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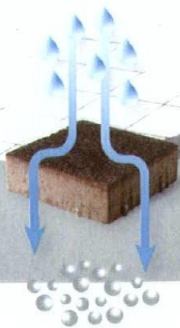
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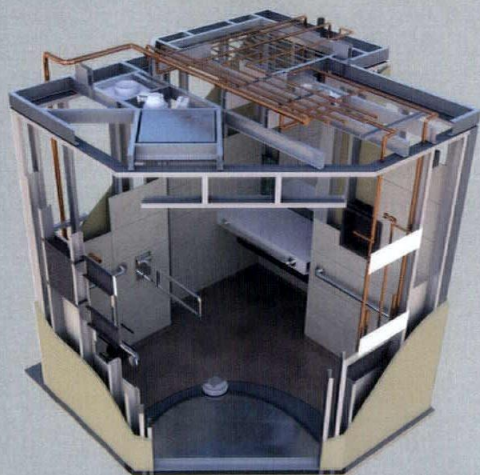
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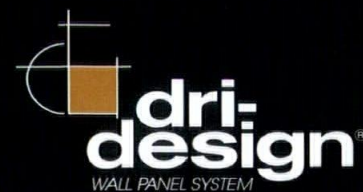
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CULTURE OF CONTRIBUTION

Architectural mentorship has long been a key component of our practice, but the days of the master architect overseeing a drafting room full of eager young apprentices are long passed. Technology has changed the pace of our work while impacting the transfer of knowledge and the way we train young architects in the multigenerational workplace. In today's dynamic and complex practice, mentoring is even more essential to equip the next generation of architects to lead the profession into the future.

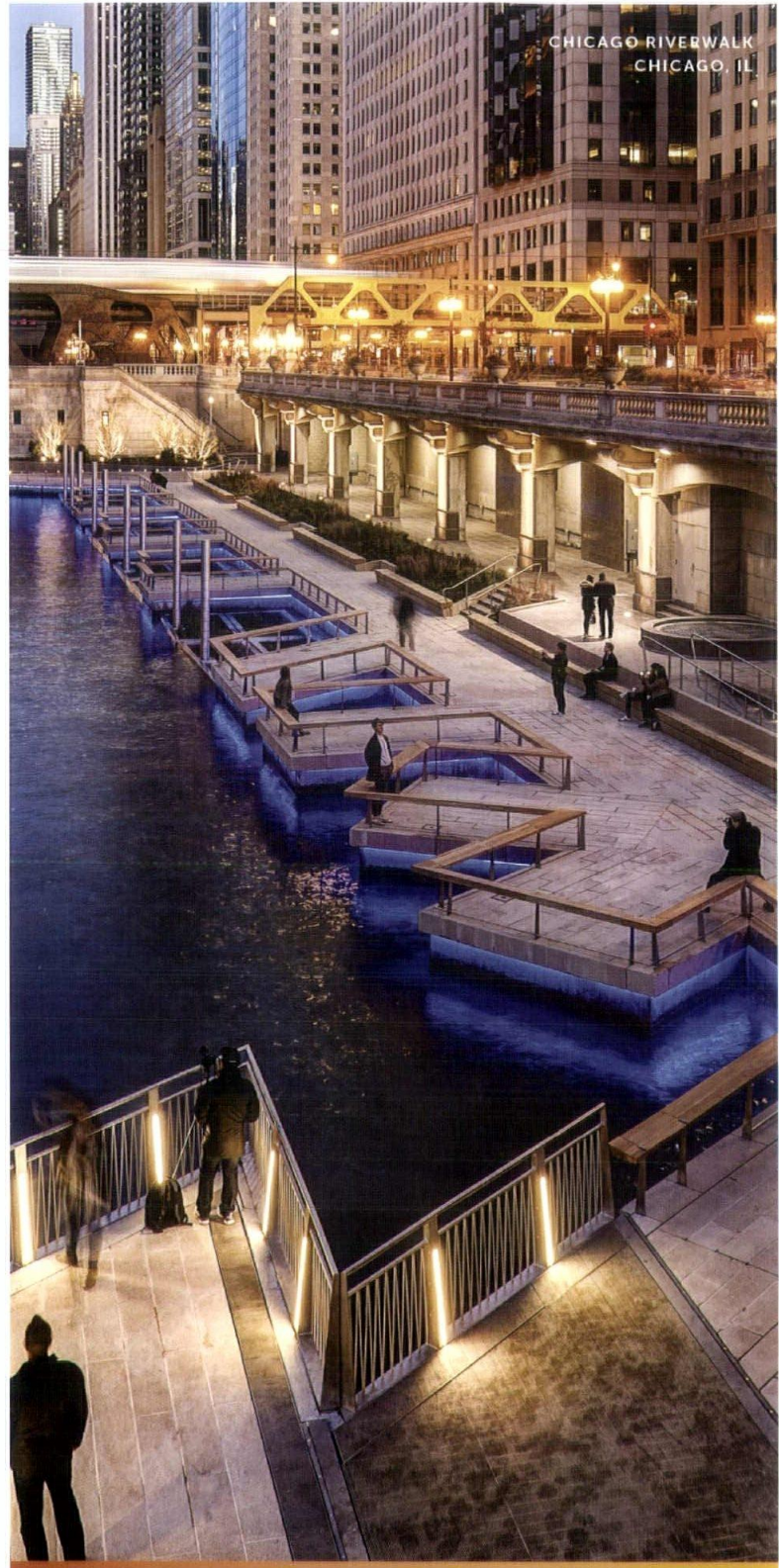
I was fortunate to experience strong mentorship firsthand and those interactions shaped my career, instilled an obligation to lead and encouraged me to promote the development and success of others. I am extremely proud that Bridge, an AIA Chicago training and leadership program that Mark Schwamel, AIA; Brett Taylor, AIA; and I cofounded in 2009, continues to thrive and grow. The program pairs young architects with FAIA mentors to discuss career advancement and the future of the profession. Bridge has formed lasting mentorships and provided leadership opportunities for more than 120 of AIA Chicago's emerging professionals from recent graduates to new firm owners. The next Bridge program will be seeking applicants to launch the 2017 class this fall.

In this issue, you'll read more about how architects are lending their skills, expertise and informed opinions to help build a better future for Chicago and the profession. We all have something to offer one another from colleagues and peers to the future generations of architects. Please join me in creating a culture of mentorship and contribution in our firms and throughout the design community.

Matthew Dumich, FAIA

"LEADERSHIP IS ABOUT MAKING OTHERS BETTER AS A RESULT OF YOUR PRESENCE AND MAKING SURE THAT IMPACT LASTS IN YOUR ABSENCE."

— SHERYL SANDBURG



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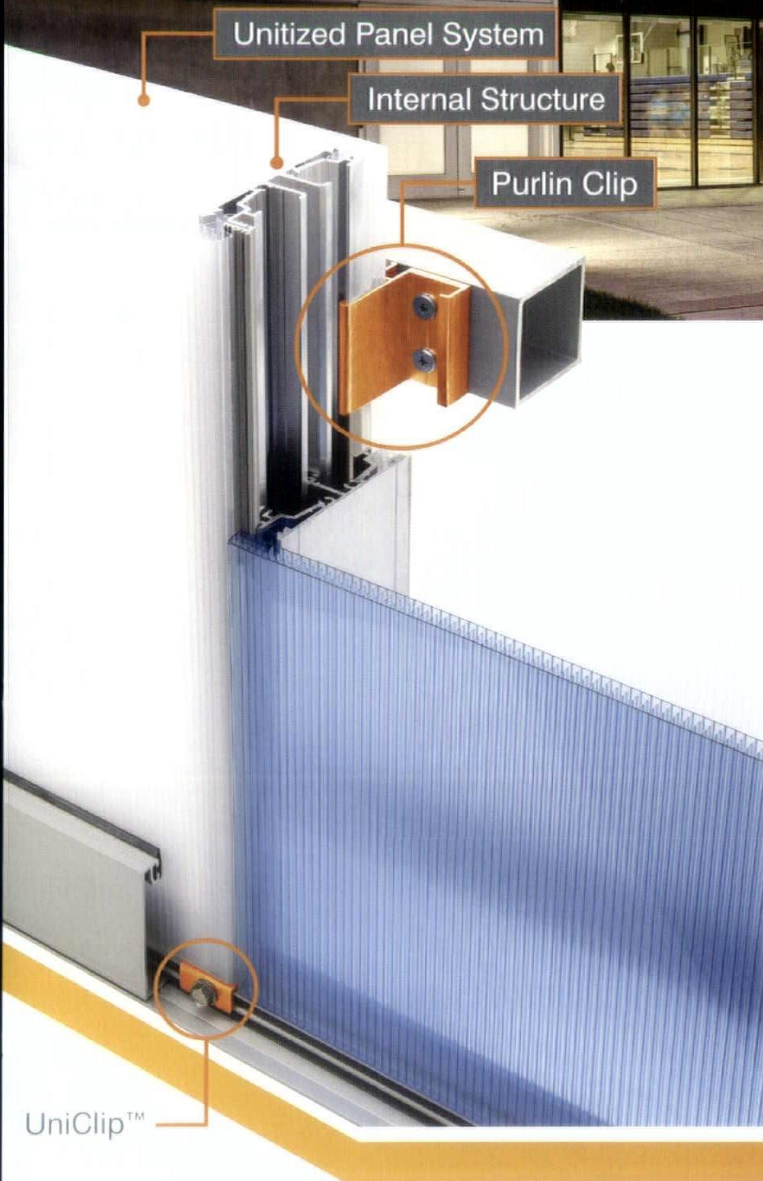
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Architect: Camburas & Theodore, Des Plaines, IL
General contractor: J. Divita & Associates, Spring Grove, IL
Installing contractor: WBR Roofing, Wauconda, IL
Profiles: Corrugated, Flat sheet
Color: Silver Metallic

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CASE STUDY



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PHOTO CREDIT: ADRIAN SMITH + GORDON GILL ARCHITECTURE



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ON THE COVER

Shakespeare Theater Navy Pier, courtesy of
Adrian Smith + Gordon Gill Architecture



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is available to view digitally
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2017 SMALL PROJECTS LARGE PARTY

The seventh annual Small Projects Awards/LARGE PARTY was a huge success. More than 800 attendees celebrated the nine projects that won awards this year.

More than 1,500 individuals across the country voted this year for the Pella Crafted Luxury People's Choice Awards. Congratulations to the Eastwood Firehouse by architect Odile Compagnon, AIA, who won this year's award.



PERIMETER ARCHITECTS + FABRICATORS OF HONOR AWARD-WINNING POT HOLDERS

CHICAGO THRIVES: RESILIENCE SYMPOSIUM

On April 20, 2017, AIA Chicago and USGBC-Illinois co-presented Chicago Thrives: Resilience Symposium. The first of its kind in Chicago, the symposium brought together architects, planners, sustainability experts, administrators and more to discuss crucial issues in Chicago's path toward building a more resilient city. Topics included water reclamation, violence reduction, the passive home movement and more.

The day kicked off with keynotes from Aaron Koch, Chicago's new chief resiliency officer, and Rep. Bill Foster of Illinois' 11th District.



DESIGNIGHT

Entries to the 2017 Design Excellence Awards have closed, so save the date for DESIGNIGHT 2017: October 13, 2017, at Navy Pier's Grand Ballroom.



REBUILDING TOGETHER REPORT

AIA Chicago partnered with Rebuilding Together Metro Chicago to complete another successful Rebuilding Together Day on April 29. Over 25 individuals volunteered 160 hours to rehab and repair a home in Robbins, Illinois.

Volunteers successfully completed several major and necessary projects, including replacing cabinets and countertops, window repairs and weatherization, tile replacement, and landscaping, among many others.

MARTIN ROCHE TRAVEL SCHOLARSHIP

Congratulations to University of Illinois at Chicago student Ruta Misiunas, recipient of the 2017 Martin Roche Travel Scholarship. Her proposal entitled *Rebellious Construction: The Movement for Freedom of Expression in Soviet Construction* will take her to Lithuania this summer.



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DEPARTMENT OF BUILDINGS/AIA CHICAGO WORKING GROUP



AIA Chicago's group of architects officially formed the Department of Building Working Group (DOBWG) in 2015, after several years of operating through the Small Practitioners Group (led by Laura Garcia, AIA) informally advising the city of Chicago on their permitting initiatives. Their goal is to be a partner in the success of the Department of Buildings' permitting process — to contribute, on a regular basis, to review, comment and provide constructive criticism and AIA feedback.

Members of AIA Chicago, including Holly Gerberding, FAIA; Christopher Chwedyk, AIA; Ken

DeMuth, AIA; and more, meet regularly with City of Chicago Building Department officials in an effort to point out challenges members have had with the implementation of certain department policies and recommend solutions.

The AIA/DOB Working Group has also provided assistance to the city in suggesting and reviewing clarifications to the building code. The group recently reviewed and provided comment on the ordinance regarding rooftop decks and garages as well as the ordinance for censure of contractors and design professionals with repeat violations. Members

of the AIA Chicago group have provided *input* on recently issued code memoranda.

While this practice is common in other cities (national AIA has their own initiative to pair architects with code officials), the DOBWG in Chicago are working in a unique environment for code. "We're the only major municipality in the United States that doesn't follow the model building code," Ken DeMuth said. "We try to do things from our own code that was established in the 19th century and has evolved over decades. Nationally, the idea that a city has everything they need to do to keep the code updated is

even in a major city like Chicago a challenge. [City governments] have the understanding that there are people ready willing or able to assist in that process."

The DOBWG has accomplished much in its collaborations with the city, including providing a documented survey of feedback on the city's electronic permitting process one year after its implementation. When the new Energy Conservation Code was being formulated based on the state of Illinois's newly adopted code, the DOB consulted the WG on which format would be most usable for design professionals. "The



WG recommended publishing it as an adoption of the national standards by reference, with the Chicago-specific amendments listed. This makes it simpler for local professionals to identify where the local requirements vary from the state or national standard," Gerberding said.

In this capacity, the city is more able to provide efficient and rounded permitting services and code clarifications. "Sometimes we act like a mirror to point out how different parts of their department are functioning; if they're communicating clearly with each other," Gerberding said. Other times, the group can

approach outside firm leaders such as AIA Chicago's Large Firm Roundtable, or construction professionals who can provide crucial feedback. There are many moving parts, but the group credits the city's generous collaborative spirit in their successes.

"Every few years there's a new commissioner with new ways of doing things," DeMuth said. "We're fortunate that we have a commissioner now who is really relying on AIA to be helpful in being a sounding board." CA

Have questions about the DOBWG? Contact membervoices@aiachicago.org.

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BEYOND BRIDGE

DEVELOPING AND GROWING THE PROGRAM

BY CARL SERGIO, AIA



BRIDGE MENTORS AND MENTEES GATHER TO CELEBRATE THE 2016 BRIDGE SEASON

Mentorship has been crucial in the field of architecture since the days of apprentices and master builders. Today it takes a variety of forms, each a unique opportunity for one person to invest in the career of another. In Chicago, there are many different programs that provide mentorship for kids to early-career architects. Programs such as ACE Mentorship, Chicago Architecture Foundation's Saturday Studio, Erie Neighborhood House's

YOU program and I-NOMA's Project Pipeline are all avenues to give time and talent to the next generation. For architects-in-training, AIA Chicago's Bridge Program is a shining example of impact through mentorship. As a program graduate and now director of Bridge with Heidi Lightner, AIA, I am able to continue shaping the program to be as impactful as possible.

When Brett Taylor, AIA; Mark Schwamel, AIA; and Matt Dumich,

FAIA, founded the program in 2009, they weren't precisely sure what it would become, but they were certain it would make a difference for young architects. Bridge is a program that connects young architects with AIA Chicago Fellows in a mentorship relationship, incorporating informal social events and organized discussions to focus on past experiences, career development and the future of our profession. Mentors and their mentees also

meet individually to discuss professional goals while developing their relationship. Participants develop communication and relationship skills, expand social networks and develop community leadership.

Beyond mentorship, Bridge is particularly focused on diversity within the program in order to empower women and minority architects. The involvement of premier women Fellows in Chicago, such as Carol Ross Barney, FAIA; Linda

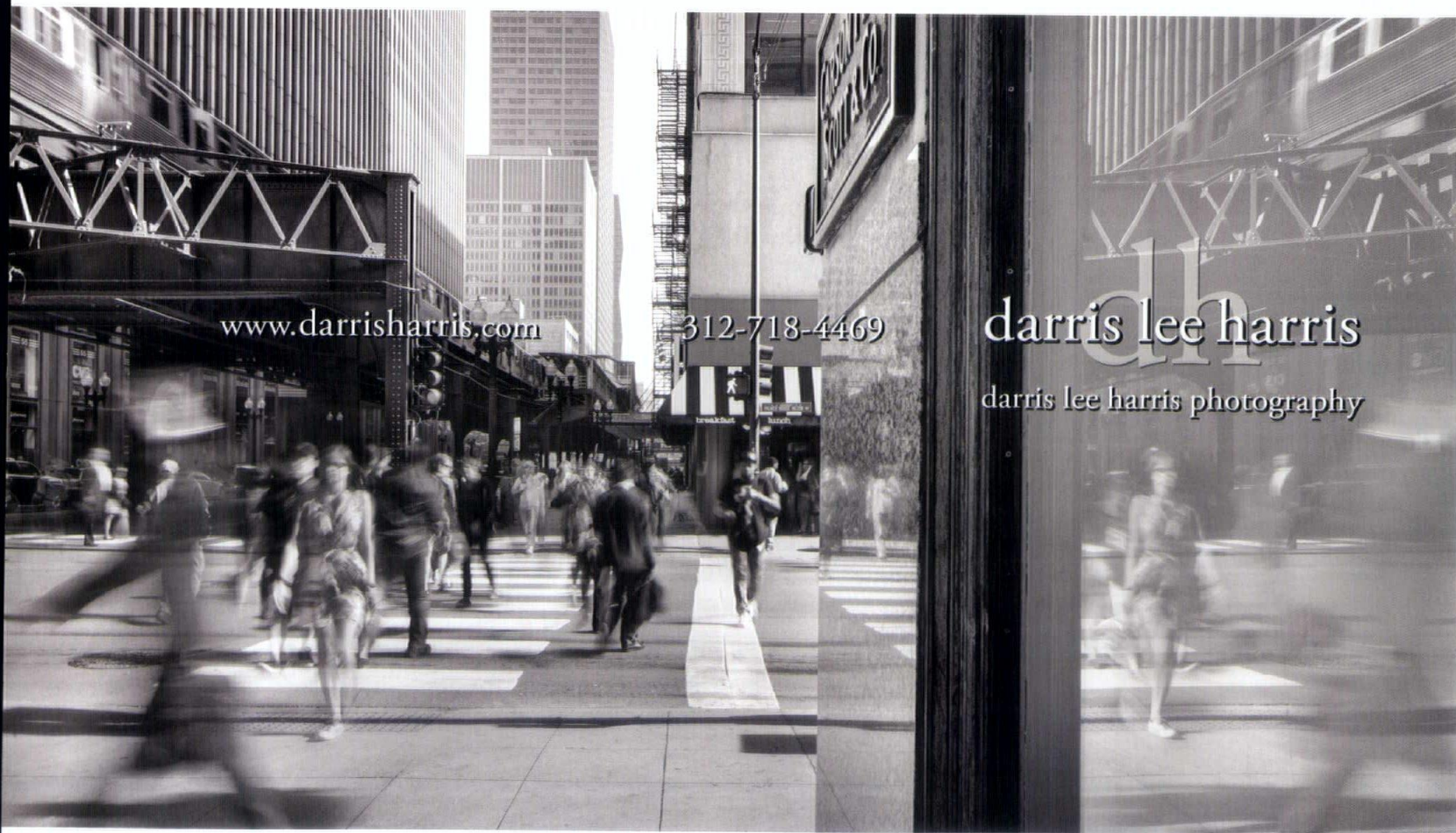
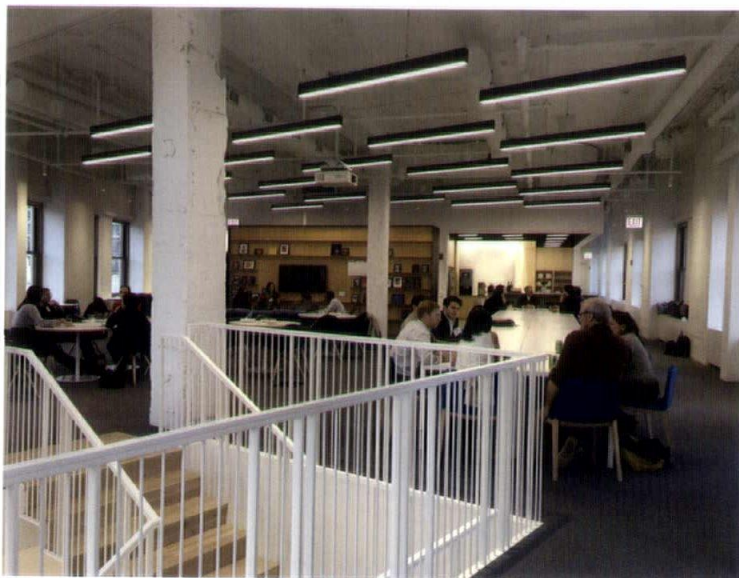
Searl, FAIA; and Julie Hacker, FAIA, provides influential role models for emerging young architects.

According to Nicole Semple, AIA, “[I] saw Bridge as a means to facilitate a dialogue about some big picture questions on how to push myself and my firm forward, as well as how to find my stride as a working parent.” Hacker discovered that “not only did I realize I have something to offer younger architects, but I have learned from each one of them as well.”

