALKING TO PEOPLE
IT BECAME CLEAR
TO US THAT WE
AS THE STAFF
OF MPC, DIDN'T
HAVE TO DO ANY
VISIONING. PEOPLE
ALREADY HAD A
VISION. WE ARE THE
TRANSLATORS, THE
SYNTHESIZERS



A life in Chicago, the city of neighborhoods, is rife with water. From the beaches that provide summer landings spreading from the South Shore to Rogers Park to the downtown workers and tourists crossing the city's historic bridges throughout the loop, water remains a true connector. It joins geographically disparate neighborhoods and unites us — if by any means — through an iconic ecosystem. Metropolitan Planning Council (MPC) and Ross Barney Architects (RBA) is a team looking to make great waves in reinvigorating Chicagoans' relationships to the rivers and surrounding ecosystems. This year, the MPC in partnership with RBA and the city of Chicago have announced Our Great Rivers, a long-term planning initiative to make Chicago's rivers an asset to communities, rather than a burden.

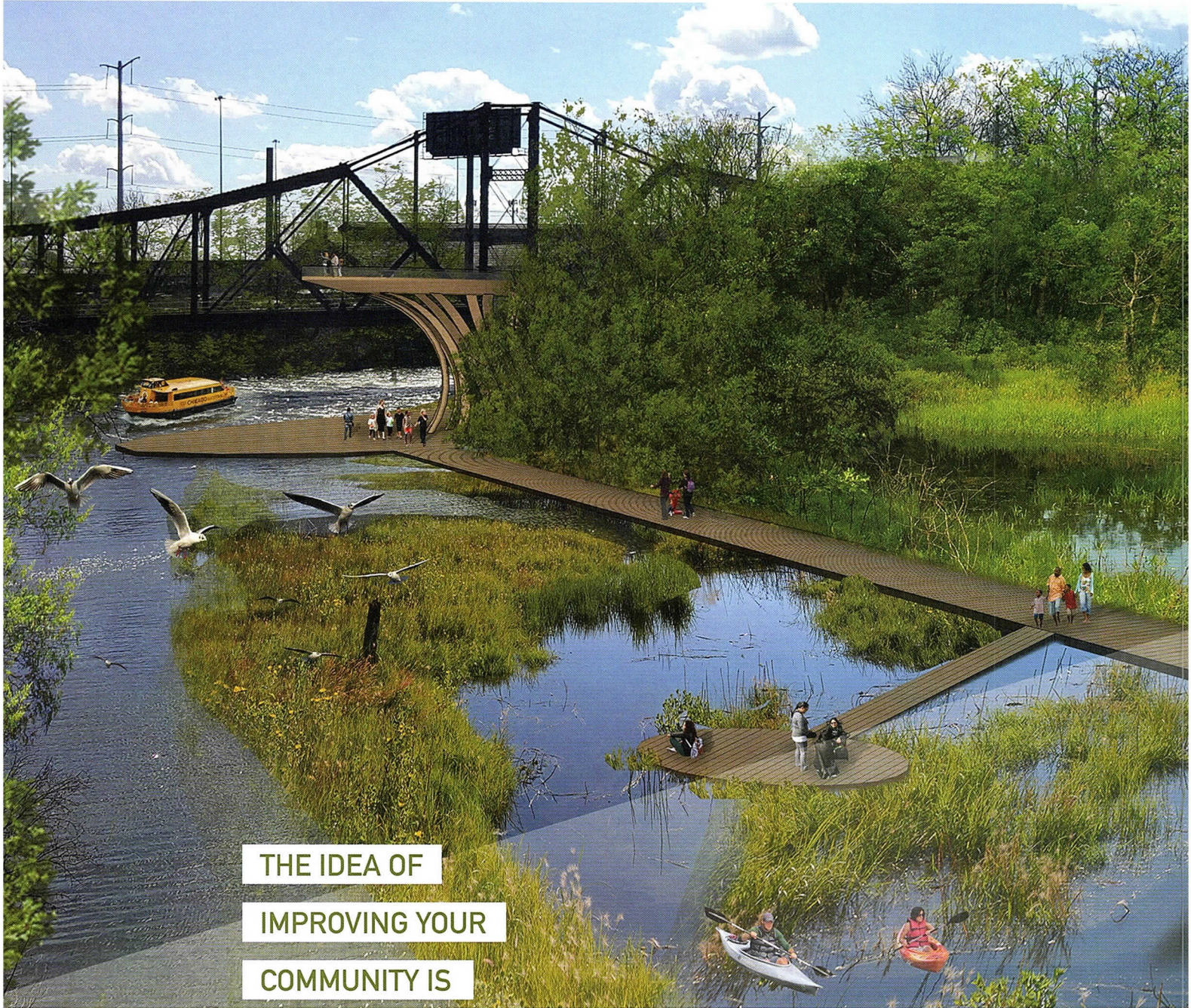
For the bulk of its history, Chicago's riverways have been dumping grounds for refuse and transport routes for vehicles. The beauty of our three rivers — the Chicago, Des Plaines and Calumet — were the impetus for the city's growth, as they served not to connect neighborhoods but instead to move goods from an industrial center down the Mississippi. Author Sarah Vowell, in her segment for *This American Life: Four Corners*, described its history through Louis Joliet's 1674 map of what would soon become Chicago:

"There's Lake Michigan and at only one spot, the future site of Chicago, does it connect to a river that connects to a couple of other rivers that could connect it to the Mississippi. This is what Joliet saw, that this place is a

continental hub, the missing link between the Great Lakes and the Mississippi, and thus the Atlantic and the Gulf. All that was needed was a short canal spanning the miles of prairie between rivers."

Our rivers built Chicago and ran a wire to the rest of the United States. But with all that growth came waste: What we've been left with is a body of wetlands with nicknames like Ass Creek, or water so polluted with pig feces that it froths, dubbed Bubbly Creek.

Our Great Rivers began in late 2014. According to Josh Ellis, program director at MPC, Mayor Rahm Emanuel approached MPC, the Chicago Community Trust, the Joyce Foundation and ArcelorMittal with the task of creating what he calls a, "unified, forward-



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MY WORK.

— CAROL ROSS BARNEY, FAIA

AT THE COLLATERAL CHANNEL, ARCHITECTS IMAGINED A TRAIL THAT PROVIDES IMMEDIATE ACCESS TO THE RIVER. RECREATION AND SPACES FOR COMMUNITY WERE VALUES REFLECTED IN THE COMMUNITY CHARRETTE.



looking vision for Chicago's rivers." In 2015, MPC approached **Carol Ross Barney, FAIA**, who currently sits on MPC's Leadership Commission to help the organization execute a series of design charrettes. "Carol's firm has such a tradition of civic architecture that it seemed like a natural fit," Ellis said.

The project publicly kicked off in March 2015, led by the leadership commission. Barney, founder and principal of Ross Barney Architects, saw the project