The reach and impact of Bridge extends far beyond the limited scope of the four-month program. Aside from creating one-on-one mentoring relationships between

young architects and Fellows, it fosters a broad-reaching network of relationships among all the participants in the program, across generations. Katherine Darnstadt, AIA, noted, “The Bridge program was critical to early development of Latent Design and creating a network of determined emerging design professionals that I now call peers and friends.” We look forward to developing and growing both the program and the future generations of Fellows in Chicago. CA

AIA Chicago is accepting applications for the 2017 Bridge class. For more information on how to apply, visit aiachicago.org.



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TWO BRANDS, ONE CONTEMPORARY SPACE

CONDÉ NAST AND PITCHFORK COME TOGETHER UNDER ONE ROOF

The publishing world isn't always the glamorous and chic one portrayed in the movies: the crisp white offices and skyline views in *The Devil Wears Prada* certainly did not represent the offices that housed Chicago's Condé Nast branch and their recently-acquired Pitchfork properties. Condé's sales teams sat in the Hancock Tower's 35th floor perimeter offices where no natural light entered, making for a dreary and dark setting. The Pitchfork brand was at home for years in a Logan Square residential property. While the homey feeling was perfect for their laid-back style in the contemporary music

journalism and festival business, its design team was working out of the garage.

The Condé group decided to bring all of its Chicago teams together under one roof, soliciting the expertise of GREC Architects to design a new home for them on the 21st floor of the Merchandise Mart. Led by Project Designer Liz Potokar, LEED AP; Director of Interiors and Project Manager Michael Berger; and Project Designer Cameron Laabs, LEED AP, GREC technical designer, the team worked closely with the client to solve major challenges of integrating these different groups.

According to Potokar, the Condé sales teams were often feeling the heat of competing with each other for similar ad sales. Compounded by the dreary environments, this atmosphere caused an existing desire to work from home. The Pitchfork team enjoyed their access to an outdoor space and kitchens but wanted to be more versatile. "Both groups wanted to grow their programs, with a space to entertain. They never brought clients in at Condé and instead met them off-site; Pitchfork wanted a spot to throw parties and invite artists to perform," she said.

David Grifford, vice president of corporate real estate & facilities at Condé Nast, had high hopes for the Merchandise Mart offices: "We wanted to break away from stereotypical 'glossy media' office space," he explained. "We were looking to give our employees a place to work that was really inviting and maximized the square footage. We knew we wanted an open concept plan that was comfortable and provided as much natural light as possible."

The design team sought solutions to the requirements and unique desires to each group — a challenge of its own. But placing both in the same space meant that there also had to be some type of partition with shared spaces for collaboration, meetings and relaxing.

The final result is a 12,000-square-foot, full-floor office with shared kitchen and lounge completed in March 2017. The workspaces are open and flow circuitously, beginning and ending in the reception area. The

"WE WERE LOOKING TO GIVE OUR EMPLOYEES A PLACE TO WORK THAT WAS REALLY INVITING AND MAXIMIZED THE SQUARE FOOTAGE. WE KNEW WE WANTED AN OPEN CONCEPT PLAN THAT WAS COMFORTABLE AND PROVIDED AS MUCH NATURAL LIGHT AS POSSIBLE."

— DAVID GRIFFORD

kitchen features many home-style amenities and detailing, including Shaker-style cabinetry in contrasting white and navy blue, exposed brick supporting raw wood shelving and hanging Edison bulbs. The reception area also provides a stage with an elevated platform, extending dark wood flooring toward two large glass doors that lead to the not-yet-completed rooftop deck — a feature that replicates the group's beloved outdoor space from their former home.

The work spaces are open, and the kitchen acts as a hearth that connects both brands' offices. Pitchfork employees sit on the east and Conde Nast to the west. Both have expansive views of the river and downtown with plentiful natural light throughout. A poured flooring and exposed ductwork

Before



PHOTOS COURTESY OF GREC ARCHITECTS

and plumbing provide an industrial feel — a subtle contrast to the softer tones of the kitchen and lounge. Open floorplans encourage collaboration and meeting rooms strike a necessary balance.

The workspace partition that divides Condé from Pitchfork works both visually and acoustically and provides large- and small-group meeting rooms and private phone booths. Potokar noted that visiting the original Pitchfork office inspired her to leave these rooms to be decorated by the staff themselves. “They have such an amazing collection of original artwork, we wanted to make sure they could showcase it in those spaces,” she said. The meeting rooms’ black, eight-panel glass pane doors extend the color contrasts and bring natural light into those enclosed spaces. Pops of bright orange dot the exterior window panes throughout the office — Potokar’s favorite design moment.

“We weren’t designing for a theme,” Potokar said, “we were trying to evoke emotion. This is what their business does, and we asked how this space could reflect that. It feels more like home, less like a corporate office.”

“Condé Nast is in the middle of an exciting transformation,” Grifford added. “This space is inviting and encourages collaboration across brands. It was designed with our future in mind.” Simultaneously comfortable yet industrial, the new Condé Nast and Pitchfork offices address the challenges of bringing two brands together in one contemporary space — without the cinematic drama. **CA**

PROJECT TEAM

Michael Berger, Director of Interiors and Project Manager; Liz Potokar, LEED AP, Project Designer; Project Contractor Cameron Laabs, LEED AP, Technical Designer

CONSULTANTS

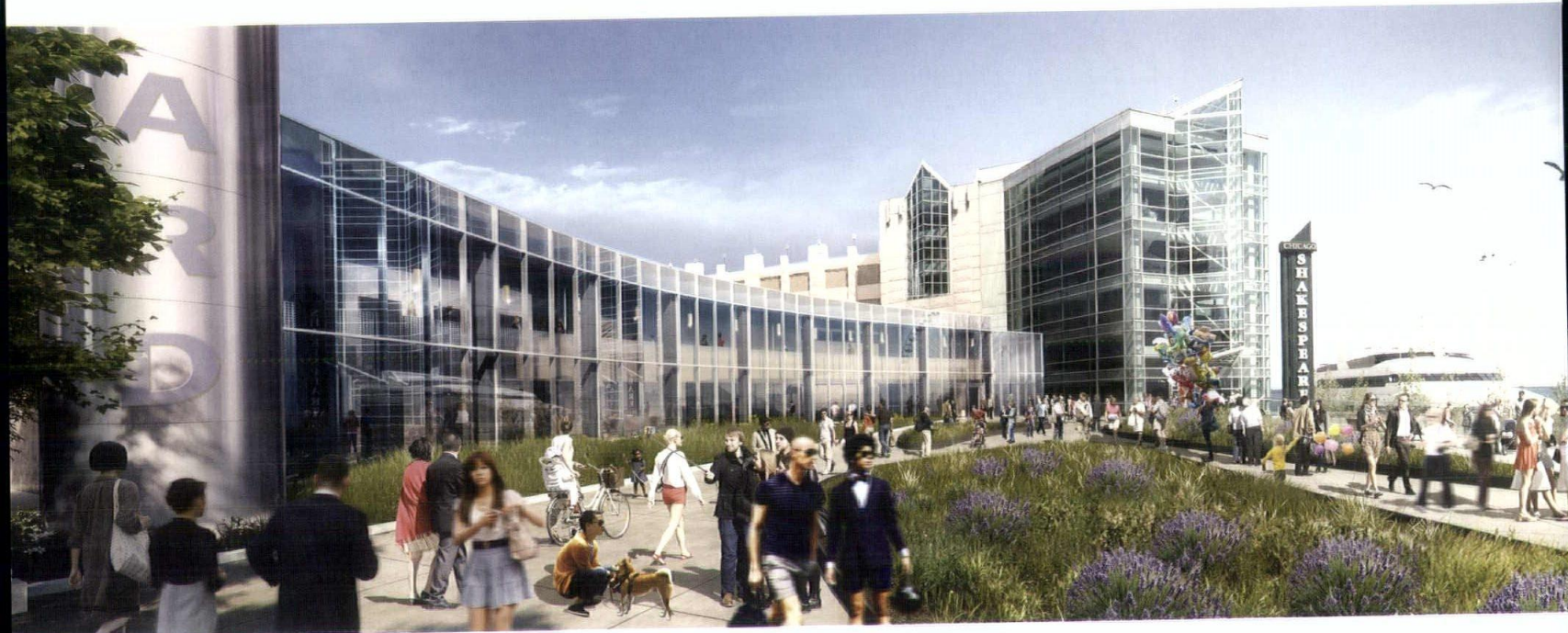
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THE SLINGS AND ARROWS OF OUTRAGEOUS INNOVATION

CHICAGO'S NEW SHAKESPEARE THEATER BY ADRIAN SMITH + GORDON GILL ARCHITECTURE READIES TO OPEN



From Shakespeare in the Park in New York City to the Colorado Shakespeare Festival in Boulder, Colorado, it seems almost customary for cities to devote time and space to present the romance, violence and Elizabethan puns that enchant us on stage. In Chicago, the longstanding Shakespeare Theater at Navy Pier has provided fresh takes and classical interpretations of Shakespearean works at their dedicated theater for 30 years. Only recently in conjunction with Navy Pier's centennial reinvention was the iconic white tent theater space (called The Yard) to be renovated. Adrian Smith + Gordon Gill Architecture was selected to complete the overhaul, alongside the UK-based acoustic and theater consulting group CharcoalBlue, slated to be completed in June with their first show in September.

This massive project involved creating a new connecting corridor that links two existing theater spaces and box office with the redesigned tent interior. It also introduces a

wholly new concept to Chicago's theater scene: the use of movable seating towers. Nine individual towers with three levels of seating can be reconfigured into 11 differ-

ent permutations allowing for an adaptable seating arrangement.

"It's unlike anything you've seen in Chicago ... it changes the way you experience theater and the

possibilities for performances," said Ben Johnson, AIA, director at AS+GG. He is also the project manager of the project alongside lead architect Chad Smith. Gordon

Gill, FAIA, is the design partner for the Yard with Management Partner Robert Forest, FAIA.

Another dynamic and innovative component of the new theater presents as the connection to the existing theater complex by creating a new, two-story corridor. From the exterior, a south-facing, curved glass curtain provides visual continuity between the original structure's glass façade. "What we were looking at is creating a major feature with a glass curtain that looks toward the interrupted views of the lakeshore," Gill said. Facing south, one sees the shore-side skyline and, at the far end, the Adler Planetarium dome. "You couldn't have planned [those] views," he exclaimed. "But with those views, what we're dealing with is a huge heat gain from the south-facing glass."

After exploring multiple possibilities to reduce that heat intake including motorized shading, Gill met with the CEO of SageGlass, a major producer of electrochromic glass that uses electrical pulses and sensors to darken the tint on windows automatically, utilizing minimalistic sensors placed atop the glass. As the sun peaks over Lake Michigan and Navy Pier, the windows protect the corridor from high heat. At night, as Gill described, "the corridor becomes a theatrical event itself" with a clear glass façade illuminating a procession of guests entering the theater.

This procession embodies the theatrics of the architecture itself: this new corridor features a ground-level promenade that connects to the box office, with a hanging second-floor canopy walkway that takes the audience to the existing lounge on the east, or to the tower seating within the theater — all on view to the public

TEAM

Adrian Smith + Gordon Gill Architecture: Gordon Gill, Design Partner; Adrian Smith, Design Partner; Robert Forest, Management Partner; Ben Johnson, Project Manager; Chad Smith, Senior Architect; and Rebecca Cryder, Interiors; Charcoal Blue LLP, Theater Design, Acoustics; Thornton Tomasetti, Structural Engineering; ESD, MEP/FP; Gwen Grossman Lighting Design; V3 Companies, Civil Engineering; Jensen Hughes, Inc., Fire & Life Safety; Bulley & Andrews, General Contractor; Show Canada, Seating Tower Design Build Contractor; ICL Architects, Theatre Systems

KEY MANUFACTURERS

SageGlass, Curtainwall Systems



IMAGES COURTESY OF ADRIAN SMITH + GORDON GILL ARCHITECTURE

outside of the glass façade during the evening shows.

"The space has an elegant yet light industrial feel," Gill said, "designed to be dynamic, the curvilinear space slowly unfolds along the procession to the theater."

The new space features a wealth of technological innovations that address the changing needs of a 21st-century theater. Flexible mechanical systems (ESD) provide um-

bilical connections for HVAC, sprinklers and electricity. An intentional redundancy in the infrastructure allows for movement and flexibility in switching between configurations without reconnecting ductwork, sprinkler mains or electrical feeds. All system controls can be run or monitored remotely, or via wireless interface such as an iPad, to maintain the quality of the auditorium environment from multiple locations.

The new Shakespeare Theater will be a force in Chicago's impressive theater scene. Considering Navy Pier's "reinvention" plan that looks to draw locals back to the pier as more than just a tourist attraction, the new Shakespeare Theater promises to draw a contemporary audience to experience Shakespeare in new ways — two long-standing traditions reinvigorated. **CA**

BRINGING LIGHT TO THE CITY

UTILIZING PROFESSIONAL LIGHTING DESIGNERS

BY AVRAHAM MOR, AFFILIATE AIA, CLD, IALD, MIES, PARTNER LIGHTSWITCH

In March, the city of Chicago awarded a vendor with the substantial task of relighting the entire city at night. The 85 percent high-pressure sodium and metal halide luminaires will be replaced by “longer lasting” and “more reliable” LED “smart” fixtures. The City Infrastructure Trust’s (CIT) request for proposals for the “Chicago Lighting Project” kicked off the largest-to-date LED conversion undertaking by a major U.S. city, with a four-year \$160 million project timeline and budget.

As an accredited professional lighting designer, I have several concerns regarding the information that has been made publicly available. Foremost, the city’s apparent decision not to consult with an accredited professional lighting designer should prove as

a lesson to us all, and especially to other U.S. cities looking to make a similar change. Light, in all its applications, should be designed by a Certified Lighting Designer (CLD) or professional members of the International Association of Lighting Designers (IALD) — a

1,200-member organization headquartered in Chicago, no less. In the same way that AIA architects are hired to ensure buildings perform at their highest levels, professional lighting designers bring their specific knowledge and experience to

enhance the safety, aesthetic and function of any project.

While I agree with the core goals of the RFP, the balance of life and health issues should have been addressed, in addition to design and energy issues. Also missing is a detailed specification



PHOTO BY GEOFF LIVINGSTON VIA FLICKR/LICENSED UNDER CC BY-SA 2.0



for the light source, including color temperature, color rendering index and light trespass values. The Illuminating Engineering Society (IES) has many useful documents to reference when calling for a project like this, none of which were referenced. Members of the IES, IALD, and other trade organizations have been discussing nighttime color temperature for some time. We know the challenges of lighting on this scale and can design with them, not in spite of them.

Professional lighting designers are more than just "luxury" consultants, hired only when budgets allow. Lighting designers should be seen as key members of any project team from day one, in the same way civil and structural engineers or MEP and acoustical consultants regularly contribute their expertise.

We are truly specialists, constantly researching and educating ourselves — and our clients — on the latest advances in lighting technology. Lighting

design is a highly specialized practice and has the potential to make or break a great project or building. Rather than the basic sale and installation you might receive from a vendor, lighting designers study for years to bring value-added expertise to projects, where architects and owners benefit from both short- and long-term benefits that far outweigh our fees.

As a Chicago resident and business owner, I am passionate about the importance of light to our great city. Done right, it has the potential to make our streets safer, maintenance easier, and enhance our already beautiful hometown. Done wrong, it will simply be a waste of precious financial resources and add to the already chronic light pollution problem Chicago faces.

It's best to always engage a Lighting Designer at the beginning of a project, but at any stage, engage a professional designer to ensure that your projects dollars are wisely spent, and the best possible outcome is reached. CA



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Tom Marquardt, IIDA, SBID, has joined HOK in Chicago as vice president and director of interiors.



Kenneth DeMuth, AIA; Timothy Kent, AIA; Brian Kidd, AIA, LEED AP BD+C; Steven Rezabek, AIA, LEED AP BD+C; and Jeff Renterghem, AIA, NCARB, are now partners at Pappageorge Haymes Partners.



Gertrude Lempp Kerbis, FAIA, was posthumously awarded the Lifetime Achievement Award by the Illinois Institute of Technology at the Alumni Awards on April 21. The award was accepted by her daughters, Lisa and Kim.



Scott Crowe, AIA, has been named a principal of THOMAS SHAFER ARCHITECTS LLC.



Cordogan Clark & Associates designed the new Steve and Jamie Chen Center for Innovation and Inquiry at the Illinois Math & Science Academy. The firm worked in tandem with students, faculty and staff to design a space that includes a maker lab, student commons, mentoring office and more.

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PHOTO CREDIT: NICK ULIVIERI



Goettsch Partners-designed 150 North Riverside project opened to the public in April. The 54-story structure features a signature narrow base, which accommodates nearby transit lines and yields column-free floors.



Carrie Matlock, AIA, has been promoted to president at DLA Architects following the retirement of the firm's longstanding president, Bruce Dahlquist, AIA.



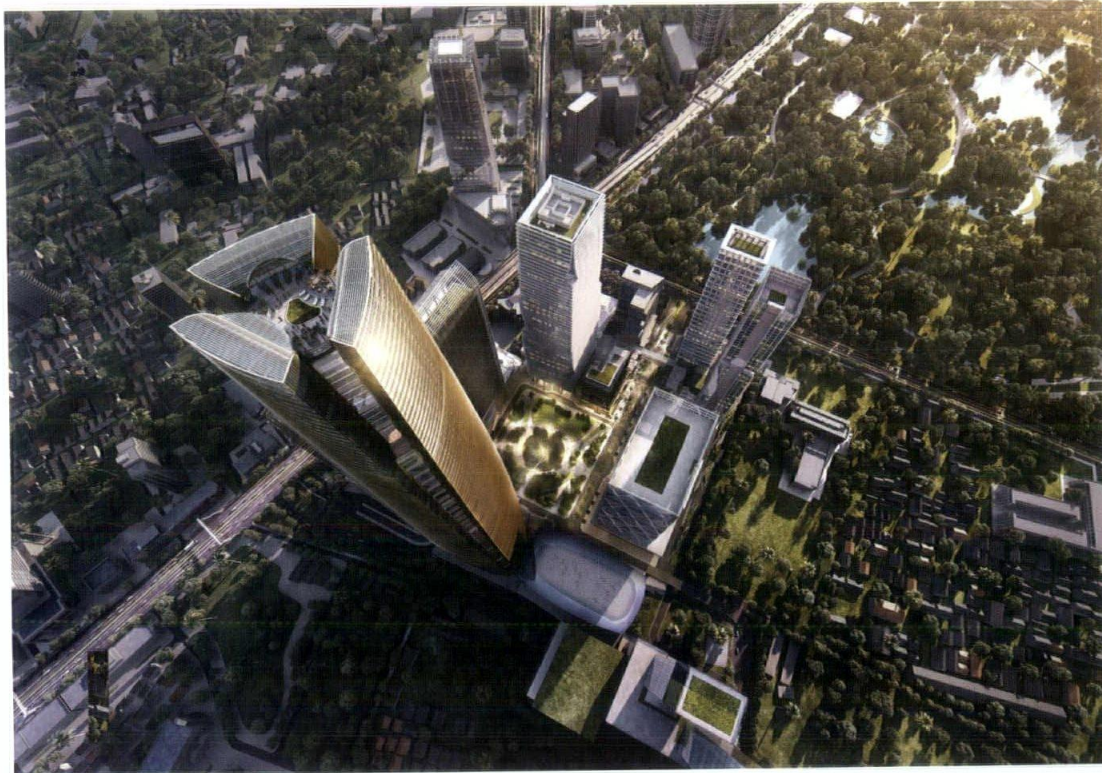
Michael Burgoyne, ASTC, is the newest partner at Schuler Shook.



Chris Keller has joined Stantec Architecture's Chicago office as design leader, workplace, at their corporate and commercial practice.



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Skidmore, Owings, and Merrill LLC is leading the design of a 16-hectare development in the center of Bangkok and is also designing a number of the towers. When complete, 60,000 people will live and work in the new district.



Hilda Espinal, AIA, LEED AP, CDT, has joined CannonDesign as the firm's Chief Technology Officer.



Michelangelo Sabatino has been appointed as interim dean of the College of Architecture at the Illinois Institute of Technology for a one-year term.



Woodhouse Tinucci Architects recently completed the design of the fifth location of Kids Science Labs in Seattle, a learning and discovery center for children ages 2-12. They have also completed facilities for the Kids Science Labs in the Chicago area (pictured).

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Thornton Tomasetti's Global Hub project has been awarded the Post-Tensioning Institute's 2017 PTI Project Award. Thornton Tomasetti provided structural and façade engineering for this project, located in Northwestern University's Kellogg School of Management. The award was presented on May 1.



Kristin Eastman, Matt Scott, AIA, and Catherine Varnas, AIA, are the newest members of Legat Architects to become licensed in the state of Illinois.

PHOTO CREDIT: COURTESY OF GENSLER



Jeanne Gang, FAIA, of Studio Gang Architects will receive the Fifth Star Award, honoring individuals and organizations making a major impact on the city's arts and culture scene. Gang will receive the award alongside hip hop artist and actor Common, artist Kerry James Marshall and legendary Steppenwolf Theatre Company. The free awards ceremony/celebration takes place August 28 at Millennium Park.



Gensler has released its designs for Columbia College's student center. Located on the college's South Loop campus, the 114,000-square-foot, five-story facility will accommodate students' flexible interests in art and design and serve as the first-ever central gathering space for students.

IMAGE COURTESY OF THE CWA ARCHIVE



Cynthia Weese, FAIA, has been awarded the CWA Lifetime Achievement Award from Chicago Women in Architecture for her advocacy work throughout her 40-plus year career.