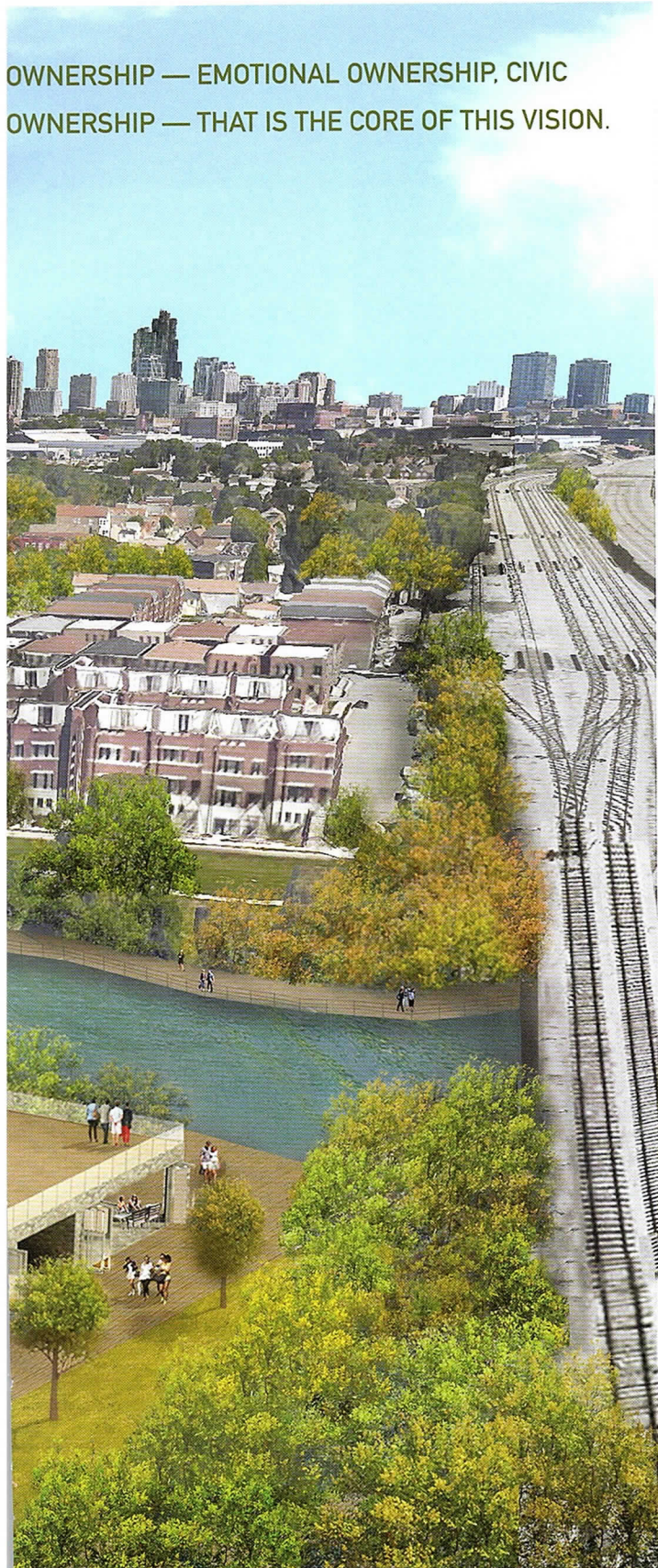
as a perfect fit. "It's an example of why I love my work. The idea of improving your community is why I love my work. It wasn't a hard decision."

What Ross Barney Architects signed up for became a massive public-interface and design process. One hundred and twenty community-engagement activities were held in neighborhoods across the city, inviting leaders from community groups and stakeholders in Chicago's rivers to discuss current

RENDERING FOR THE ASHLAND SITE NEAR THE BRIDGEPORT NEIGHBORHOOD REVEALS A VIBRANT, MIXED-USE COMMUNITY HUB.



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issues surrounding the nearby waterways and to brainstorm solutions or ideas that would best serve community needs and desires. “This was by far the most extensive public outreach that MPC has ever done,” Ellis said. “The people participating in the charrettes ranged from ADA experts to kayakers and fishermen; as well as different government entities. And after we started talking to people, it became clear to us that we, as the staff of MPC, didn’t have to do any visioning. People already had a vision. We are the translators, the synthesizers.”



METROPOLITAN PLANNING COUNCIL HELD 120 COMMUNITY ENGAGEMENT EVENTS ACROSS THE CITY.

From these meetings, five sites were selected as Vision in Action sites: The Des Plaines River (near O’Hare International Airport), Goose Island, the Collateral Channel (Little Village), Ashland (Bridgeport), and Riverdale.

Ross Barney Architects sent three staff members to assist in these five charrettes, and later to act as “translators” — taking the ideas and desires of community members and rendering them into prospective designs. **Ryan Gann, Assoc. AIA, Ross Barney, AIA, and Huili Feng** observed that, at many of the sites, some of the most interesting conversations occurred in spaces where interests clashed and synthesized.

At the Collateral Channel (also known as Ass Creek due to the toxic smell from the river), the team saw divisions between residential interests and the longstanding industrial neighbors. “This ended up being a study of how modern industry can integrate with the surrounding community,” Ross Barney said.