Marc Adelman, AIA, has joined Perkins + Eastman as principal.



Bauer Latoza Studio designed an 800,000-square-foot hotel complex for Hyatt Andaz, which opened in Delhi, India, earlier this year. The project was headed by Design Principal Tim Vacha of Bauer Latoza Studio in collaboration with the London interior design firm Virgile + Partners.

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KOO Architecture's newest hospitality project, EMC2, has opened in River North. The hotel features a façade composed of stainless steel panels in three colors that mimic isometric cube graphics extending the diagonal building structure exposed at the terrace.

PHOTO CREDIT: COURTESY OF SCB



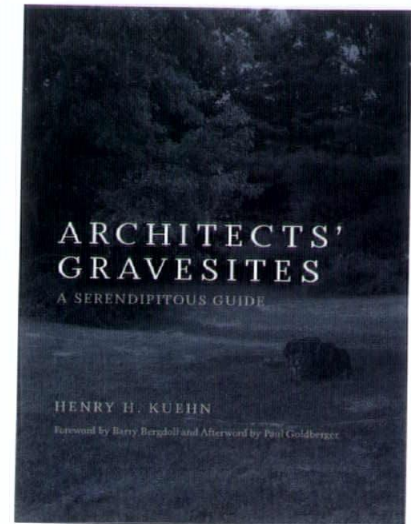
Solomon Cordwell Buenz (SCB) is designing 210 North Carpenter, a 12-story, 200,000-square-foot office building in the Fulton Market District developed by Sterling Bay. The building will feature a rooftop lap pool, tenant lounge and gaming area, full-service fitness center and more.



Bailey Edward has been awarded contracts for renovations to six Chicago Park District buildings, four of which are historic. The scope of the projects includes renovations and repairs for water infiltration issues, roofs, repairs to historic landmark buildings, masonry repairs and ADA accessibility. Pictured: LaFollette Park



Vladimir Radutny Architects has begun construction on its West Rice Street project. Located in Ukrainian Village, the multi-family unit is distinguished by a corrugated metal skin.



Henry Kuehn has written and published a new book, *Architects' Gravesites: A Serendipitous Guide* (MIT Press). The book offers an illustrated guide to more than 200 architects' gravesites, with a forward written by Barry Bergdoll and afterword by Paul Goldberger.



Phil Castillo, FAIA, has been appointed to the AIA Jury of Fellows.



Ed Uhlir, FAIA, was honored with Edward K. Uhlir Day: June 13, 2017. This day celebrates Uhlir's many contributions to the city, including his leadership in the design and completion of Millennium Park.

Regenerative Design



Helen Kessler, FAIA, and Michelle Halle Stern, AIA, have been riding the waves of sustainability for a long time. As individuals they've become pillars of this community: Kessler has been involved with the city's long path toward sustainability since co-chairing the Committee on the Environment (COTE) in the early 1990s and helping to create a Memorandum of Understanding with the city to create the Chicago Center for Green

Technology. At around the same time, she chaired the committee that wrote Chicago's Energy Code. Halle Stern, who says smilingly that her Master of Science degree was in Environmental and Occupational Health Sciences because sustainability hadn't reached the academe, was the founding chair of the USGBC-Illinois chapter and the founding director of then-OWP/P's new sustainability department.

The two figureheads of the field have stood on their own for decades, but together they're a force. Kessler and Halle Stern have decided to form a new consulting firm focused on promoting the practice and values within regenerative design — a method of

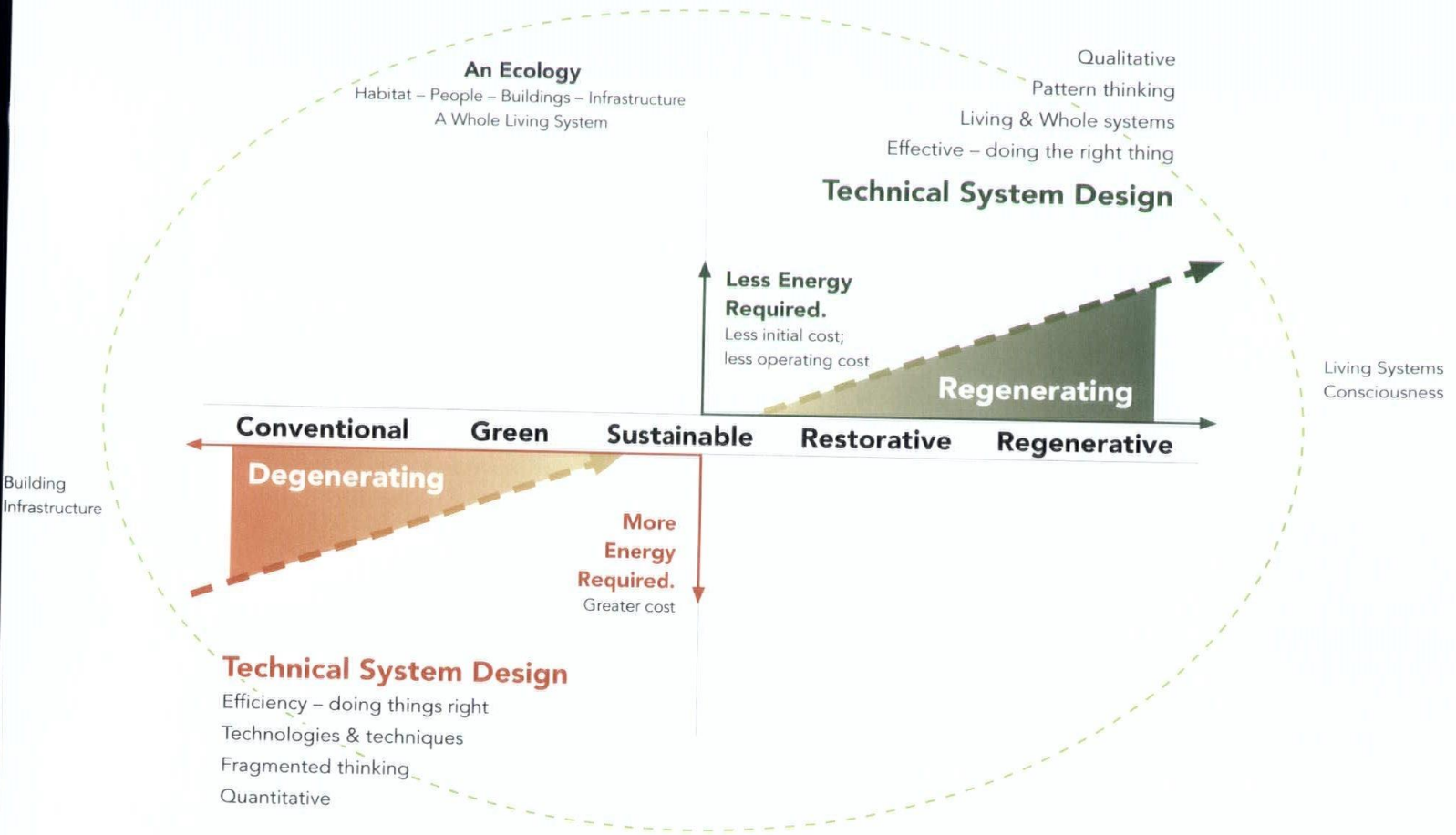
design that incorporates all systems into the process — ecological, geological, cultural, economic and climatic systems. They've named their new collaboration the Regenerative Design Collaborative. "It's an approach that is based on the premise that humans are part of

nature," Kessler stated. "Through the regenerative development process, we nurture mutually beneficial relationships among all stakeholders such that the full potential of a project and place is realized." In the context of regenerative design, natural

systems in which the project is developed are considered stakeholders alongside hyperlocal and regional communities, as well as the stakeholders representing the five capitals of genuine wealth: financial, human, social, produced and natural capital.

Trajectory of Ecological Design

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Though the term “regenerative” alludes to an early author, John Tillman Lyle in the 1970s to address developments that would restore lost ecosystems, the regenerative movement has today gained greater momentum in addressing architecture and design methods to recognize that ecological and human systems are interdependent and require investment from all. Truly, it is a paradigm change for architects, developers and community members.

In many ways, the level of citizen involvement is akin to placemaking but extends those holistic principles into larger systems, taking into consideration the nested systems within which a project lives. A nested system includes the project, located within its immediate community, which is located within a greater community, such as a city or watershed. “In a regenerative project, you’re always starting with the concept of Story of Place,” Halle Stern elaborated. “What is interesting about Story of Place is

that we’re looking at not just who’s there or what’s there but conducting research at all different scales and all different areas — ecological, geological, cultural, economic and climatic — to tell the story of this unique place.” It involves many layers of research and investigation; surveys, meetings, and community participation, similar to methods used in placemaking. The principles and core values of regenerative design then require adjustments to traditional design processes. The holistic

requirements for community involvement are a major component of the process, wherein architects work directly with users and the surrounding communities from day one. “We ask how this project can contribute to the health and well-being of its human and natural community, and in turn how the community can nurture the project,” Halle Stern said. “In this process, we tap the creative potential of local people to co-design, co-build and co-manage a project.” In this way,



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"WHY REGENERATIVE DESIGN? WE HAVE BOTH BEEN WORKING IN THE AREA OF SUSTAINABILITY FOR MANY YEARS AND WHAT HAS BECOME KNOWN AS SUSTAINABLE DESIGN HAS BECOME LIMITING. REGENERATIVE DESIGN REQUIRES ONE TO LOOK AT A BIGGER PICTURE, WHILE SUSTAINABLE DESIGN HAS IN A SENSE DEVOLVED INTO A CHECKLIST, LEED OR OTHER."

— HELEN KESSLER



PHOTO COURTESY OF BRATTLEBORO FOOD CO-OP

Regenerative Design principles rely on the collaborative efforts of diverse user groups to help plan the program and often contribute to construction efforts.

projects co-evolve alongside communities and ecosystems, allowing users to create structural and programmatic changes as the needs of the community and environment evolve.

Regenesi Group is one of the pioneering firms of regenerative design. Founded in 1995 and based in Santa Fe, New Mexico, the firm has been designing communities and structures around the world using regenerative principles and have extended their practice to providing educational resources for practitioners and scholars. One of their high-profile projects in the United States is the Brattleboro Co-Op in Brattleboro, Vermont. Founded in 1975, the co-op met with Regenesi looking to build a new LEED-certified building to house their store. According to the firm, conversations with community leaders involved in the co-op led to the architects' understanding that LEED certification would offer cost savings, but the ultimate savings would come from shortening the transportation distance of the food sold in the store (on average traveling 1,500 miles to the store).

Today, the Brattleboro Co-Op operates a farm, brewery, grocery and deli in a recently expanded, 14,500-square-foot facility. Promoting locally grown and made products has yielded an unprecedented cost savings to the store and community. Stated the firm: "There are solar panels on the roof, and the heating system for the entire structure is based on recycling the heat produced in the store by refrigeration. But more than green and co-operative, the building fully supports and helps to continuously regenerate this 6,000-member co-op's commitment to community-building and a vital local food system."

What Regenesi did was not reject LEED, but it looked beyond

the celebrated certification to expand what it would mean for this particular site to be regenerative — to continue expanding and evolving along with the needs and desires of the community.

"The anticipated outcome is that the project and its greater community continue to evolve and thrive long after the design team has left the project," Kessler said.

"Why regenerative design?" Kessler continued. "We have both been working in the area of sustainability for many years and what has become known as sustainable design has become limiting. Regenerative design requires one to look at a bigger picture, while sustainable design has in a sense devolved into a checklist, LEED or other."

Regenerative design doesn't see LEED — or, as of late, resilience as a pioneering practice in responding to inevitable human and climate crises — as the final goal. "We see regenerative design as holding all of it. You can't have it without sustainability or resilience. It won't be successful without [them], but you have to think about regenerative processes as a continuum without an end goal of just being sustainable or avoiding a disruption," Kessler explained.

Overall, Kessler and Halle Stern plan to act as consultants to a variety of organizations and businesses looking to foster or repair community relationships during a design-build project. In many ways, the two anticipate acting as much as designers as mediators and facilitators. Stated Halle Stern, "We plan to help the community's idea of the project evolve, banishing pre-conceived notions; help stakeholders understand their unique value-adding roles. We will facilitate the process throughout." CA

AIA LAUNCHES NEW DOCUMENTS

BY JONATHAN ORLOVE, AIA

AIA
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Ten years ago, I took a position at Adrian Smith + Gordon Gill Architecture as the director of project management. The firm had just celebrated its one-year anniversary. I had come from a large firm that had its own proprietary set of contracts, something that was not practical for a nascent firm. Using the AIA Contract Documents, an industry standard, was an easy decision. Although I had practiced for over 10 years by then, I had limited experience using these documents. The AIA last released its updated A201 family of documents in 2007. That was the same year I attended an AIA Chicago continuing education program, where two members of the AIA Documents Committee presented new documents and revisions. Little did I know that attending this presentation would open a new door for me: I received an education about the documents and was introduced to the AIA Documents Committee, which I joined in 2014. The committee is composed of more than 30 design professionals from diverse practices across the country, who work with AIA staff attorneys, writers and editors, as well as other industry experts. I am now on my fourth year of a 10-year commitment. Although it seems like a long time, it's been an extremely rewarding experience that has flown by.

Fast-forward to 2017 and the committee is now releasing the new edition of the A201 family of documents. Since 1987, the committee began releasing documents on a 10-year cycle, which was considered an appropriate period to reflect on changes in the design and construction industry. The previous 2007 release addressed important emerging topics, such as electronic documents and sustainability. This year's release builds on these concepts and includes important document modifications, of which architects should be aware. For brevity, I'll only highlight some of the key

changes that will be of interest related to the agreement between the owner and the architect, numbered B101™-2017:

- » Requiring use of protocols for transmitting electronic information, as well as delineating the parties' ability to use and rely on them.
- » Clarifications of the owner's obligations to the architect in the event of direct communications between the owner and the contractor.
- » Clarifications to the architect's redesign obligation.
- » Clarifications to termination fees due to the architect in

the event of termination for convenience.

- » Clarifications to the architect's compensation when it is provided on a percentage basis.
- » A new Sustainable Project Exhibit, numbered E204™-2017, has been developed that can be added to the B101, or any AIA document, to record responsibilities for a sustainable project. This will now be used in place of the "SP" documents introduced in 2007.
- » The General Conditions of the Contract for Construction, numbered A201™-2017, in-

cludes a number of important changes that have bearing on the B101.

The 2017 documents were officially released at the annual AIA Conference in Orlando, which took place in April. They are now available through the AIA at AIAcontracts.org, along with a range of educational resources. I am planning to take part in an AIA Chicago continuing education program to share information about the 2017 documents release, and I hope to complete the circle by inspiring others to take part in the Documents Committee. **CA**

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BACK TO THE GARDEN

AIA Chicago's Zurich Esposito met with Ed Uhlir, FAIA, in the garden of Uhlir's Lincoln Park home and the adjacent studio offices of Uhlir Nelson Consulting. Until late last year, the Daley-appointed design director of the Millennium Park project served as executive director of Millennium Park Foundation, a position he held since the 2004 opening of the park.

PHOTO BY DARRIS LEE HARRIS



Zurich Esposito: You've served as a leading figure in the development and management of Millennium Park from almost its very start. Is it really not part of your life anymore?

Ed Uhlir: I'm still involved, but now I work as a consultant. I'm currently the architect of record for the rehab of the Peristyle in Millennium Park. And with Uhlir Nelson Consulting, the consulting group John Nelson and I formed in 2009, I have other projects unrelated to the Park — a clock tower in Wooddale, hopefully the design of a park in Niles, and we might have a project in Moscow, as well.

ZE: Before Mayor Richard M. Daley picked you to lead the Millennium Park project, overseeing design and construction as design director and master

planner, you had an extensive career with the Chicago Park District. As an architecture student at UIC, would you have predicted your career would be so deep in parks and public spaces?

EU: Not particularly. My path to the Park District and becoming a government employee was pretty straightforward. I answered an ad in the paper and about six months later I got an interview. They specifically wanted a licensed architect, I had just become licensed and the published salary was more than I was making at the time working for a firm that designed power plants. I figured I'd only last a few years because of the politics, but they kept promoting me, and I stayed for 25 years. I started out as an architectural designer before being promoted to architect. When

Walter Netsch was president of the Park District board, I was made head of design, and when Walter decided a planning department was needed, I became assistant superintendent for research and planning.

ZE: Was being head of planning better than design?

EU: The new role enabled me to hire staff. And I hired some really talented people: Julia Sniderman (Bachrach), John McManus, Miriam Gusevich, Maria Whiteman (Smithburg), John Henderson, Bart Ryckbosch, Will Tippens and consultants like Kathy Dickett ... a really great team and we did very good projects, like the Lincoln Park Master Plan, later named the Lincoln Park Framework Plan, and the Grant Park Design Guidelines. I also initiated the Park District's sculpture rehab program and hired

Adrezej Dajnowski. All of these people, none at the Park District any longer, continue doing outstanding and important work of all kinds. Although every political regime change meant proving your worth all over again, there was a lot of rewarding work done there.

ZE: How did Mayor Daley approach you for the Millennium Park position?

EU: The mayor had me to his office and said, "I'd like you to do this project. It's only going to take a couple of years." That's what he'd been told by others working on the plan. At that time, I was about to take an early retirement from the Park District. I wanted to continue to work in Chicago but in the private sector. But I wasn't going to turn down an offer from the mayor for what was described as a relatively short-term assignment. That was 1998. Today, I'm finally getting around to more work in the private sector by dedicating more time to Uhlir Nelson Consulting — and keeping a foot in the park, Millennium Park and others, is a bonus. **CA**

June 13, 2017, was officially declared Edward K. Uhlir Day by the City of Chicago. Recognizing Uhlir for his dedicated stewardship of one of Chicago's most important civic resources and cultural attractions, Uhlir was honored at the opening night of the 2017 Millennium Park Film Series, and recognized by the city as an outstanding master architect, planner and designer, author, park development expert, colleague and friend.

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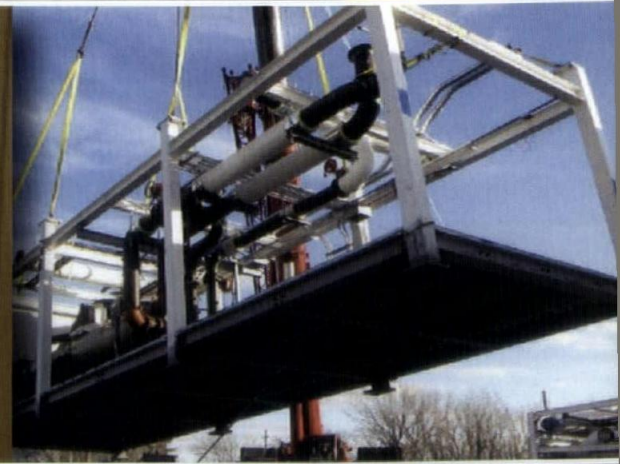
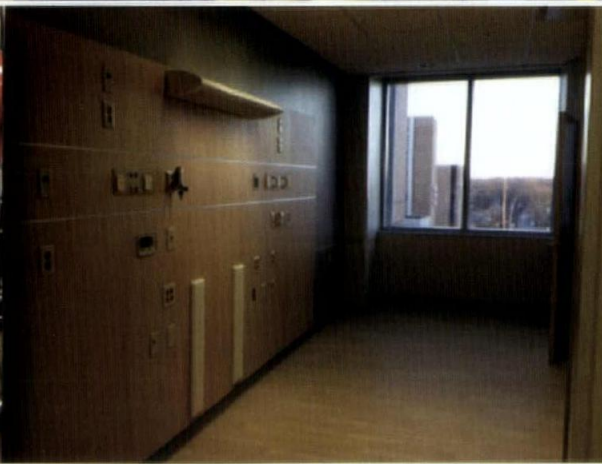
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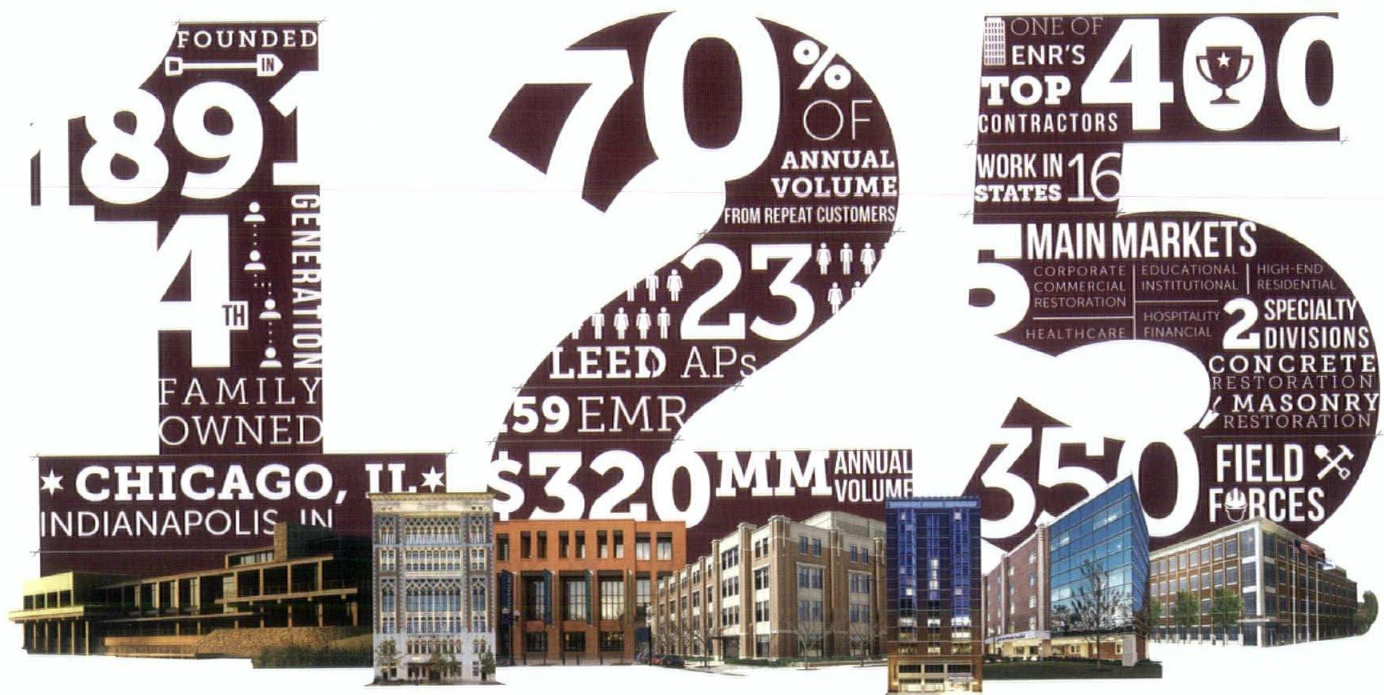
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PRESIDENT'S LETTER



I would like to begin my year as AIA Chicago Board president by wishing you a healthy, happy and prosperous 2016!