The resulting prospective design is an extension of the upcoming elevated Paseo Trail, but it branches the trail south. This proposed extension, dubbed the New South Branch Riverfront Trail, takes pedestrians

THE DES PLAINES RIVER AT CUMBERLAND REQUIRES BETTER SIGNAGE. ARCHITECTS RENDERED A DYNAMIC PORTAL TO THE TRAIL SYSTEM.



through a park, over industrial areas, and leads to the channel, where an innovative filtration system purifies the channel's water and makes for an accessible community swimming pool. Excitement abounded from the local alderman, residents and environmental groups to make this plan into a reality. Feng, while contemplating the role of the architect in this process, commented on its simplicity. "All we did was put the small pieces together and showed them the potential. And people were excited about how bright their futures could be."

Similarly, in the case of the Ashland site in Bridgeport, the design team had to reinforce the relationship between industry and residential. "We designed a whole building for this site," Gann said, "just to illustrate what it would be like to have a formerly industrial, mixed-use structure with river access. With the CTA Orange Line stop nearby and the Studio Gang's new boathouse across the river for a water taxi stop, this could become a new kind of transit-oriented development."

Not all of these charrette designs are as complicated, however. According to Ellis, "The Calumet River has no public spaces, while the Des Plaines River is all public space, but no one knows it's there." As a result, the design team looked at means of making these public spaces more visible, including creating pedestrian-friendly routes to the river, signage and public artworks.

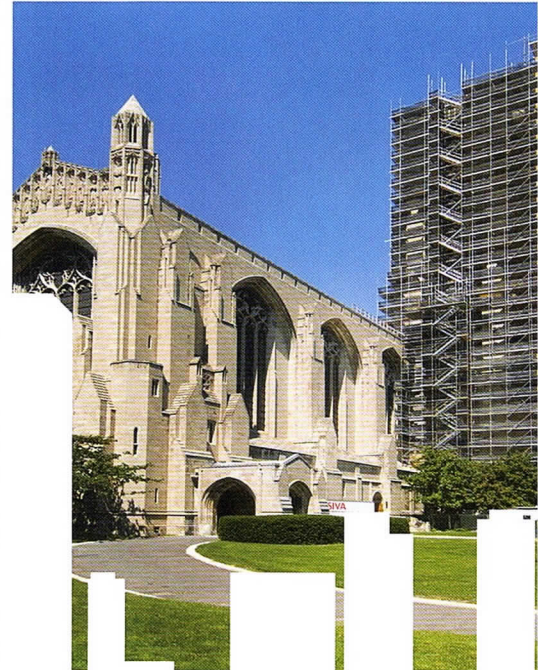
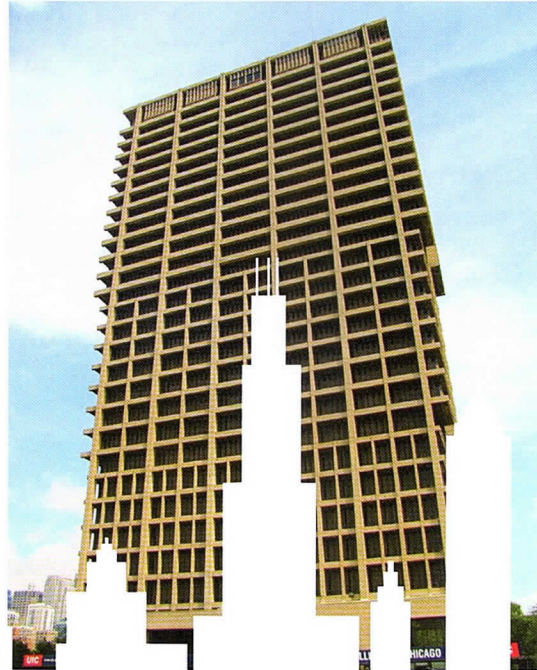
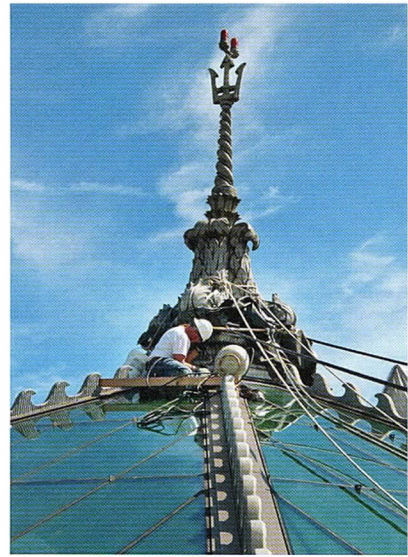
The resulting *Our Great Rivers* publication is an aggregation of these processes, charrettes and