Looking ahead at the year to come, I begin by looking back. Specifically, I reflect on the value of my involvement in AIA and the opportunities and connections that have helped shape my path, professionally and personally.

Beginning with my sporadic engagement with AIAS during my time at the Illinois Institute of Technology (IIT), my entry into AIA took root through the personal connections with faculty and work mentors. Their introductions to people in the organization started me on a path of gaining knowledge and experience that continues through present-day.

Most of all, I have admired the willingness of architects to give their time and share their knowledge outside of their professional work. There is a particularly strong tradition of this in our Chicago chapter, where our members engage in civic work, assist organizations in our region that provide much-needed community support, and teach in our K-12 schools and higher education institutions.

A particularly memorable experience for me of an architect giving a bit of his time happened when I was a student at IIT. Our AIAS chapter decided to ask Stanley Tigerman to speak at our campus. Being relatively new to the Chicago area, I did not realize the tensions that had arisen roughly 10 years before were still smoldering as intensely as they were, so I did not hesitate to call him. His positive response was a bit of a shock to many at IIT, but his willingness to talk and the subsequent conversations about the different opinions on modern architecture's trajectory

were exactly the type of conversations that were important to students at the time. We should all strive to ensure that such conversations continue in our schools and among AIA Chicago members today.

We all have stories of architects reaching out to lend their support or catalyzing dialogues about architecture. In this coming year, I would like to challenge all of us to become engaged — to share our talents and expertise beyond our daily practice and connect with others. Let's ask ourselves if we can do more to:

- Share our expertise and talents through involvement with AIA Chicago — our diverse Knowledge Community committees are always looking for new voices
- Become advocates for our profession with civic leaders and community groups
- Educate those outside our profession on what it means to work with an architect
- Visit schools to reach out to potential future architects or to share an architect's approach to problem-solving with those who will follow us and shape our future

In whatever way you can, I urge you to become involved. If you do not know where to begin or are interested in becoming involved in new ways, do not hesitate to reach out to me or other Board members, KC leaders or our chapter staff. We then want to know what you are doing to share with our members throughout 2016. Your actions can encourage others to see potential pathways to their own personal engagement. Small actions — even accepting an invitation to speak — can have major impact.

Dawn Schuette, FAIA

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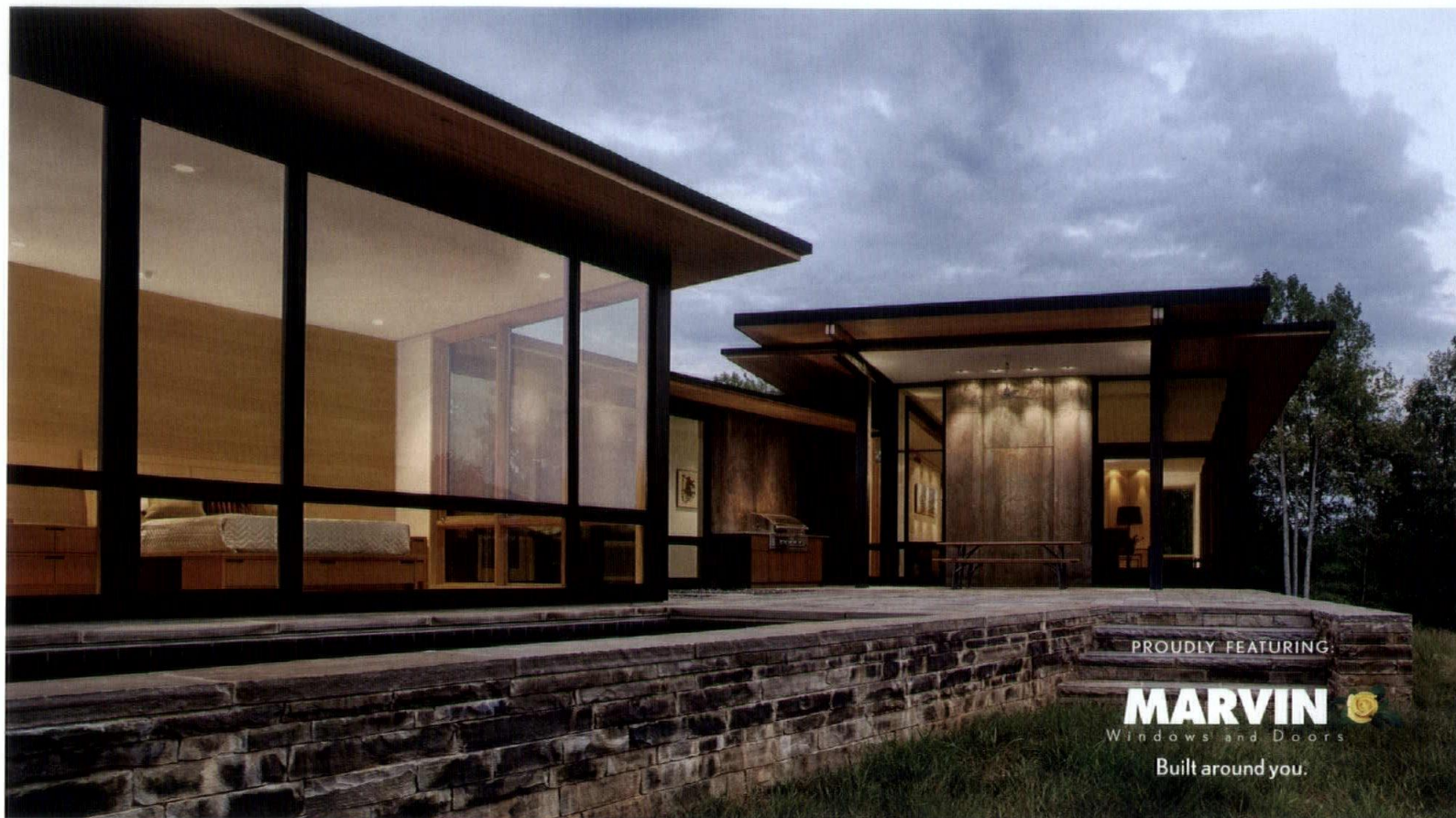


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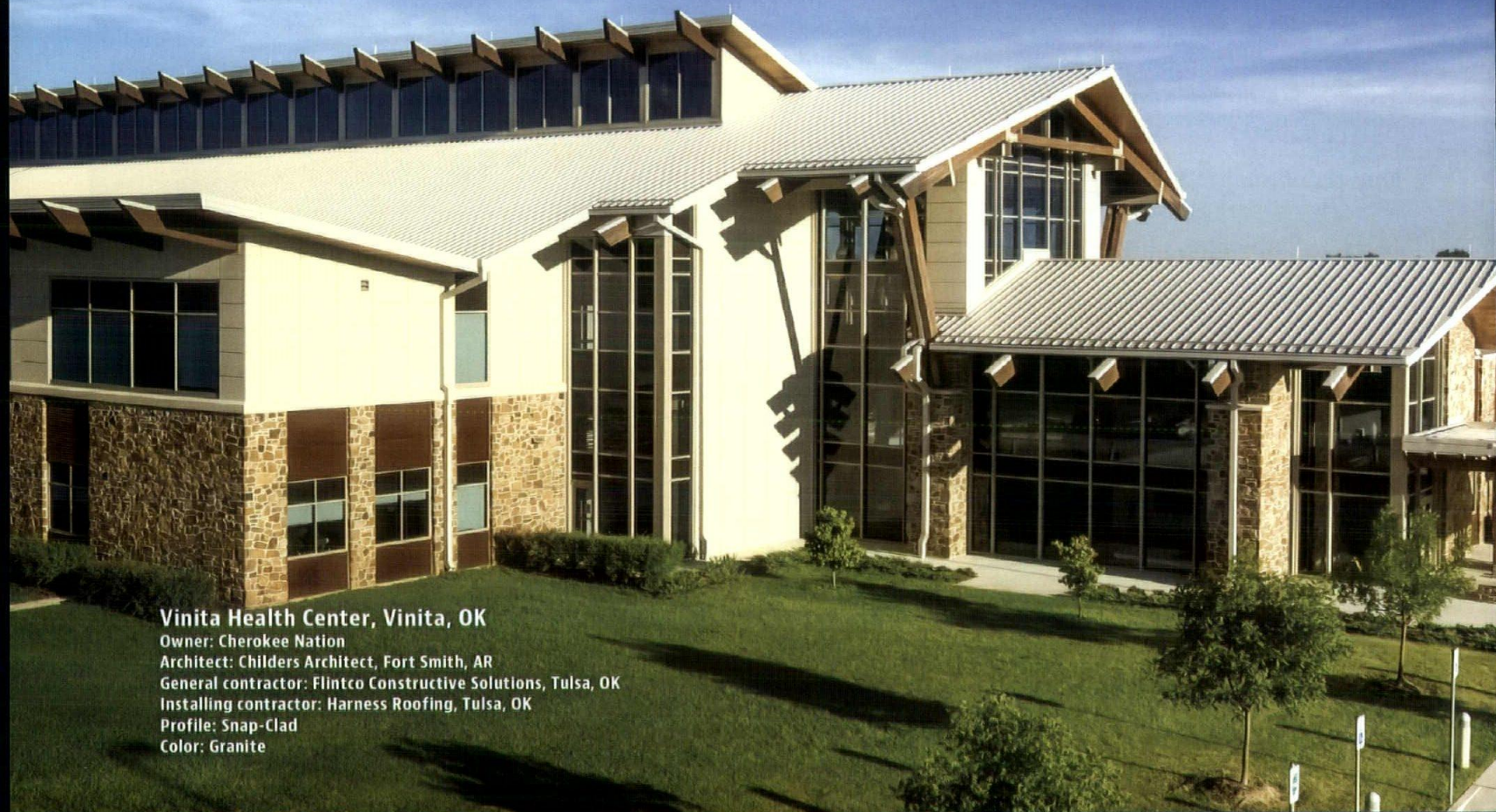
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DEPARTMENTS

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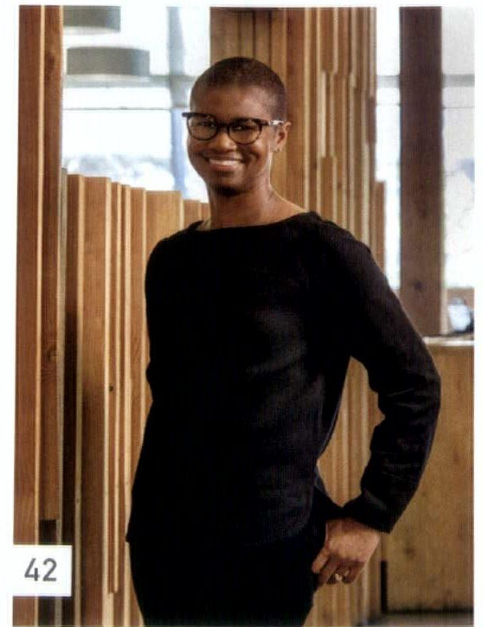


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Chris-Annamarie Spencer, AIA, NOMA

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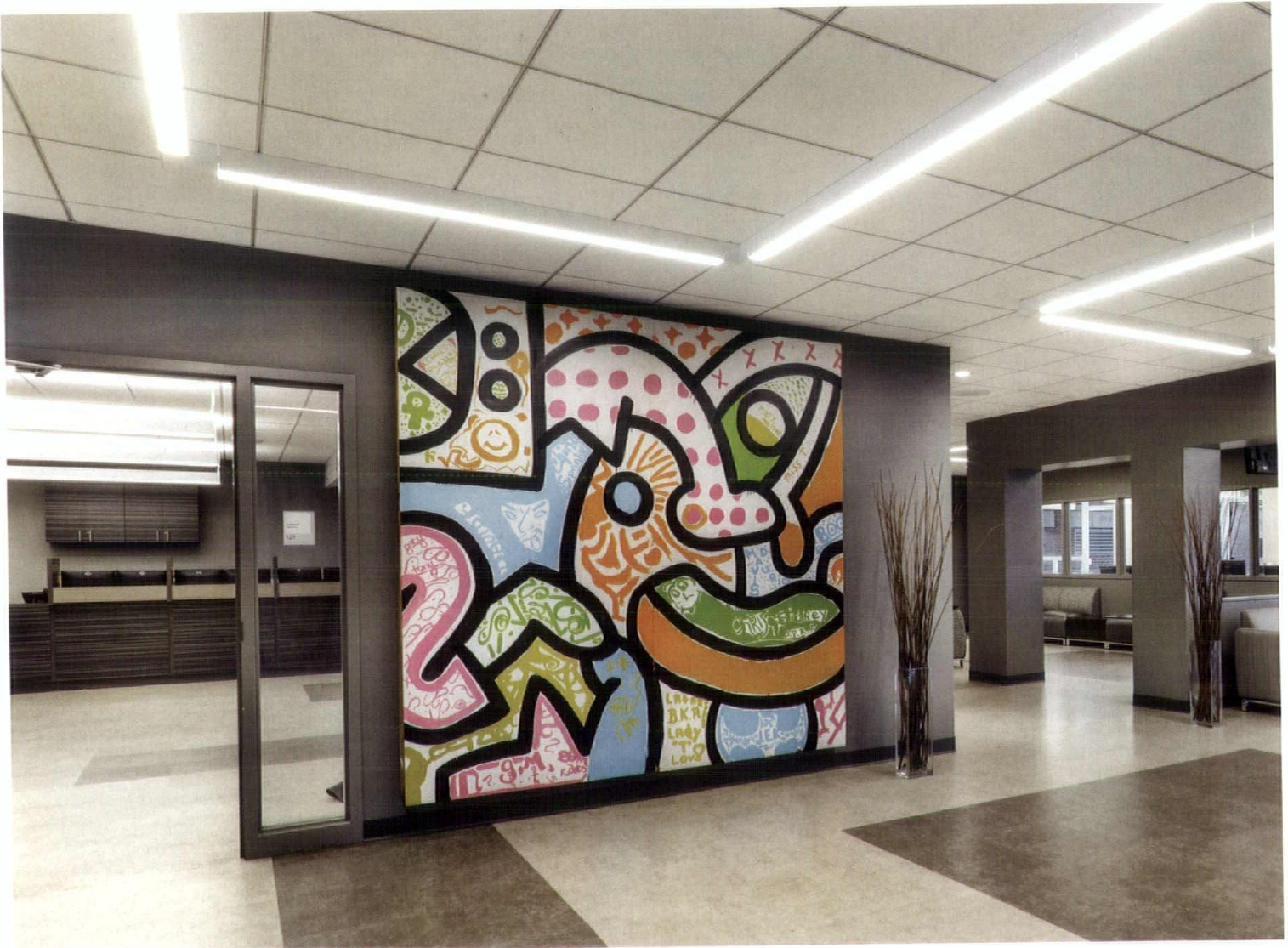


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REUSE, REJUVENATE, REIMAGINE: DODGE SCHOOL'S ADAPTIVE REUSE

ALL PHOTOS BY STEINKAMP PHOTOGRAPHY



The transformation of Dodge Elementary, a 1960s era school, into modern offices was an aggressive goal for Chicago Public Schools (CPS), needing to decommission existing space and to move administrative staff. It was a vacant, run-down building in Chicago's gang-infested Garfield Park community — not a likely choice for rejuvenation into appealing, vibrant offices. Nor was the project likely to be supported by the local community. RADA Architects and CPS succeeded at both.

A considerable challenge was to transform the old-school, cave-like corridors into a modern workplace environment. The low ceilings and the numerous stacks of mechanical ductwork were removed or reconfigured to stream light into the building and to allow for flexibility in planning. New, better solutions for infrastructure provided a “clean slate” for design. Entrances and common spaces were completely updated. Naturally, the added challenge was to accomplish the redesign on a low budget and on a fast-track project schedule.



The new, reimagined space was opened to abundant daylight and internal vistas. Brightly colored carpets define the circulation within the building guiding people through the space. The office plan is based on the concept of creating “neighborhoods” of departments with collaborative areas along the internal “main street” spine, offset from the center. In this manner, 30 departments were accommodated on three floors, with a total of 300 workspaces. Conference and training rooms were clustered around a new elevator core, with shared facilities and informal gathering spaces, creating a new comprehensive training site for Chicago Public Schools. The gym was preserved for staff, after hours and community use. Similarly, the community benefited from a new play field within the school boundary.



The design’s embrace of affordability, modest use of materials and finishes is evident throughout, and the accent is on attractive color splashes guiding the visitor through the facility. Visible is the approach to preserve and reuse, in particular in bringing

existing furniture for the new conference rooms. Student work in the building was salvaged and reused where possible. WPA art from the extensive CPS collection was strategically placed in gathering areas. Adorning the main entrance lobby is Keith

Haring’s panel from the 480-foot Pinnacle mural he painted with 500 CPS students in 1989.

This project was transformative to the site as well. The former parking lot was converted into a plaza-like area, covered with permeable pavers and lined with

benches and trees, where employees enjoy breaks in good weather. The building brings new life to the area; with the increased presence of people and feeling of safety, the site has become an urban center and is an active attribute to the renewal in Garfield Park. CA

DANGEROUS YEARS

Richard Cahan and Michael Williams published a new book on Richard Nickel, focusing on documents and images revealing the legendary preservationist's true commitment to his field.

The story of the late Richard Nickel lives infamously; it's the stuff of Chicago's urban legends. The Polish-American architect was best known for his life's contributions to preserving the works of Louis Sullivan. However, his death lives in infamy — crushed when a

portion of the derelict Chicago Stock Exchange collapsed during a solo venture to recover the building's artifacts.

Authors Richard Cahan and Michael Williams wrote about Nickel's life in the book, *Richard Nickel's Chicago: Photographs*

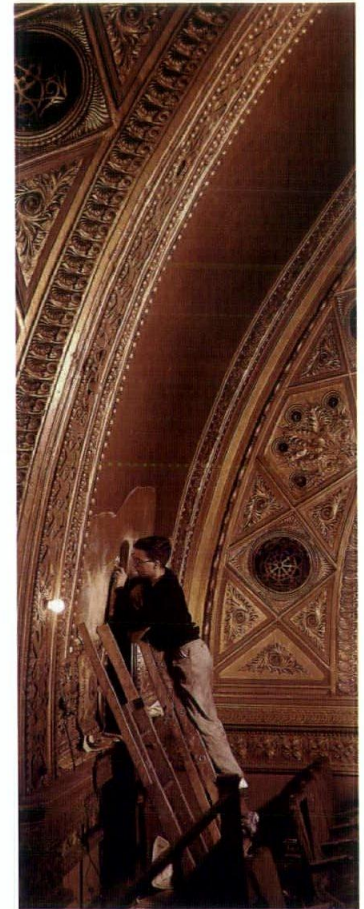
of a *Lost City*, published in 2006. Within, they discuss Nickel's contributions to the preservation field and his relationship with Chicago.

In their most recent book, *Richard Nickel: Dangerous Years*, the authors offer a deeper look into his more personal life. The oversized, hardback book features over 250 archived letters, photos, telegrams and other ephemera. The beautifully rendered images paint a new dimension of this historic and unusual figure.