speculative timeline with a specific goal: *By 2040, Chicago's rivers will be productive, inviting, and living.*

Until then, specific timeline goals include creating a branding strategy and water-quality plans by 2020; completing continuous riverfront trails that offer easy access from all neighborhoods by 2030; and, fully litter-and-odor-free rivers by 2040. It will be a matter of securing partnerships to accomplish these goals and fund the five Vision in Action project sites, involving incorporating riverfront land into public initiatives and encouraging private entities and community leaders to plan events on the riverfront.

The project is exemplary of what can happen when architects, NGOs and civic organizations collaborate to accomplish a major project. And, Ellis said, it demonstrates how collaboration can bring the public together to promote citizen ownership over their cities. "Ownership — emotional ownership, civic ownership — that is the core of this vision," he added.

To the architects involved at each charrette site, local stakeholders had already been plotting solutions for their rivers. They had, in some capacity, already self-identified as stewards and owners of the rivers. "Everyone there had a passion about where they live. But these people had just never sat in a room together," Ross Barney said. "All we did was hand them a mirror and say, 'You already have the answers.'" This initiative simply puts those answers to paper. As Chicago's waterways united the city with the rest of the United States centuries ago, *Our Great Rivers* is hatching plans for how rivers can unite Chicago today. CA



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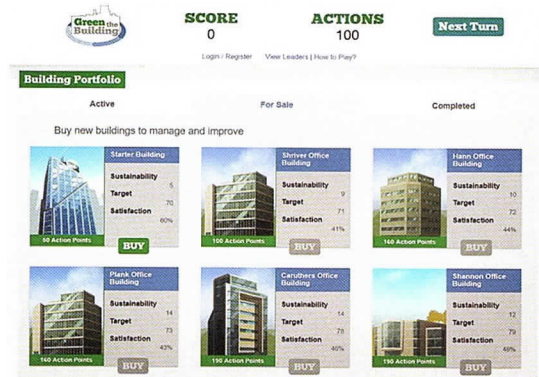
Mill Woods Library, Seniors and Multicultural Centre - Edmonton, Alberta
Architects: Dub Architects and HCMA Architecture + Design

PLAYING THE WAY TO A SUSTAINABLE SOLUTION

Can a game engage professionals in meaningful learning? AIA's continuing education had been campaigning for the use of gaming as a learning tool for some time, seeking an opportunity to put this approach to the test.

Green the Building provided that exact opportunity, engaging AIA members in a new and effective way. AIA's Chicago Chapter and Stephen Martin, National AIA managing director, Professional Development and Resources, partnered with Michael Bloom of GSA's Office of Federal High-Performance Green Buildings (OFHPGB) to bring Green the Building to members, with exciting results.

Developed by OFHPGB, Green the Building is a browser-based interactive game that engages learners with the complex world of sustainable design, construction and operation. The gaming platform allows them to test out building strategies in a risk-free environment. Green the Building is



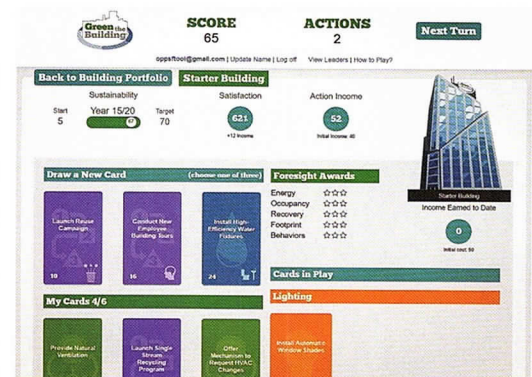
a natural extension of OFHPGB's Sustainable Facilities Tool website (SFTool.gov), which provides resources to help professionals and the public build, buy and operate green.

Stephen Martin was impressed by how deeply members were drawn into Green the Building and excited by their response. "I think the overall reaction to this game was outstanding." Martin, who led a Green the Building session at the AIA Convention in Philadelphia, chuckled a bit as he added, "We

were concerned because the demographics for our membership don't necessarily fit with 'gamer,' but overall, they were really interested and engaged."

Michael Bloom, OFHPGB Sustainability and Green Buildings Program advisor, joined AIA Chicago in February to facilitate a Green the Building session with members. Through the game, they learned that successful sustainability planning requires understanding that the features of a building are interconnected and influenced by its inhabitants. This deeper understanding was truly facilitated by the use of a game for learning, rather than a webinar or presentation. For example, Martin noted that players quickly moved beyond basic sustainability actions related to energy and water and began considering tenant satisfaction and interaction with a building.

Although AIA is more focused on architecture than facility management and procurement, Martin said Green the Building is still a fantastic tool for his members because, "It gets



architects to start thinking about things that they spec along the way and the types of choices they make in the design process, which goes a long way toward creating green buildings from the start versus what do we do with an existing building to retrofit it."

Part of Green the Building's success lies in the fact that it was designed to appeal to the general public, as well as to building professionals. Through the game, people can learn about complex sustainability concepts in an engaging and effective way. Green the Building helps them see that everyone can contribute to creating healthier and more comfortable and affordable buildings. CA

Visit Green the Building at <https://sftool.gov/practice>, and check out the introductory video. Try your hand as Team Lead or join GSA OFHPGB at an upcoming Green the Building webinar session. More information is available by following SFTool on Facebook and Twitter.



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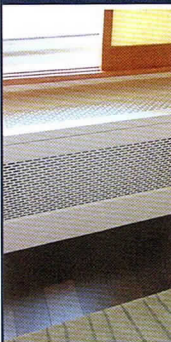

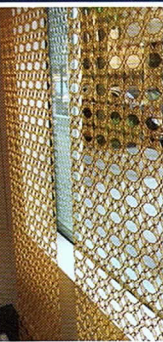
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CITY RESILIENCE

AARON KOCH TACKLES VULNERABILITIES IN CHICAGO



AARON KOCH TALKS ABOUT CITY RESILIENCE WITH ZÜRICH ESPOSITO AT AIA CHICAGO.

PHOTO CREDIT: DARRIS LEE HARRIS

With an arsenal of experience that includes a degree in architecture, Aaron Koch was recently selected by Rahm Emanuel to be Chicago's chief resilience officer. As a key leader within an important global initiative, Koch will expand our city's understanding of what resilience means and develop a plan that helps us to survive — and to thrive — in response to urban challenges.

What does resilience mean?

Applied to cities, the concept of resilience is the capacity of individuals, communities and systems to survive, grow, and adapt to shocks and stresses. Shocks and stresses vary city by city. In Chicago, major flooding events and snowstorms could be considered shocks. Terrorist events are also shocks. In addition to identifying and understanding major instances of shocks, attention needs to be paid to stresses that make citizens vulnerable every day or regularly. Challenges like violence, poverty, unemployment, education

attainment and public health issues are stresses. In Chicago, we'll look at these kinds of vulnerabilities as well as opportunities to make our city stronger and more resilient.

Why is resilience such a hot topic in cities right now?

An increasing percentage of the world's population is living in cities. How cities are able to respond to physical, social and economic challenges can determine their success. Understanding the relevance of climate change, globalization and urbanization, the Rockefeller Foundation created the 100 Resilient Cities (100RC) and selected 100 cities as test beds for establishing resilient practices that can be applied more widely to other cities. So focused discussions about resilience are taking place all over the world.