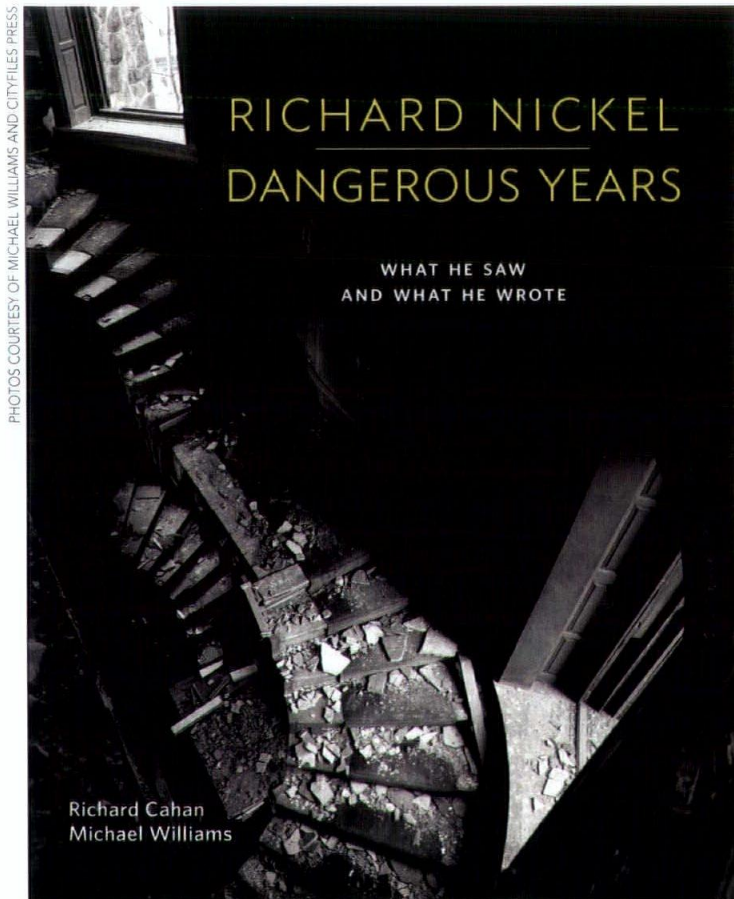
The book truly is a feat of research, passion and good fortune. States Cahan, "I first saw this material in 1979. Nickel had died seven years earlier, and I was a young journalist determined to write a magazine article or even a book about Nickel because I was entranced by his commitment and enthralled by his photography."

At that time, Nickel's archives were in the basement of John Vinci, FAIA, who was a friend and "architectural scavenging partner," as Cahan calls him. Vinci was originally given those notes by Nickel's brother, Donald, on his wish that Vinci finish a book on Adler and Sullivan that Nickel started long before.

"As soon as I started delving through the boxes, I — like many others — was drawn in by the



beauty of the photographs, and I understood from reading the letters and notes that Nickel was an eloquent man. But it wasn't just what he wrote. I was fascinated by the paper and the marks on the paper. We still wrote letters during those years,



PHOTOS COURTESY OF MICHAEL WILLIAMS AND CITYFILES PRESS

but you could see from the annotations, the scratches, the tears that Nickel poured his heart out on these papers," Cahan says.

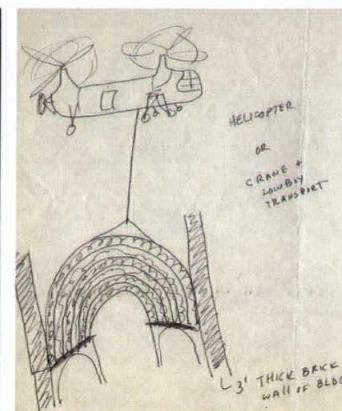
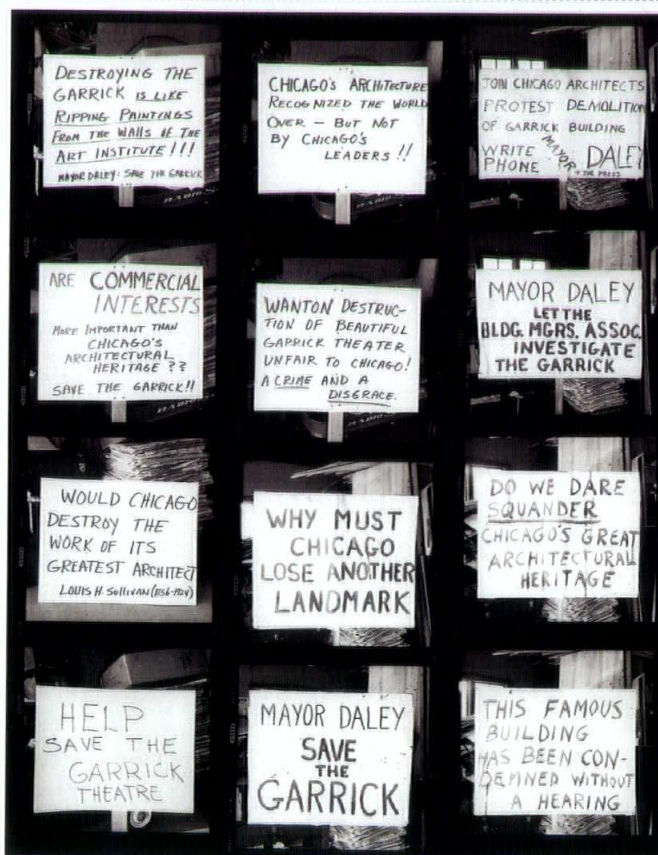
Those letters — which totaled around 15,000 — along with his photographs and notes, were donated to the Art Institute of Chicago Ryerson and Burnham library after Vinci completed his book, *The Complete Architecture of Adler & Sullivan*, and were scanned and catalogued thereafter. Cahan could then set out to choose those documents that told Nickel's story. Williams matched Cahan's selections with photographs from the time period to create a complete narrative of Nickel's work and relationships.

The results are stunning. Pages of yellowed letters — some, according to the authors, have never been sent — and photos of rallies for historic structures reveal the depths of his passion. They also reveal his charming nature: as the book's end approaches the time of his death, Nickel's letters begin addressing his impending nuptials with Carol Sutter. A long friendship-turned-romance cut short, the book's end is filled with warmth, a happy ending to his far-too-early demise.

Ultimately, Cahan's goal in writing this book is not necessarily to provide a holistic or historical perspective on Nickel's life, nor to present an architectural perspective. Truly, he hopes that readers will begin to examine the idea of

commitment. "I want them to see how hard it is to buck society," he says. "What attracted me to Nickel from the start was his determination to change things. He believed that America was

making a mistake by ignoring its architectural past — and he worked against this most every day of his adult life. It is a book about what a single person can do if he or she works tirelessly." CA



"I FIRST SAW THIS MATERIAL IN 1979. NICKEL HAD DIED SEVEN YEARS EARLIER, AND I WAS A YOUNG JOURNALIST DETERMINED TO WRITE A MAGAZINE ARTICLE OR EVEN A BOOK ABOUT NICKEL BECAUSE I WAS ENTRANCED BY HIS COMMITMENT AND ENTHRALLED BY HIS PHOTOGRAPHY."

— RICHARD CAHAN

NEW DOORS, BRIGHT FUTURES: MARWEN'S EXPANSION OPENS DOORS TO CHICAGO YOUTH



PHOTOS BY STEVE HALL, HEDRICH BLESSING PHOTOGRAPHY

Fifteen years ago, Wheeler Kearns Architects gutted two floors of an old heavy timber-manufacturing warehouse in Chicago's Near North Side Neighborhood. The client, Marwen, worked with the firm to build a space that suits its organization's mission: teaching free fine arts classes to students from underserved schools. In those 15 years, Marwen has purchased the building and some of the surrounding land, expanding its space and impact. The partnership with Wheeler Kearns has expanded along with its square-footage; this year, the firm grew Marwen's campus 15,000 square feet.

The project — led by Joy Meek, AIA; Dan Wheeler, FAIA; and Dung Luu — included a new entryway, HVAC system, a window, a roof, a loggia and a parking lot, as well as new and renovated working studio spaces. The building was "mined for its beauty." The firm describes, "The structure was gutted to reveal the raw materials to complement existing brick and wood structure."

Marwen provides art instruction free of charge to high school students from across the city, who do not receive these opportunities within their own schools. Many of these students travel tremendous distances to attend classes, and some lack support systems. The students are

dedicated to the act of making, and Wheeler Kearns has worked closely with Marwen to ensure that the space encourages this kind of dedication through creating a safe space for experimentation, exhibition, constructive critique and socializing.

Wheeler Kearns has expanded Marwen's space to include a new entrance and a loggia. Framed by greenscaped walls (planted in the fall of 2015), students are welcomed by the building before going through the front doors. Proceeding into an open, ordered space that emphasizes artworks displayed in the entryway gallery, the firm calls this an "aspirational" walk. Students view the exhibited

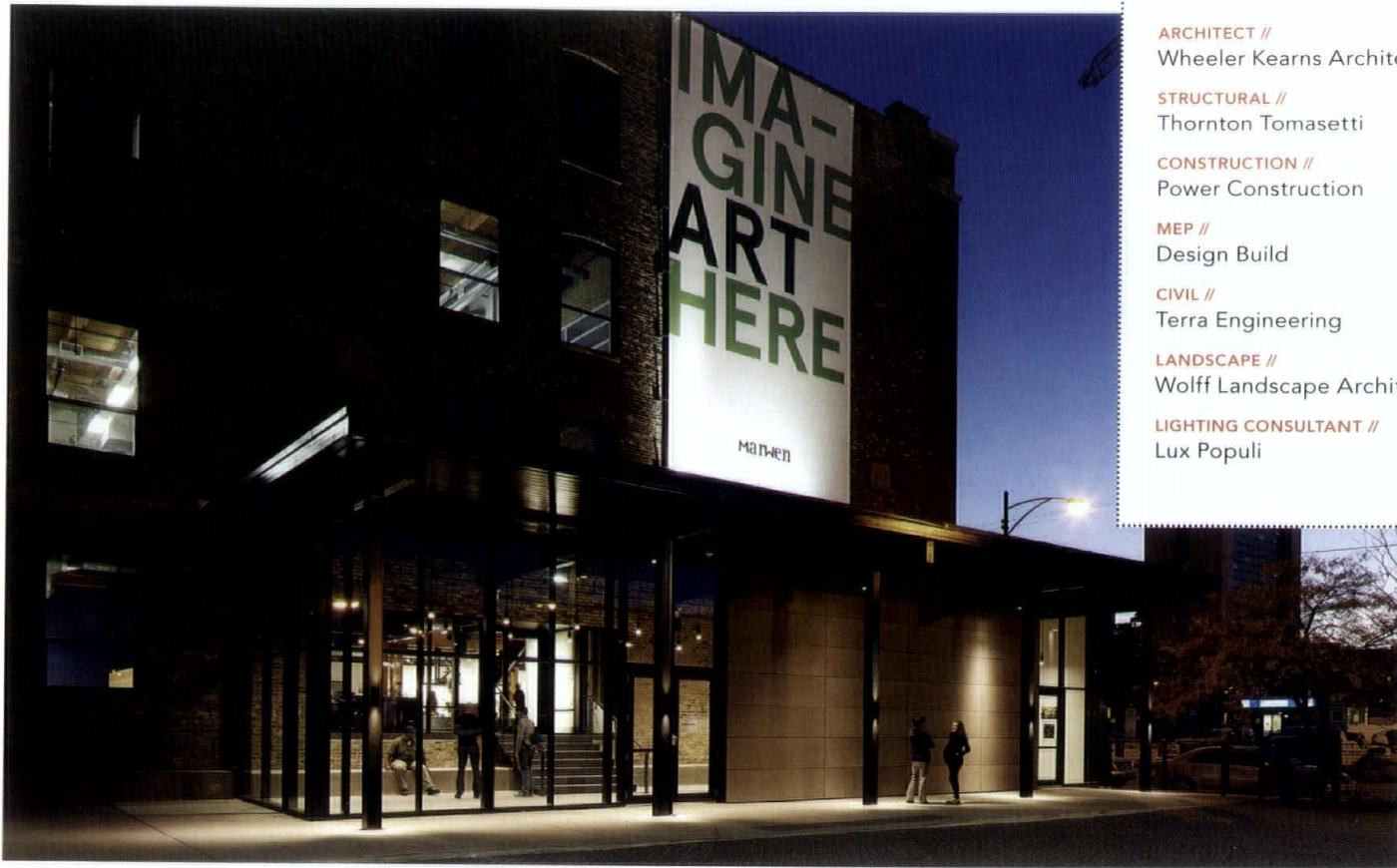
work of their peers before continuing to their classrooms. The loggia is more than a gallery, however. It can be used as a social gathering space for informal or formal hangouts or as a spot for students to display their work for critiques and gallery openings.

Moving through Marwen's new loggia is an expansive, dynamic and inspiring process — not unlike art-making. The firm states, "From this formalized heart, paths lead to idiosyncratic critique spaces, studios and dispersed offices of Marwen staff, providing imperfect places for interaction and production."

Most importantly, however, Wheeler Kearns emphasizes that

the new space's materials and physical elements become "a part of an instructional language that is intended to be 'read' by future generations of artists, designers and architects." The firm notes that, for many of Marwen's students, this will be the first consciously designed space that the students have encountered. "As architects," states the firm, "we must have the optimism to hope that a structurally reduced and artfully expressed stair, a thoughtfully placed piece of ductwork, the proportioning of the warm palette of the building to the cool, grey, sound-deadening concrete floor, will be absorbed by the inhabitants, whether explicitly or implicitly." CA

FAÇADE



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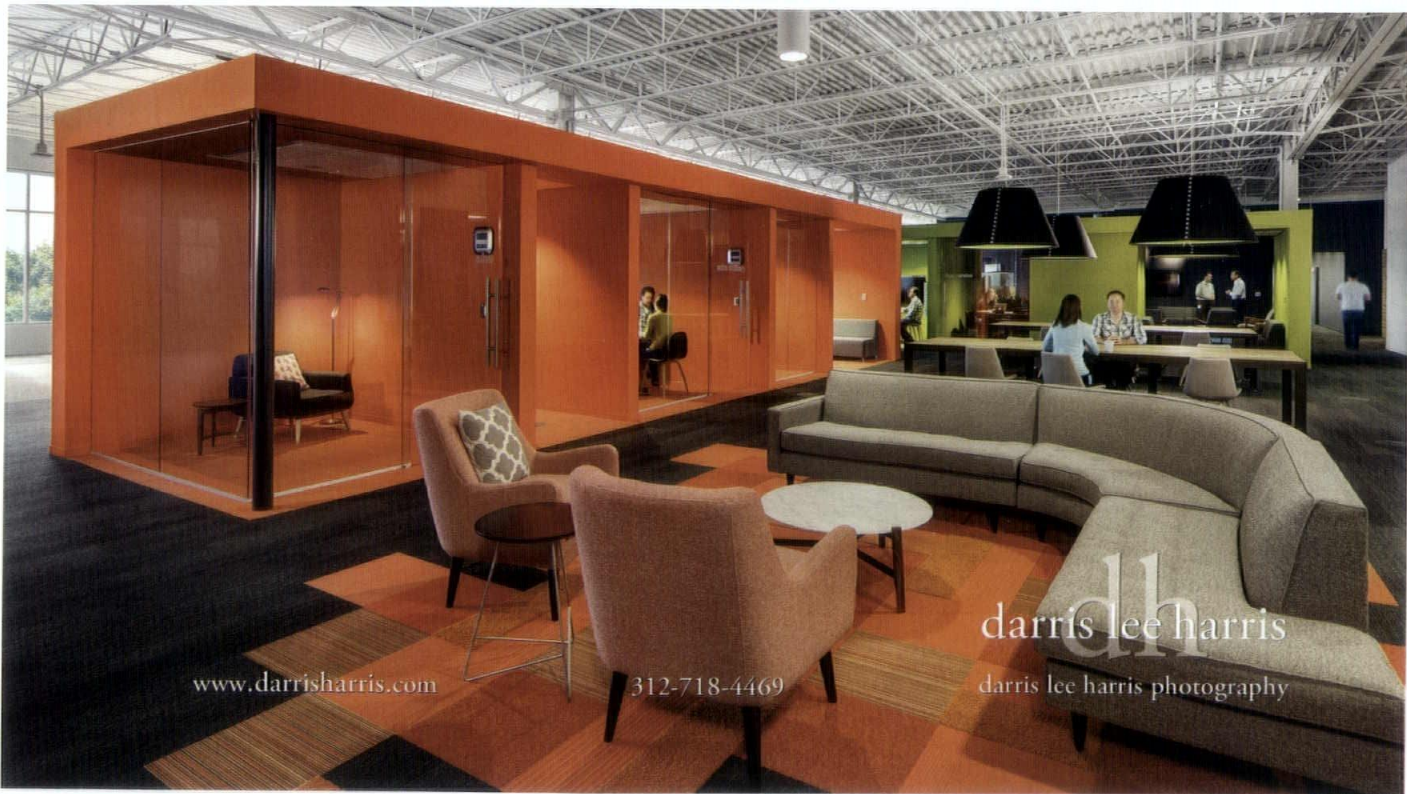
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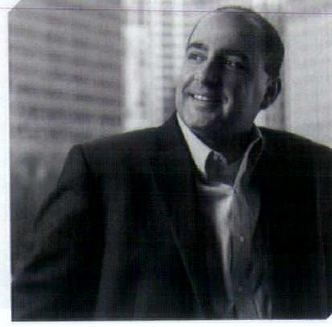
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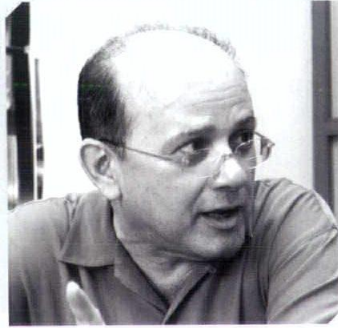
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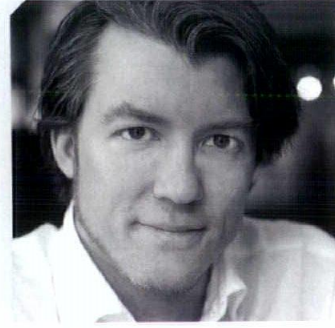
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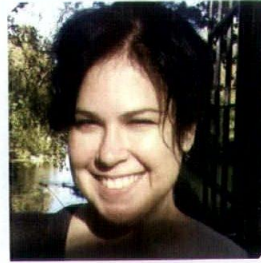
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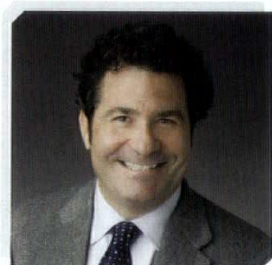
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DESIGNIGHT 2015 + ANNUAL MEETING & HOLIDAY PARTY



Richard H. Driehaus received the 2015 Lifetime Achievement Award and is accompanied here by Anthony LoBello, AIA, and Elizabeth Chu Richter, FAIA, 2015 AIA National President.



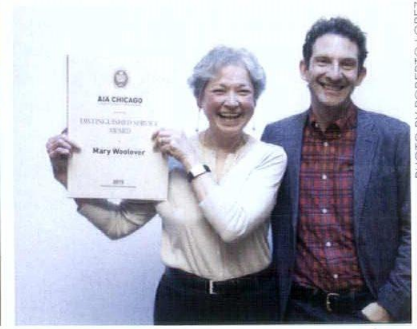
Winning firms received their awards in the middle of a packed house at Navy Pier.



Our emcee Milos Stelik of Facets Multimedia told the story of architecture through film.



PHOTO BY WITTEFINI STUDIOS



Mary Woolever poses with Zurich Esposito after receiving her Distinguished Service Award.

PHOTO BY ROBERTO LOPEZ

AIA Chicago celebrated 60 years of Design Excellence Awards this year with a packed house in the Navy Pier Ballroom. The event sold out weeks beforehand as architects, friends and colleagues gathered to celebrate winning projects designed in Chicago and built around the world. Local winners included The Theatre School at DePaul University by

CannonDesign, Epstein | Metter Studio's Ignite Glass Studios, and the stunning, copper-cladded Genevieve and Wayne Gratz Center by Gensler.

Later in 2015, AIA Chicago recognized recipients of the Professional Excellence Awards, recognizing one firm whose work demonstrates the breadth and depth of projects over time; and

the Dubin Family Young Architect Award, which honors one early-to-mid career architect making waves in the field.

This year, the committees chose Perkins+Will as the firm of the year. The jury, comprised of Peter Landon, FAIA (Landon Bone Baker Architects); Michael Kaufman, AIA (Goettsch Partners); and Eric Penny, AIA (Nagle Hartray Architects), noted the complexity of the firm's projects contrasted with the elegant planning and execution. "Many of the projects are elegantly planned," Kaufman said. "They are more grounded on specific sites, not just playing on the vernacular of the field."

The Dubin Family Young Architect award recipient is Chris-Annmarie Spencer, AIA, of Wheeler Kearns Architects. Originally from Jamaica, Spencer's work in Chicago has ranged from the socially innovative Inspiration Kitchens in East

Garfield Park to the Goodman Theater's new space for theater education, projects for which she served as project architect. Read more about Spencer's career and ambitions in her A to Z interview on page 42.

AIA Chicago also awarded two Distinguished Service Awards to members of the greater architecture community whose work has supported and promoted the field of architecture in countless ways. Julia Bachrach, planning supervisor at the Chicago Park District and prolific author of books on Chicago's history of parks and green spaces; and Mary Woolever, recently retired from her highly respected role as archivist at the Art Institute of Chicago's Ryerson and Burnham Libraries, are this year's honorees.

AIA Chicago celebrated these tremendous individuals at the Annual Meeting and Holiday Party on December 9 at VenueOne. [CA](#)



PHOTO BY ROBERTO LOPEZ

AIA Chicago recognized recipients of the 2015 Professional Excellence Awards, Distinguished Service Awards, 25- and 50-year members, as well as newly licensed architects.

TINY HOMES GAINING AS AN APPROACH TO HOUSING FOR THE HOMELESS

BY TRACY BAIM

Just as thousands of units of affordable housing apartments are coming offline and switching to market-rate across the country, and as many cities are facing backlash for harsh treatment of people living on their streets, advocates for tiny homes for the homeless are pushing for new solutions to America's housing crisis.

The much-praised "housing-first" solution to house homeless people, developed by Sam Tsemberis of Pathways to Housing in New York City, shows successful outcomes for people who are homeless will not happen unless there is low-threshold access to housing.

Enter the tiny-home movement, which varies from city to city and town to town, but basically incorporates independent living in small-footprint homes, ranging from 50 to 400 square feet, some with full amenities, some with just a sleeping space and shared facilities.