As a 100RC member city, Chicago receives a grant from the Rockefeller Foundation, which provides resources to support the development of a resilience

strategy, led by a chief resilience officer, and access to a network of platform partners — including AIA — that we work with to innovate around what resilience means and to identify the types of services that are needed into the future. The creation of a global network of chief resilience officers in the 100 cities enables the sharing of knowledge, experience and best practices on a worldwide level.

In addition to Chicago, what other U.S. cities are in the program?

About 25 U.S. cities will participate in the program and now have, or will have, chief resilience officers. In addition to major cities like New York and Los Angeles, some smaller cities with unique and relevant challenges, such as Norfolk, Boulder, El Paso and St. Louis are member cities. There are sure to be lessons we'll learn from cities that are smaller than us and from cities in other parts of the world.

What are your responsibilities and goals as our city's chief resilience officer?

Working in the mayor's office, my responsibility is to lead the planning process and development of a resilience strategy within this year that will be released by Mayor Emanuel for the city of Chicago. The resilience strategy will identify initiatives and policies that we will implement to become more resilient. We will reach out to important stakeholders, like the AIA, and other community and civic organizations to share their

perspectives on what Chicago's biggest challenges and risks are, and to help us shape this strategy.

What was your position before taking on the role of chief resilience officer?

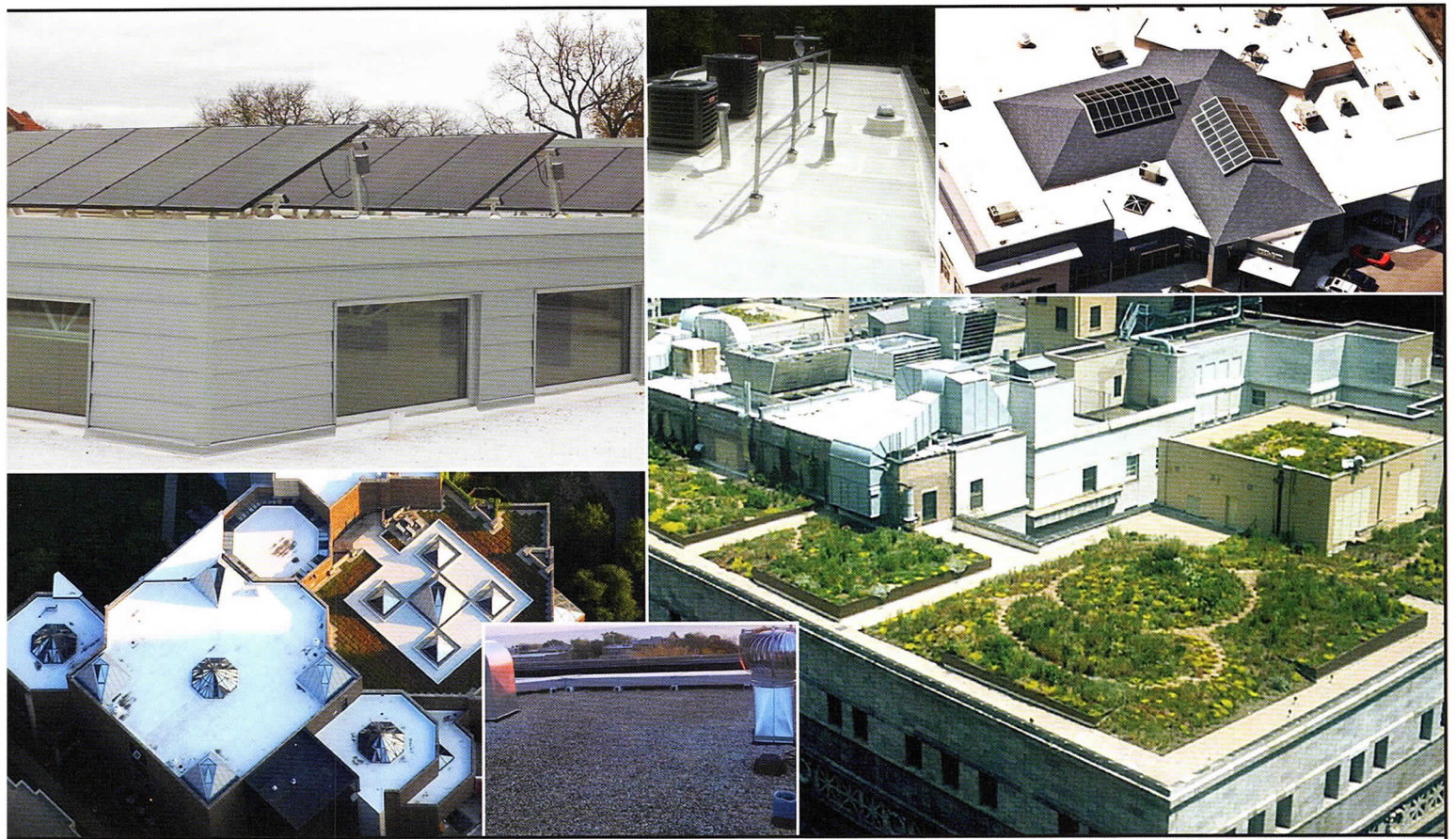
I was deputy commissioner for sustainability in the city of Chicago's Department of Water Management. In that role, I was responsible for the development of a green storm water infrastructure strategy. Before that, I worked in New York, for Mayor Bloomberg's office, as a senior policy advisor responsible for planning for water, parks, open space and waterfront development.