Cities that have vast empty spaces and strong transit networks can take advantage of this movement the most. That's why Chicago, which has thousands of vacant lots and properties and an expansive bus and train network, is among the most likely cities to benefit from this solution to housing.

But where there is a way, will there be the will?

The main approaches to providing affordable housing have been large-scale public housing complexes, single-room occupancy (SRO) buildings, smaller apartment complexes, or rent

vouchers to subsidize rents in a geographically dispersed model.

But all of those approaches are far more expensive than building tiny homes. In the first case, large-scale developments are a thing of the past. They are not just expensive (in Chicago, close to \$400,000 a unit) and take a long time to get approved and build, but warehousing people creates a multitude of problems. SROs, meanwhile, are also being snapped up by developers in Chicago's gentrifying neighborhoods. Smaller apartment complexes are a more practical solution, but still expensive. And finally, rent vouchers, while needed, are expensive and often subsidize sub-standard landlords — and they are isolating for individuals living far away from people they know.

Tiny homes, depending on how elaborate, can be built from \$5,000 to \$80,000 and grouped in smaller footprints (perhaps 12 to 15 at a time) along with a community center space for nonprofits to provide services. Once this model is approved in a city, it can be used for community college students, veterans, seniors or myriad housing needs,

even for those young college graduates and aging baby boomers who want to live a more environmentally conscious life but still in the city. They can also take just weeks to build and can even be pre-fabricated.

This initiative in Chicago grew out of a Homeless Youth Summit hosted by *Windy City Times* newspaper. At that summit, youth spoke about their own needs for a safe place to land but still in a communal setting. Chicago has more than 20,000 unstably housed youth, many of them in high school and community colleges. If there is a solution that can help the youth from becoming adult homeless, society not only benefits financially but also in many other ways.

Dozens of studies have shown the large expense it costs cities to stick with the status quo of allowing a large number of people to remain homeless. There are the costs of police, emergency rooms, prisons and social service providers, not to mention the high cost to the individuals. The housing-first model has worked, from places as diverse as New York City to Salt Lake City. Now, Chicagoans hope to bring this model to the Windy City, and

TINY HOMES, DEPENDING ON HOW ELABORATE, CAN BE BUILT FROM \$5,000 TO \$80,000 AND GROUPED IN SMALLER FOOTPRINTS (PERHAPS 12 TO 15 AT A TIME) ALONG WITH A COMMUNITY CENTER SPACE FOR NONPROFITS TO PROVIDE SERVICES.

prove the city of Big Shoulders can also be the city of Tiny Homes.

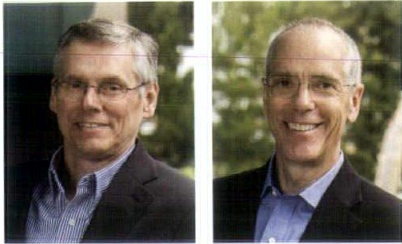
The Tiny Home Design Competition, sponsored by Alphawood Foundation, runs through January 30, 2016, with leader sponsors AIA Chicago, Pride Action Tank, Landon Bone Baker Architects and *Windy City Times*. See www.tinyhomeschicago.org. **CA**

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Tracy Baim is publisher of *Windy City Times*, an LGBTQ newspaper, and one of the organizers of the *Tiny Home Design Competition* in Chicago.

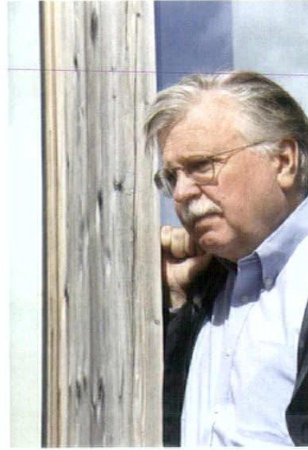
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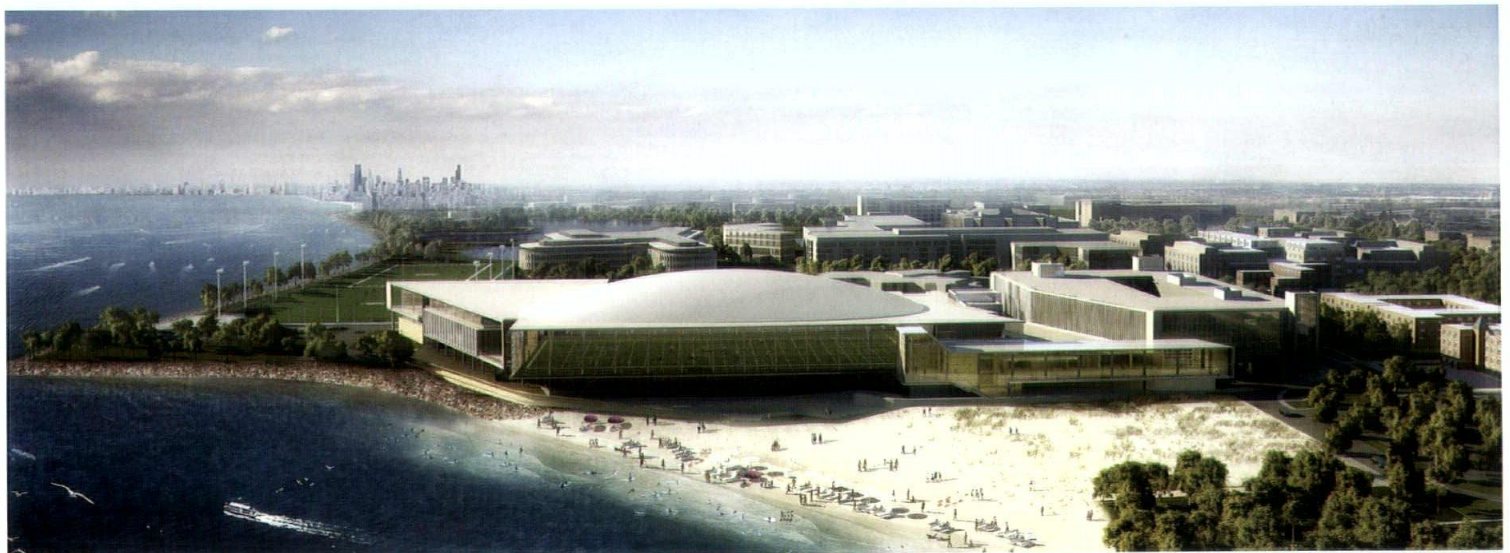
Glen Ellyn-based PPK Architects recently merged with California-based KTG Architecture + Planning, establishing the firm's first foray into the Midwestern market. Craig R. Pryde, AIA, LEED AP, and David M. Kennedy, AIA, LEED AP, who have been designing residential and commercial projects in Chicago and its suburbs for more than two decades, are now bringing the expertise and resources to the windy city.



Ralph Johnson, FAIA, global design director, has been elected to the prestigious National Academy, a 190-year-old institution promoting and preserving visual and fine arts in America. Johnson, whose work is widely recognized and honored in the United States and abroad, will be among such National Academicians as Chuck Close, Winslow Homer, Frank Gehry, Jasper Johns, I. M. Pei and Carrie Mae Weems.



Holabird & Root is pleased to announce the promotion of Mat Strack to the role of project architect. Strack has been with Holabird & Root for the past four years. He has been influential in serving such clients as East-West University, Harper College, Knox College and St. Francis University.



Northwestern University broke ground in November on the Patrick G. and Shirley W. Ryan Fieldhouse and Mark and Kimbra Walter Athletics Center. The design by Perkins+Will includes state-of-the-art training spaces, indoor and outdoor practice and competition fields, natatorium expansion and administrative offices.



SOM collaborated with ORNL Researchers to design and 3-D-print a 32-foot-by-12-foot-by-13-foot building that exchanges power wirelessly with a 3-D-printed vehicle. Called AMIE (Additive Manufacturing Integrated Energy), the structure demonstrates the potential for future off-grid living, zero-waste construction, and integrating building and automotive energy streams.



Carol Ross Barney, FAIA, of Carol Ross Barney Architects, was awarded the AIA Illinois 2015 Gold Medal, Illinois' highest honor for outstanding lifetime service to architecture. Her work is notable for emphasis on public accessibility and civic participation.



The University of Chicago has selected Diller Scofidio + Renfro to design the David M. Rubenstein Forum. Targeted for completion in 2018, the Rubenstein Forum will host conferences, workshops, lectures, ceremonies and more. The building will be DS+R's first building in Chicago.

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Cordogan Clark & Associates is designing the Illinois Mathematics and Science Academy's new project, IN2: The Steve and Jamie Chen Center for Innovation & Inquiry. Led by John Clark, AIA, the project went through phases of collaboration with the school's students, faculty and staff, followed by a design charrette. The resulting space is a flexible learning environment that emphasizes making conversation and collaboration.



Matthew Larson, Assoc. AIA, has rejoined Goettsch Partners as chief marketing officer, relocating from Atlanta, where he was vice president of business development for John Portman & Associates. He worked for Goettsch for 10 years prior and has also worked in business development and marketing capacities for RTKL, ZGF and Holabird & Root.

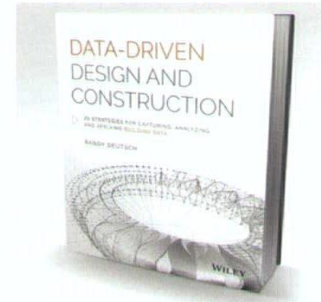


RTKL's Presence Center for Advanced Care at Saint Joseph Hospital opened in October. The firm worked to provide greater accessibility and patient care. By connecting two buildings via skybridge, the firm was able to consolidate the hospital's outpatient services and provide a physical connection between medical professionals in different buildings.

ALL IMAGES ARE COURTESY OF THE FIRM, UNLESS OTHERWISE NOTED. LEED AP STATUS IS INDICATED ONLY IF REPORTED BY THE FIRM.



The New Trier High School expansion/renovation concept, designed by Legat Architects and Moore Ruble Yudell Architects & Planners, received the 2015 American Architecture Award from the Chicago Athenaeum: Museum of Architecture and Design and The European Centre for Architecture Art Design and Urban Studies. It was the only high school project and the only Illinois project to win the award.



Written for architects, engineers, contractors, owners and educators, *Data-Driven Design and Construction: 25 Strategies for Capturing, Applying and Analyzing Building Data* (Wiley, 2015) by Randy Deutch, AIA, LEED AP, associate professor at the University of Illinois at Urbana-Champaign, addresses how innovative individuals and firms are using data to remain competitive while advancing their practices, helping design practitioners and their project teams make better use of BIM, and leverage data throughout the building lifecycle. With a foreword by James Timberlake, FAIA.



HJKessler Associates was named LEED® Proven Provider™ by the Green Building Certification Institute.



Searl Lamaster Howe Architects recently completed a large expansion of Waterton Associates' headquarters at 30 S. Wacker. Principal in Charge Pam Lamaster-Millett, AIA, organized the new open plan around a spine of glass-enclosed conference room, phone rooms and collaboration spaces screened by a translucent graphic of a stylized skyline. The imagery is a nod to the company's real estate holdings and its views out the windows opposite.



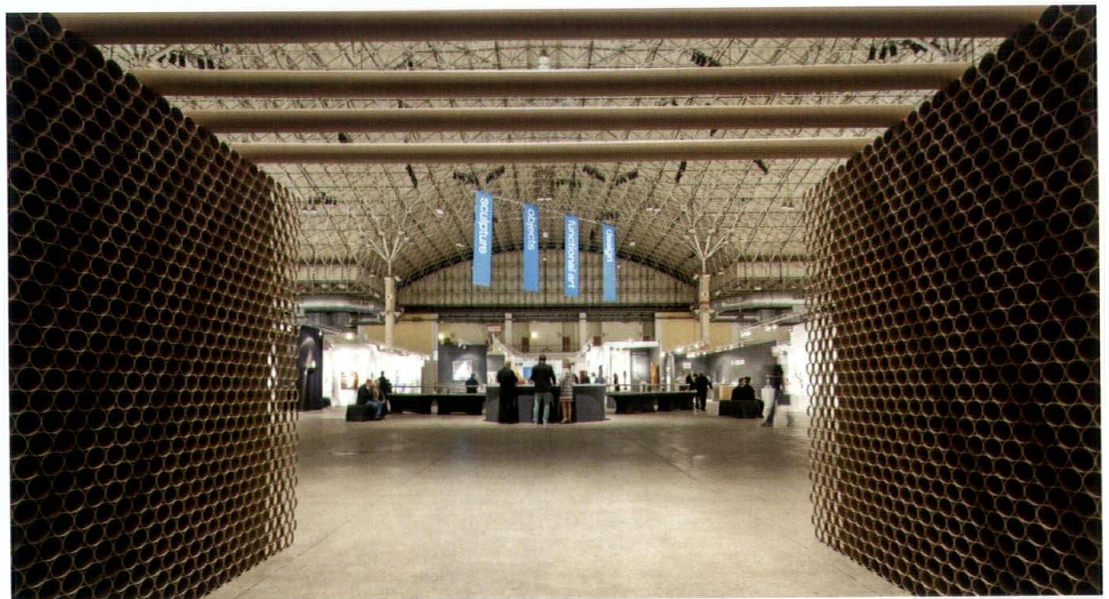
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Adana Johns, AIA, is now the project manager in the Science + Technology practice at Perkins+Will. She was originally senior managing architect at Cordogan Clark & Associates.

Harley Ellis Devereaux's Lake Street Studios won the 2015 Multi-Housing News Award. Led by Susan F. King, FAIA, and Christopher E. Sachse, Assoc. AIA, the 10-story structure brings 61 micro-units to the West Loop. "Living large by living small" was the mantra for this transit-oriented, affordable housing development, from its narrow, 30-foot-wide site to its 300-square-foot units.

PHOTO COURTESY OF BRAD FOGATELZ



Wrap Architecture redesigned the floorplan for this year's Sculptural Objects and Functional Art (SOFA) fair at Navy Pier. Led by Cheryl Noel, AIA, the firm also designed the fair's entryway, made from 2,950 feet of cardboard tubes reclaimed from six local print shops.



Jeff Neaves, AIA, and Tom Marquardt have joined HDR's Chicago practice. Neaves comes to the firm with 10 years of project management experience in the health care field. Marquardt, a veteran of the design industry, will join as design principal.



Studio Gang revealed its new designs for the American Museum of Natural History's Richard Gilder Center for Science, Education, and Innovation. The space is functional and intriguing — sculpted walls inspired by natural processes also help connect adjacent learning and exploration spaces. Jeanne Gang, FAIA, states, "We uncovered a way to vastly improve visitor circulation and museum functionality, while tapping into the desire for exploration and discovery that are emblematic of science and also part of being human."



**THE ILLINOIS
CHAPTER of
THE NATIONAL
ORGANIZATION
OF MINORITY
ARCHITECTS**
DESIGN
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The Illinois chapter of National Organization of Minority Architects (INOMA) was named Chapter of the Year by the national chapter at the Annual Conference and Exposition held in New Orleans, Louisiana, in October.



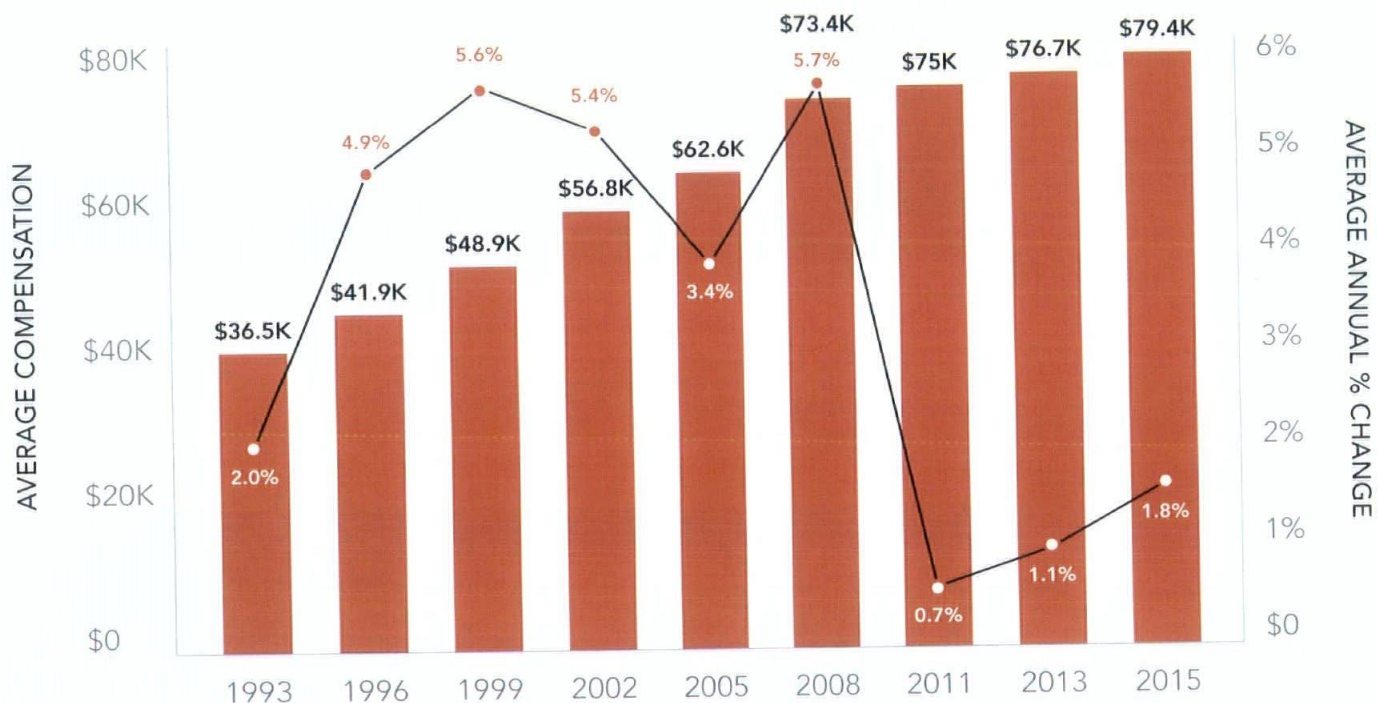
Brininstool + Lynch was selected for the Northwest Arkansas Design Excellence Program. Funded by the Walton Family Foundation, the program was developed to bring architecture and design firms to build public spaces that maintain the unique cultural heritage of northwestern Arkansas.

AIA COMPENSATION REPORT 2015

BY ABBY CALLARD

Architect compensation gains beginning to accelerate as construction sector recovers

Average compensation including overtime, bonuses and incentive compensation for staff architectural positions at U.S. architecture firms.



Before the recession hit, Myefski Architects employed 10 people in its downtown Evanston office. During the worst of the recession, the firm fell to six employees, says President John Myefski, AIA. But now, the office has doubled to 21 full-time employees.

During the recession, a survey by AIA found that architecture firms were forced to cut employment by about a third — a statistic that fits with Myefski's experience. Nationwide, less than 20 percent of those jobs cut have been recovered, found the 2015 AIA Compensation Survey, which analyzed compensation information from

almost 1,000 architecture firms across the country.

For firms that emerged from the recession, revenue and salaries are up, and business has looked strong over the past two years. Revenue increased \$11 billion from 2010 to 2014. The AIA Architecture Billings Index (ABI) averaged 52.1 in 2013 and 52.2 in 2014. A score of 50

represents stability, so those scores suggest healthy growth in the industry. Nationwide, salaries across the board saw a steady but modest increase of 1.8 percent from 2013 to 2014.

The architecture industry is certainly rebounding from the recession, but that doesn't mean there aren't challenges. "In 2008

or 2009, half the industry was on the street — at least in Chicago," says Avi Lothan, FAIA, design principal at Lothan Van Hook Destefano Architecture in Chicago. "It has recovered significantly since then, but it's not what it was in 2006, for example."

Lothan says a large part of a generation of architects was

pushed out of the profession during the recession, and that's left a gap. "The people who were the most likely to be pushed out of the market during the recession are the ones most likely to have the skills that we want," Lothan says. That demand for architects with five to 10 years of experience is pushing the salaries of those positions up, Lothan says. Myefski, too, says he's had a hard time filling that missing link.

Timothy Connor, AIA, an associate at Sheehan Partners, has also noticed a tightening in the job market. When the firm would post an open position a few years ago, they would receive up to 90 applications. When the firm posted an open job a few weeks ago, they only received 40 applications.