Where does the role of architecture or architects fit into this process?

I'm proud to say I have an undergraduate degree in architecture, and it has shaped the way I think about my work and the interconnected nature of many challenges that relate to systems. Education in design thinking has been very valuable to me in a position where my job is to think broadly and across many disciplines.

Architects have a lot of knowledge about cities and communities that enables them to lend voice to what the challenges and opportunities are in Chicago. We welcome that voice. Planning for the future and thinking about a better future is one of the things architects do best. **CA**

Visit www.100resilientcities.org for more information about the 100 Resilient Cities program.



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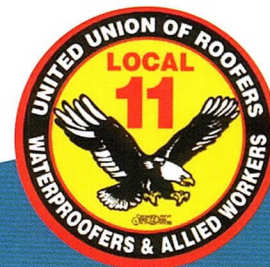
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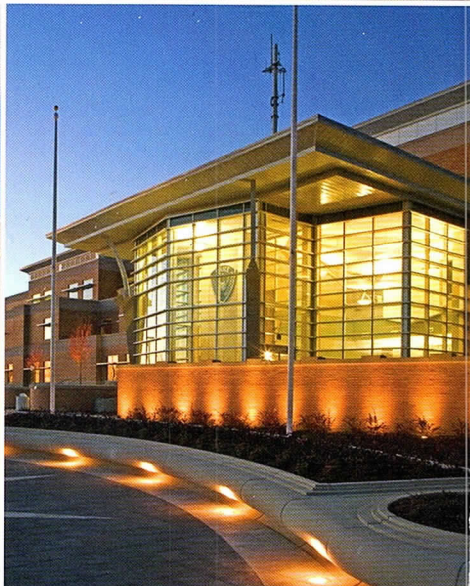
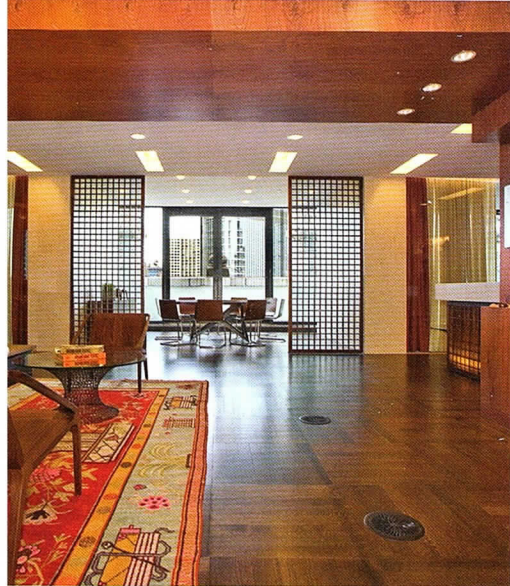
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