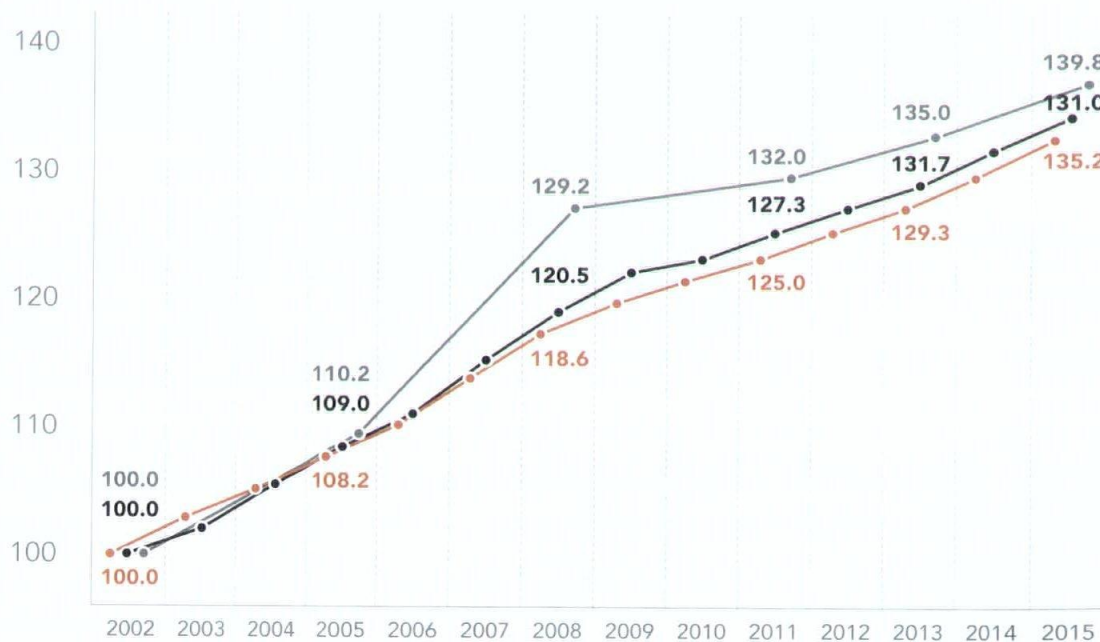
The compensation survey breaks down salary information by region, state and metro area. While Chicago area salaries for more senior positions were ahead of the averages for the East North Central region — which includes Ohio, Michigan, Indiana, Illinois and Wisconsin — the salaries for interns and starting architects fell below.

The starting salary for an intern with less than two years of experience in Chicago at \$39,500 is 4.8 percent lower than the national average — the fourth lowest of the 20 metro areas analyzed in the 2015 Compensation Report. The highest starting salary was in San Francisco at \$49,000, and the lowest was in St. Louis at \$38,800.

For licensed architects with five to eight years of experience, the average salary of \$55,700 in Chicago was 15 percent lower than the national average of \$64,200 and 9 percent lower than the East North Central region average of \$61,300. Architects in Chicago continue to earn less

Growth in architecture staff compensation has been lagging economy-wide averages in recent years

Index: Q1 2002=100; all figures for first quarter of year



than their national counterparts as they advance their careers, though the gap is not as large.

Architecture firms located in the city of Chicago rather than the suburbs offered higher salaries in most positions, but the difference was highest in project manager and project designer roles. The salary for a project designer in the city was 58 percent higher than the salary for a project manager in the suburbs. The salary for a senior project designer in the city was 36 percent higher in the city than in the suburbs.

But compensation is about more than just base salary. Firms are using other incentives to attract and retain employees, such as increased benefits and referral bonuses.

Meg Brown, the chief talent officer at Perkins+Will — a

global firm with 1,800 employees in 24 offices across the world and 200 in Chicago — says innovative benefits have become more important. Perkins+Will recently began offering paid parental leave, for both mothers and fathers and for adoptions and foster care — not just births. "Compensation is important, but I think workplace culture is equally important," she says.

AIA's Compensation Report found more than half of firms with more than 20 employees offered sign-on bonuses in 2014 to attract and retain employees. Myefski says that his firm has started offering an employee referral program to boost recruitment.

The makeup of total compensation has been shifting as well. Base salary now makes up a smaller

percentage of total compensation, with bonuses and other cash filling in. Nationwide, the base salary for a CEO/president is less than 70 percent of total compensation. For interns, however, base salary makes up more than 95 percent of total compensation. John Myefski, who says base salaries increased 4.6 percent from 2013 to 2014, also says his employees receive bonuses of 5 to 10 percent of their base salary.

The architecture industry as a whole was hit hard by the recession, but steady growth suggests an industry regaining its footing. But it's clear that architecture still has some catching up to do — both in terms of recovering lost positions and keeping pace with the growth of the economy as a whole. CA

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OWNER'S REPRESENTATIVE //
PMA (Project Management Advisors)

BONNE TERRE:



SOCIAL LEARNING AS INSPIRATION AT THE LYCÉE FRANÇAIS DE CHICAGO

BY TROY PIEPER

THE SCHOOL GAVE STL ARCHITECTS A DIRECTIVE TO PLAN NOT JUST A SCHOOL BUT AN ENTIRE CAMPUS, WHICH AT THE MOMENT INCLUDES THE BUILDING WE SEE TODAY, A PLAYGROUND, A SOCCER FIELD AND A GARDEN IN WHAT IS PHASE ONE OF THE PROJECT.

PHOTOS COURTESY OF IGNACIO ESPIGARES @ STL ARCHITECTS

The Lycée Français de Chicago opened its new building this fall in Chicago's Ravenswood neighborhood. The finished product was a bit of triumph, its designers will tell you, because it so well matches the school's international student body and heritage of French education practices in a structure both elegant and cost effective.

Located on a 3.8-acre campus, the 86,000-square-foot building accommodates more than 700 students from a dozen different countries. The size of the site is unusual in a city where land is a scarce commodity, but the buildings of the Ravenswood Hospital that once stood here were much larger than the Lycée is. The school gave STL Architects a directive to plan not just a school but an entire campus, which at the moment includes the building we see today, a playground, a soccer field and a garden in what is phase one of the project.

The firm was given what they called an "uncommon" freedom to explore programmatically and put into practice much of the philosophy they have developed through years of research and building other schools. "Many educators, parents and even students think of the school as a double-loaded corridor with lockers on either side," said Principal Luis Collado, AIA. "We wanted to help them think of the school as something more complex and interesting than a factory of education and more as a house of learning."

The firm has been thinking about educational environments for a long time, focusing on educational initiatives that grew out of the progressive movement of the early 20th Century. Founded in 1996, STL has been influenced by Hans Scharoun's school at Marl, by architect Herman Hertzberger's, Hon. AIA, Montessori schools and by Eero Saarinen's work in the







Winnetka area, as well as by educational reformer John Dewey, among many others. What underlies much of their work is the idea that there were flaws in the traditional post-industrial school built to educate quickly and efficiently.

It may be easy to see these flaws today, but Scharoun's school, built in the '70s, was among the first to use architecture to specifically address what an appropriate learning environment might consist of. "People like Dewey had a lot of impact on education but very little on architecture," Collado says. "We're still trying to catch up to some of those concepts."

Social learning — a theory that learning, in the context of social interaction, can prepare children for the wide range of learning experiences that occur in the real world — is exemplified by the school's large atrium, which is the structure's centerpiece. It bridges the school's four floors, allowing the full student population to see each other in a singular, large, light-filled space. The space, said principal Jose Luis de La Fuente, is the heart of the school. "If the school were a city, the atrium would be the plaza, the corridors the streets and the classrooms the buildings."

"We wanted to create a space equally owned by all students and faculty where no one can lay claim to it individually," Collado remarks. "It celebrates and embodies the culture of the school. A second-grader can look up and see their eighth-grade sibling and look toward being that older student in the future."

The atrium was the one programmatic component of the school that was not in the vision or square-footage breakdown given by the client. STL presented them with extensive information about educational projects in the United States and around the world that embody progressive ideas about education. It helped the client expand its notions of what was possible, Collado notes. "This was a community of curious individuals who were cognizant of the fact that this was a unique opportunity."

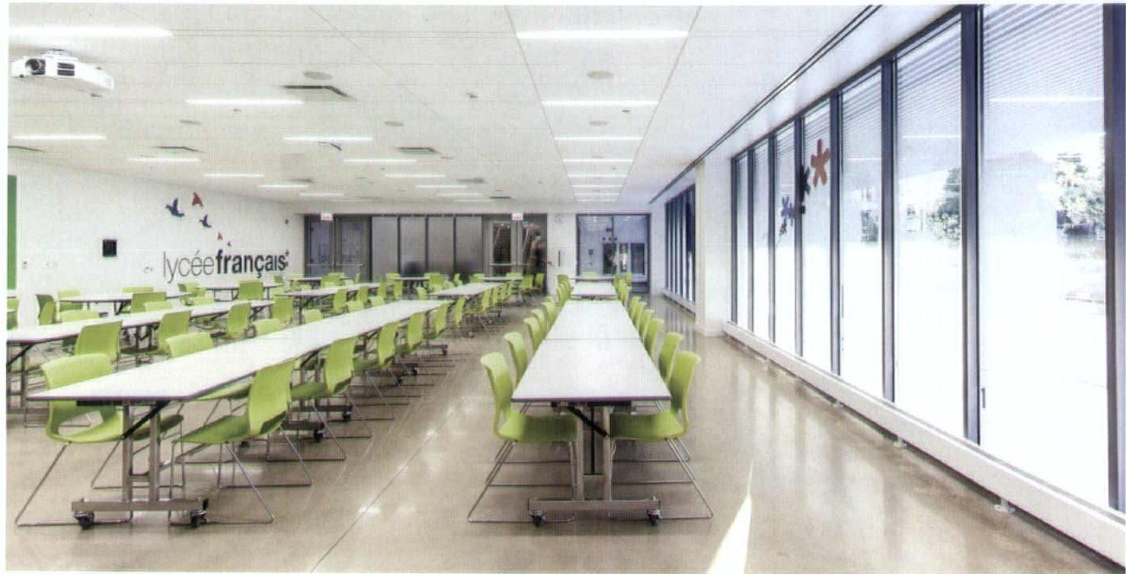
And that community includes the entire neighborhood. The Lycée shares its facilities with the community when they are not being used by students and has discussed implementing a culinary school and a partnership with nearby Old Town School of Folk Music in its second phase of developing the campus (which also includes an auditorium and arts building). Being good neighbors, the school's building is LEED certified, as well.

Outside, the school has an ambitious façade with a veil made of an industrial product: white, perforated



“LEARNING MUST BE IN HARMONY WITH THE CHILD’S GROWTH AND DEVELOPMENT, AND THE SCHOOL, LIKE THE HOME, MUST STAND AS EVIDENCE THAT THE EARTH IS A GOOD PLACE TO DWELL.”

— HANS SCHAROUN



steel, which changes how the façade is lit as the day progresses. At night, windows not visible through the veil show warmly when lit from within. This dual reading of the building was a pleasant result of a

materials decision that was motivated in large part by cost. At \$230 per square foot, STL accomplished a great deal on a tight budget. With the help of contractors and project managers, many design decisions were informed by opportunities to purchase larger quantities of fewer materials.

Concrete, both polished and unfinished, defines floors and stairwells, contributing to the interior’s minimal design. Apart from strategic accents of color — green in the common areas, bright yellow graduating to deep red from the first to the fourth floor, coding the grades — the inside of the Lycée is all white. STL developed a full graphic design package for the school, and its palette has a decidedly European feel. Motivated again by the project’s budget, the design of the interior focuses on things that are free or low-cost like light proportions and a reduced palette.

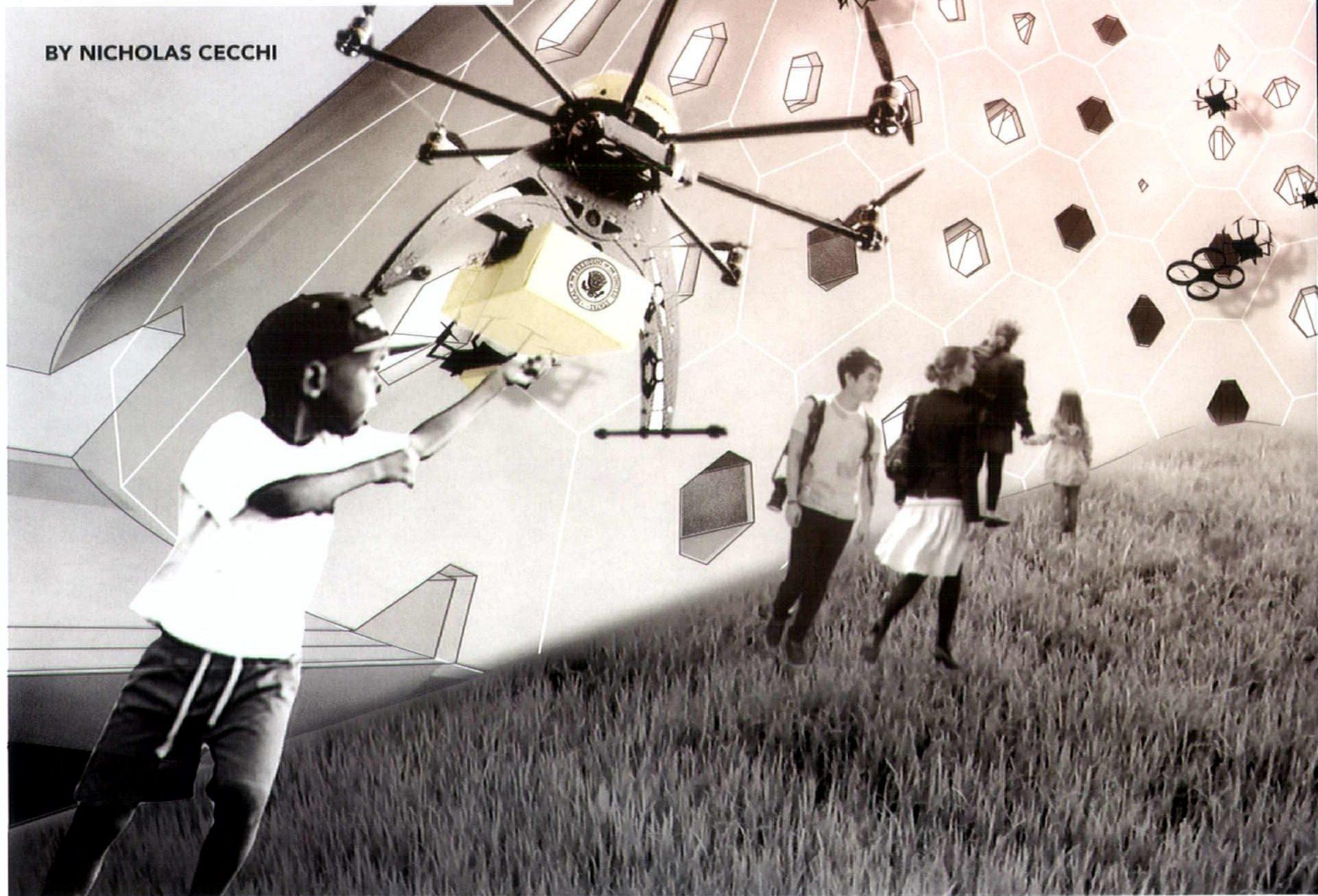
As important as the environment it creates for students are the building’s effects on the environment around it. It is a dramatic improvement to the streetscape over a vacant hospital building. Its four stories fit with the surrounding buildings, and many of the students and staff walk or bike to school, activating a somewhat peripheral area of Lincoln Square.

Broadly speaking, what the Lycée building accomplishes can be heard in something Scharoun said: “Learning must be in harmony with the child’s growth and development, and the school, like the home, must stand as evidence that the earth is a good place to dwell.” CA



FUTURE FIRM SEEKS BALANCE BETWEEN INNOVATIVE AND PRACTICAL

BY NICHOLAS CECCHI



Students romp and play in the Obama Library Drone Aviary



Ann Lui

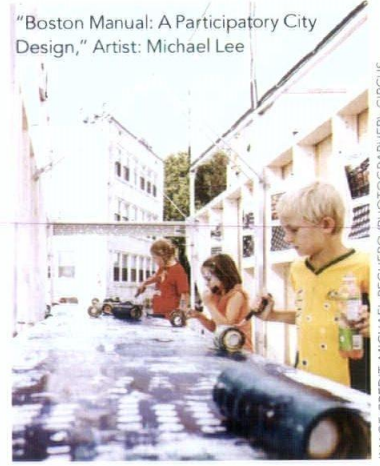


Craig Reschke

Ann Lui, Visiting Artist at SAIC, is pursuing her own inspired vision for architectural practice in Chicago through an interdisciplinary mix of architecture, community-oriented design, landscape urbanism and technological experimentation. Lui is both a designer and theorist, having most recently earned her Master of Science in Architecture Studies in History, Theory and Criticism from MIT. She began teaching at SAIC for the fall semester of 2015 as a full-time Visiting Artist in the school of Architecture, Interior Architecture, and Designed Objects. With the help of her partner Craig Reschke, she has established her Bridgeport-based practice, Future Firm, in a welcoming storefront on Morgan Street. Both Lui and Reschke are experienced in the world of Chicago corporate practice, but following their completion of graduate programs in Boston (Reschke attended Harvard's MLA program), they have established an experimental studio to test the boundaries of architectural practice in the city.

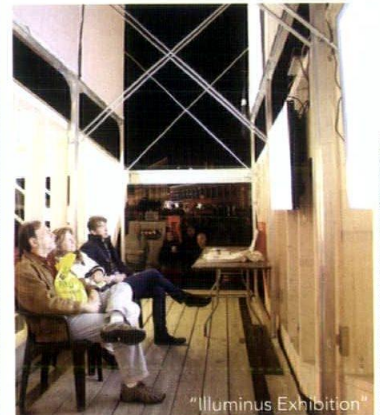
IMAGE CREDIT: MICHAEL PEGUERO (PHOTOGRAPHER); CIRCUS FOR CONSTRUCTION

Circus for Construction



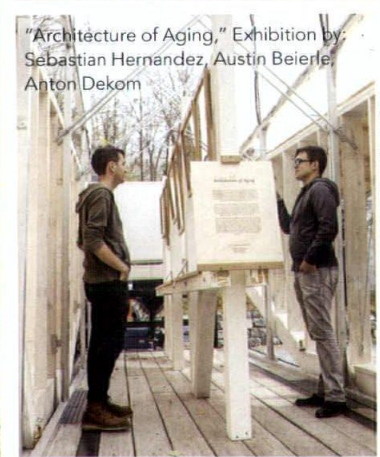
"Boston Manual: A Participatory City Design," Artist: Michael Lee

IMAGE CREDIT: MICHAEL PEGUERO (PHOTOGRAPHER); CIRCUS FOR CONSTRUCTION



"Illuminus Exhibition"

IMAGE CREDIT: CIRCUS FOR CONSTRUCTION



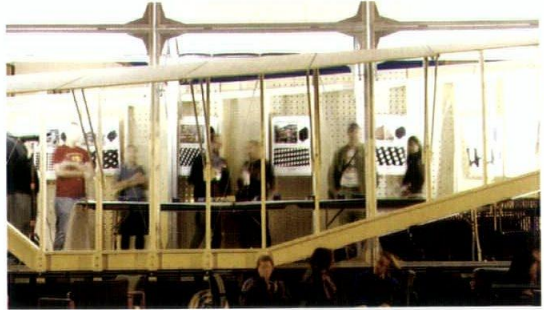
"Architecture of Aging," Exhibition by: Sebastian Hernandez, Austin Beierle, Anton Dekom

IMAGE CREDIT: NOAH KALINA (PHOTOGRAPHER); CIRCUS FOR CONSTRUCTION

IMAGE CREDIT: MICHAEL PEGUERO (PHOTOGRAPHER); CIRCUS FOR CONSTRUCTION



Panel, "Circus Ballyhoo: Local Applications, Global Implications," Organizer: Jen Krava



Circus for Construction in East Boston, MA

IMAGE CREDIT: CIRCUS FOR CONSTRUCTION



Circus for Construction in Ithaca, NY

IMAGE CREDIT: NOAH KALINA (PHOTOGRAPHER); CIRCUS FOR CONSTRUCTION

Circus for Construction team: Ann Lui, Craig Reschke, Larisa Ovalles, Ashley Mendelsohn, Ben Widger



THE CIRCUS OPERATES AS A MOBILE GALLERY, LABORATORY AND URBAN INTERVENTION. BUILT ON A CUSTOM TRAILER AND TOWED TO A VARIETY OF EVENTS ALONG THE EAST COAST, THE PROJECT SEEKS TO PROVOKE ARCHITECTURAL DISCOURSE THROUGH THE ACTIVATION AND ENGAGEMENT OF COMMUNITIES BEYOND THE REACH OF TRADITIONAL CULTURAL AND DISCURSIVE INSTITUTIONS.

Lui's vision for her practice has grown over the course of several collaborations with Reschke, only recently blossoming into a formal practice. Obama Drone Aviary, an entry to Chicago Architecture Foundation's Obama Library Design Competition, announced Lui and Reschke's presence in the Chicago architecture scene with a biting political and spatial commentary, both of the competition and of Obama's presidency. This project showed paper architecture at its best: charged, political, unbuildable and utterly violent to traditional sensibilities about decorum and process in

architecture. A project that would make Eyal Weizman or Piranesi proud, the library consists of an archive of objects and information from the Obama presidency that can be accessed through an app, and delivered directly by drone. This project allows a multiplicity of readings, not only as an innovative organizational structure for a presidential library, but as the locus of a vast and omnipresent panopticon, which may, years from now, be one of the defining features of the Obama presidency. The towering central node for the drones is rendered in graphics that meld Bob Somol's distinguished

linework with more contemporary corporate graphic sensibilities. In presenting a convincing vision of what paper architecture should accomplish, the project throws into sharp relief the limp pallor of other recent design competitions destined to exist only on paper, both in Chicago and elsewhere.

Another of Lui and Reschke's joint collaborations, Circus for Construction, originated as part of Worldwide Storefront, a project of New York's Storefront for Art and Architecture. A collaboration between Lui, Reschke and several other talented young designers, the Circus operates as a mobile gallery, laboratory and urban

intervention. Built on a custom trailer and towed to a variety of events along the East Coast, the project seeks to provoke architectural discourse through the activation and engagement of communities beyond the reach of traditional cultural and discursive institutions. It is this sensibility around the creation of projects that engage with public space that informs much of what Lui hopes to accomplish with Future Firm. Lui reflects on this idea of self-directed practice, "Joyce Hwang [whose work was featured in SAIC's recent 'Outside Design' exhibition] has been talking about this idea of 'beyond patronage' —

Future Firm, exterior, during "Tropical Mining Station & Art of the Economy," exhibition and events by Foam (Ryan John King, Ekaterina Zavyalova, Nick Axel)

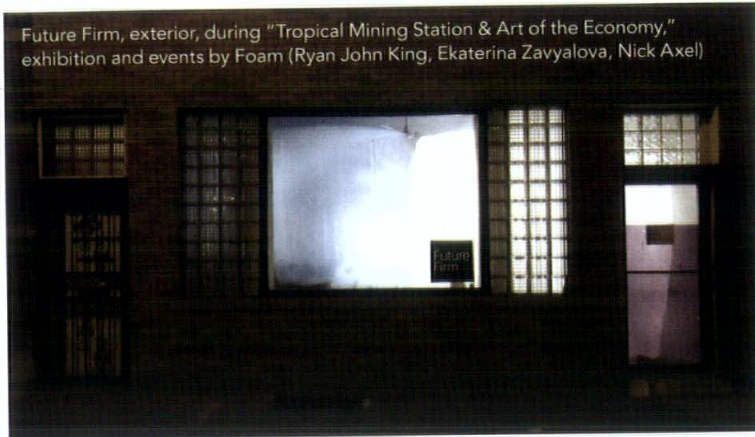


IMAGE CREDITS: ANN LUI (PHOTOGRAPHER)

Future Firm, interior



**THE OFFICEUS
PROJECT CATALOGUED
THE MULTIPLE
APPROACHES AND
ORGANIZATIONAL
STRUCTURES,
PROJECTS, AND
PEOPLE THAT HAVE
DEFINED U.S.-BASED
ARCHITECTURE FIRMS
FROM THE 20TH
CENTURY INTO TODAY.**

that historically architecture has been operating in a client-professional services mode ... that is now being subverted in the landscape of contemporary practice. At first, this was about agency. In our new office, we couldn't work on the large projects we were working on at SOM. On the other hand, there is something valuable about architects reclaiming agency and pursuing the kind of work they want to be doing."

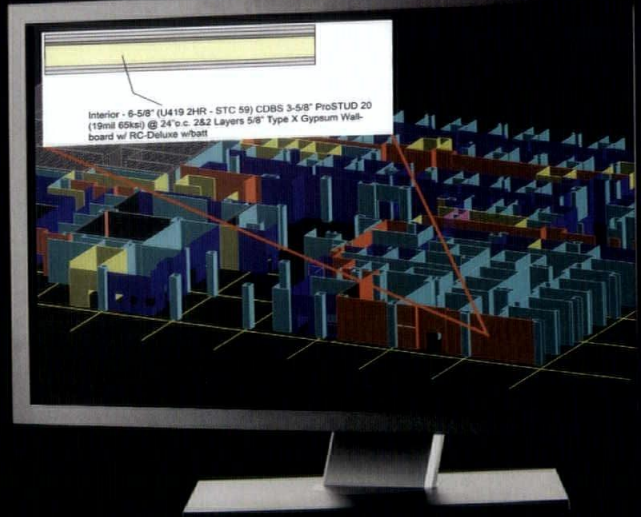
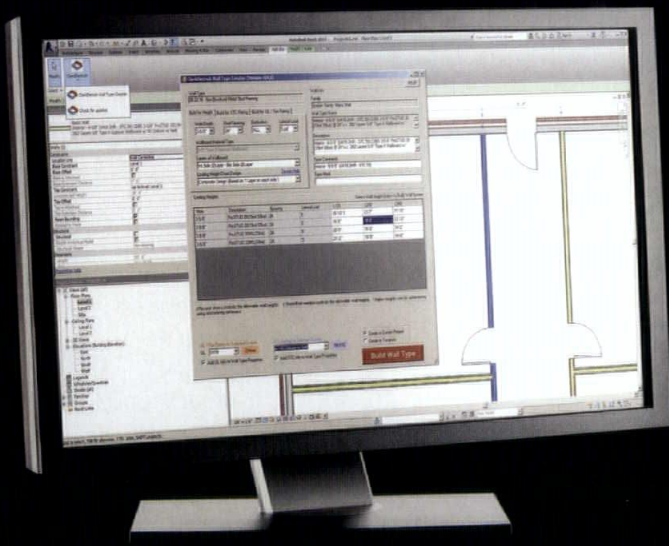
Lui's contributions to OfficeUS, the official U.S. pavilion at the 2014 Venice Biennale, provide another source of inspiration for the founding of Future Firm. The project catalogued the multiple approaches and organizational structures, projects, and people that have defined U.S.-based architecture firms from the 20th century into today. Lui's contributions focused specifically on alternative forms of the avant-garde in the process and culture of postwar corporate architecture firms. The presence of experimental and avant-garde sensibilities in corporate architecture practices undermines the common refrain that Chicago's developers are not interested in experimental or innovative architecture. Reschke elaborates, "A

lot of people make this argument about Chicago that developers are driving everything, that there isn't an appetite for good design. Really the problem is that firms have not been selling the performative possibilities of design. They don't have to be avant-garde in terms of form making, but materials, assemblies and space can all fit into that."

Lui and Reschke both stress the importance of taking a pragmatic two-track approach to being a young firm starting out. Not only are the small projects important for keeping a business open and functioning, but they can present opportunities to address societal needs through innovative modes of spatial organization. Lui reflects, "We were doing small porches, additions and sunrooms for clients in the suburbs of Boston. These projects more suited the client's taste than some kind of avant-garde experimentation. Many of these projects were really satisfying and things we want to continue doing ... [The question is] How to find this meeting place between this mode of practice we really like, that of the service architecture firm, and this other mode of avant-garde practice?" CA

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MODELING CHICAGO'S FUTURE

ComEd offers a new wave of tools for your next new construction project

BY SANDRA HALL HENRY, COMED, AND DAVID VIGLIOTTA, SEVENTHWAVE

When discussing a new building design with a client, an architect's initial thought isn't to connect with the local utility. ComEd, the electric utility that serves Chicago and northern Illinois is working to change that.

In 2007, Illinois joined other states in passing energy legislation that requires investor-owned utilities to reduce end-user energy consumption. The following year ComEd launched *Smart Ideas*® to help businesses and residents save energy. The New Construction Service, a Smart Ideas offering for new buildings and major renovations, supports architects, engineers and their clients by helping them design buildings that are even more energy efficient than required by code.

Despite the construction downturn in 2008, ComEd recognized that new buildings provide an ideal opportunity to influence building energy efficiency. "In the early stages of design, all stakeholders are providing input into what makes a great building," says George Malek, director of energy efficiency services at ComEd. "It is during this time we can convince owners, developers and designers to include energy efficiency measures in a building." ComEd engaged Seventhwave (formerly Energy Center of Wisconsin), a nonprofit energy and sustainability think tank with offices in Chicago, Madison and Minneapolis, to administer the program and provide design assistance. The New Construction Service offers energy-modeling services to support the design firm's decision-making process.

Financial incentives are provided to the building owner to offset the cost of installing energy-efficient equipment and technologies. Architects can also earn a financial incentive for active participation.

"The biggest hurdle is to get the team and client to buy into it. They are skeptical because it sounds too good to be true," says Duane Carter, Assoc. AIA, director of sustainability and building performance at Solomon Cordwell Buenz. It's not only about the incentives, describes Carter, "Getting an energy model at no cost and having an independent third party review the drawings with a sustainability lens is a big benefit."

Working with a dedicated architect or energy engineer at Seventhwave to assist in answering design questions and providing recommendations on energy-saving opportunities is a primary service of the program. Susan Heinking, AIA, director of high performance and sustainable construction at Pepper Construction expresses, "It's always good to have a peer review from someone who is not on the project — outside expertise looking at the design and saying, 'have you thought about this, have you thought about that?' Just kind of raising questions."

Since inception, the New Construction Service has blossomed to support more than 300 projects and 45 million square feet of commercial and multifamily space. In recognition of its success, ComEd received the Midwest Energy Efficiency Alliance's Inspiring Efficiency Impact Award in 2014.

The New Construction Service is flexible and supports design teams that work on projects of all shapes and sizes. Smaller firms that don't have in-house modeling capabilities can leverage the program to help reach these goals and learn the latest trends in high performance design. The program has supported Wrap Architecture and Revolution Brewery in transforming an abandoned warehouse into an award-winning brewery operation, and has also worked with SCB on Related Midwest's ultra-high-end 500 Lake Shore Drive. Another flagship project was supporting the Walgreens net zero energy store in Evanston — the country's first net zero retail store.

With the steady increase in energy efficiency through adoption of more stringent energy codes (IECC 2015 is currently pending in Illinois), the New Construction Service offers customized solutions to support each project's sustainability goals. Jose B. Rodriguez, Intl. Assoc. AIA, associate principal of sustainability at Willoughby Engineering, states that the New Construction Service serves as an educational platform when it comes to applying different tools. "It's not only an opportunity to provide incentives for clients but a learning tool to understand how our projects behave and a resource to answer the 'what-if' questions." Rodriguez continues, "Seventhwave is transparent and open to sharing models — they teach as they go."

The best time to get a project involved in the New Construction Service is while the project is early in design — architectural concept



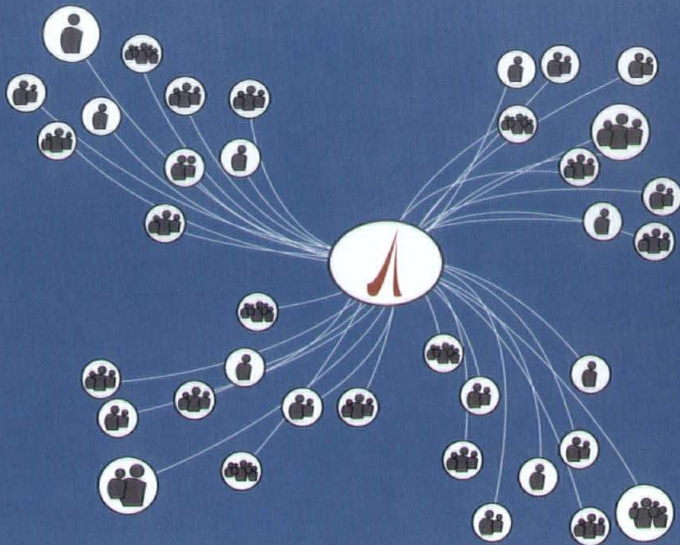
PHOTO PROVIDED BY ELARA ENGINEERING

or schematic design is best. Technical staff can complete several modeling iterations to answer design questions that come up at different points in the design process. According to Heinking, the analysis offered by the New Construction Service helps her clients see the benefits of sustainable design. "The modeling report makes it very clear, especially to the owner, to show what the energy savings is over time."

In order to qualify, projects must be a private or nonprofit facility that is early in design and located in ComEd's northern Illinois service territory. A program representative can meet with you and your clients to explain the participation process or host a lunch and learn presentation at your firm. More details including case studies can be found online at www.ComEd.com/NewConstruction.

As Carter simply puts it, "Yes, people really get checks. Yes, it works." CA

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Sandra Hall Henry is a senior energy efficiency program manager at ComEd, and David Vigliotta is the director of marketing and strategic partnerships at Seventhwave.



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A GOOD BALANCE

AIA Chicago's Zurich Esposito recently met Chris-Annmarie Spencer, AIA, NOMA, the recipient of the 2015 Dubin Family Young Architect Award, at Inspiration Kitchens in Chicago's Garfield Park neighborhood. A project architect with Wheeler Kearns, Spencer was project architect for the 80-seat social enterprise restaurant that helps individuals gain skills and experience that lead to employment in the food-service industry.



Zurich Esposito: When did you decide to become an architect, and how did you act on that decision?

Chris-Annmarie Spencer: As a young person entering high school in Jamaica, where girls are typically steered into home economics and the boys are herded into technical fields, I expressed interest in going into the technical drawing program and asked to enroll. I was the only girl in the class, and I did very well. From there, I went to the Caribbean School of Architecture in Kingston for my undergraduate degree. After graduating in 1998, my parents, siblings and I moved to the U.S., to Boston, before I turned 21.

ZE: Were you ready to join a firm when you moved to the U.S.?

CS: I had never worked at a firm, and computers were not a large part of my undergraduate training in Jamaica, so after working an office job for two years, I moved to Chicago to go to University of Illinois Chicago for graduate school. I was hired by Wheeler Kearns in 2004.

ZE: Does the life you lived in Jamaica influence your work?

CS: It doesn't influence the style of the work, but it influences the type of projects I'm excited about. I can identify with projects that are for people who are in need, because I grew up in need but not knowing that I was, until I saw my life from another perspective after moving here.

ZE: Of the projects you've worked on at Wheeler Kearns, which are some of your most rewarding?

CS: I identify with projects like Inspiration Kitchens, because of the role they have in changing the lives of young people who might not otherwise have an opportunity. Luckily our firm does a lot of community-based projects. I'm project architect for a current project for the Goodman Theater: The Alice B. Rapoport Center for Education and Engagement will provide outreach programs for students and seniors. They're teaching kids to act and a lot more; it's awesome.

ZE: You work on a variety of project types at your firm, from social service agencies to high-end residences. Are they equally rewarding?

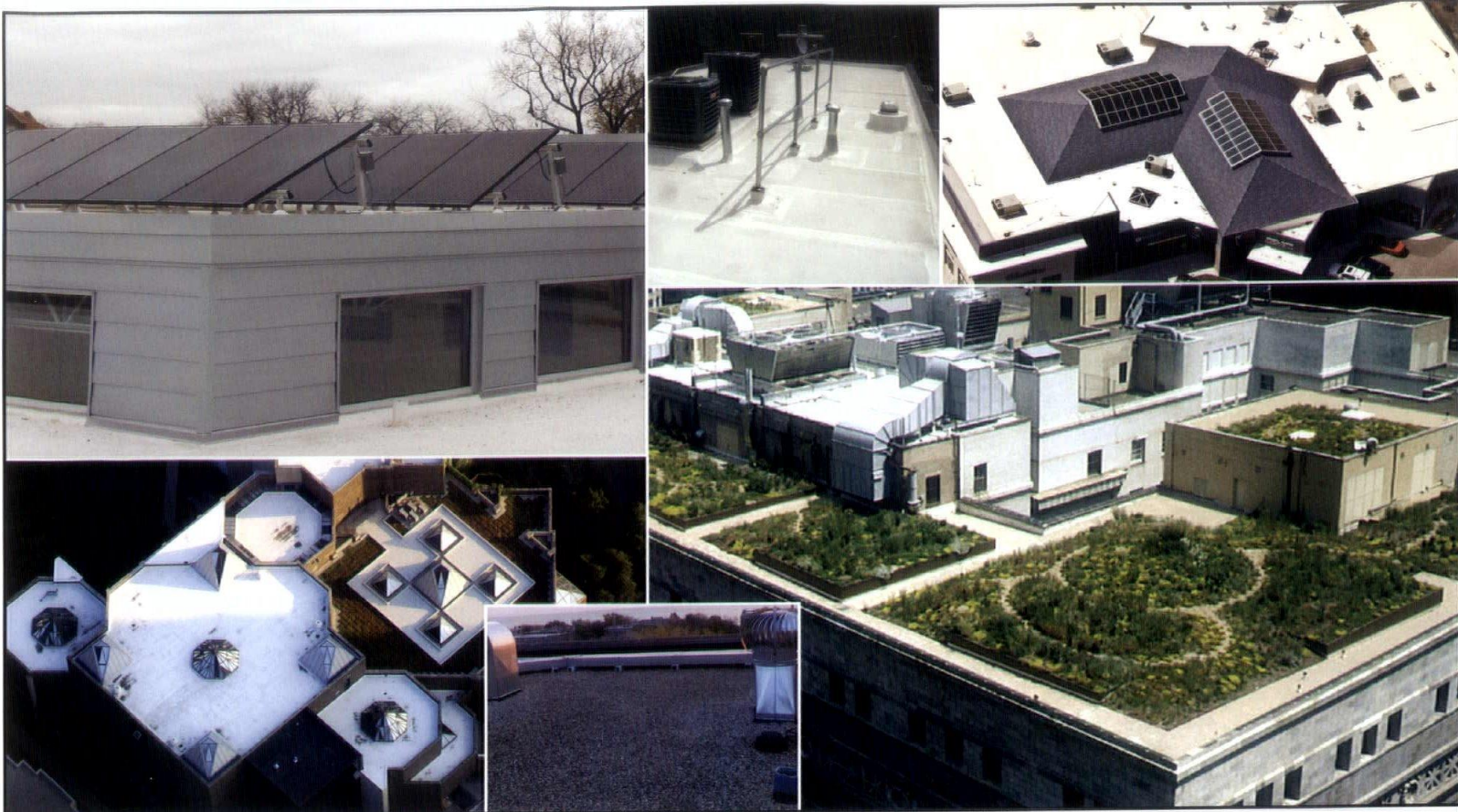
CS: They are all valuable experiences. All of the work informs subsequent work. The residential work of our firm that might be considered high end often enables a deep level of experimentation and might allow for more time to develop ideas, while nonprofit work is often schedule-focused. Big picture, these different types of projects are actually pretty complementary in a valuable way, since what's developed or executed in one project informs and might be expanded on in work that comes later.

ZE: What goals do you have for yourself and your career?

CS: A challenge to practicing as an architect is trying to find a good balance. My husband, Grant Gibson, is also an architect, so we are two architects trying to raise two children, and it's really difficult to find a good balance. I'd like to do a better job being an architect, a mom and a wife. Sometimes I feel like I have to choose between those roles. To be a complete person, and a good architect, I need to have a balance across the board.

ZE: And what kind of goals do you have for the work you'll do during your career?

CS: I hope to work on more projects that are meaningful and contribute to the lives of people who are not as fortunate as I've become. And it's not that I'm saying that I've achieved a lot more than others, but from where I started, this is certainly not the life I imagined, as a teenager in Jamaica, that I'd have. This is beyond my wildest dreams. I've lived in the U.S. for more than 15 years, and every day I still walk down the street and think to myself, "I can't believe I'm walking down the street in Chicago." If I could choose the projects I'm working on, I'd choose the ones that contribute to the greater community that I'm part of. **CA**



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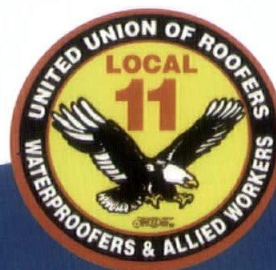
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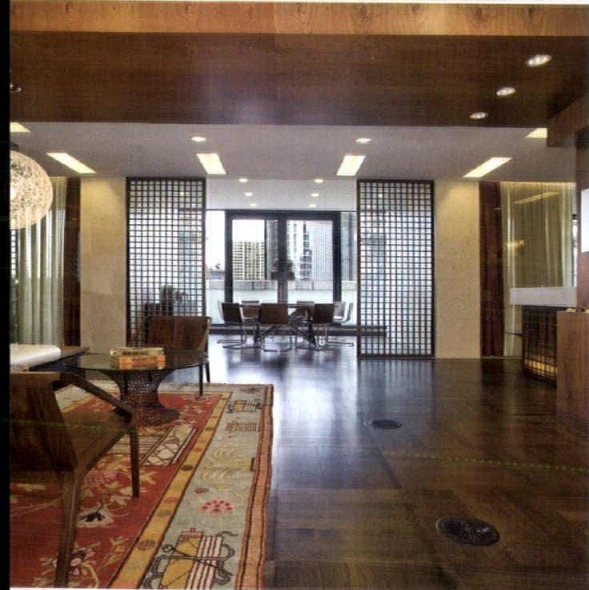
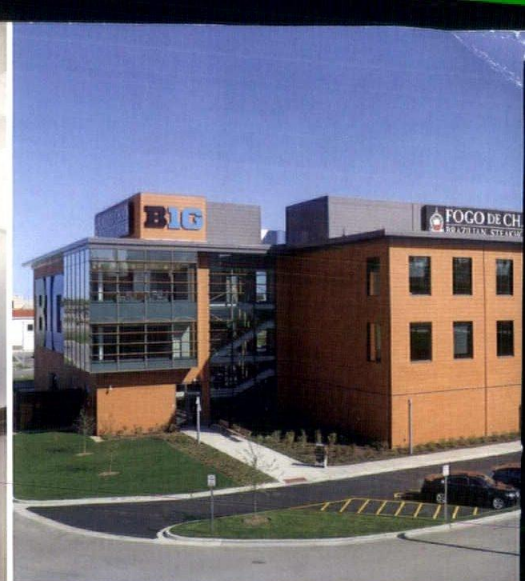
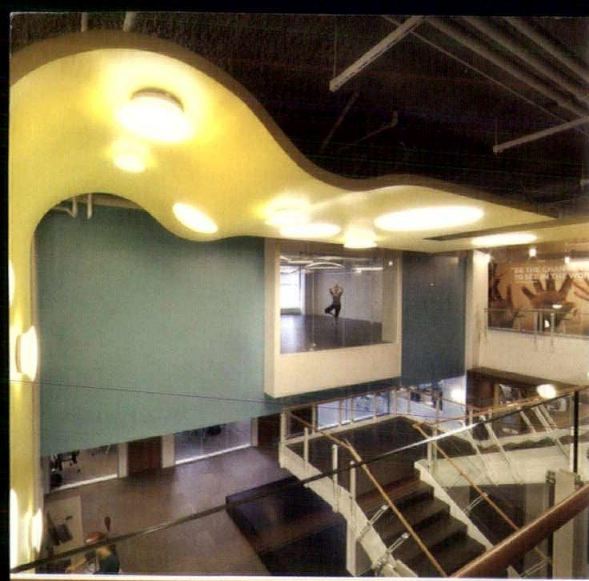
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