



Steel barrel roof trusses are set on the North side of Holocaust Museum & Education Center in Skokie. Bulley & Andrews, LLC was chosen for the project, which is scheduled for completion in November of 2008.

Project Spotlight

Museum Sheds Light On Painful Past

Bulley & Andrews Constructs Holocaust Museum That Aims To Educate, Preserve Artifacts

BY LIZ HUMRICKHOUSE

History and modern day design come together in the Holocaust Museum & Education Center in Skokie. Bulley & Andrews, LLC is serving as general contractor for the \$35 million museum, which is scheduled to open in November of 2008.

Executive Director to the Museum Richard Hirschhaut noted that Skokie was the perfect location for the facility. A powerful telling of the Holocaust story and general education about genocide will be highlighted.

"Skokie is a great location not just because it's a great space, but because of the history here," Hirschhaut said. "It's been 30 years since the international spotlight was on Skokie after an attempt by neo-Nazis to march in the community. That event galvanized the thousands of Holocaust survivors who lived in the community at the time. Skokie is the perfect place for this facility."

The move from the Holocaust to education about intolerance and hope for the future will be represented by different colors of panels. The building, designed by Stanley Tigerman of Tigerman McCurry Architects, is covered with black, gray and white panels.

Construction began in September of 2006.

The building is designed to have two wings with a cleave in the middle. Guests will enter the museum through the South side, which is covered in dark metal and is constructed with nuts and bolts meant to incite a feeling of dread as one enters the building. Eventually, they will pass through the cleave into the other wing of the building, past a rail car, the star exhibit in the museum.

"The cleave is the dividing line between the two wings and where they're housing their most prized artifact, the rail car," explained Scott Hartman, the onsite Project Manager for Bulley & Andrews.

After visitors pass by the rail car, which was used to transport victims to concentration camps during World War II, they will move into the North wing of the building. The North wing is covered in light metal and is melded together in opposition to the rougher, industrial construction of the opposite wing. The light side is representative of the transition away from the Holocaust.

"You enter the building on the South side," explained Senior Project Manager Patrick O'Bryan. "The dark anodized metal clad building represents the descent into darkness, the concentration camps. The cleave or 'hinge' between the two sides serves as the memorial to those who perished in the Holocaust.

"The museum's third section on the North side is made of white anodized metal and conveys an ascent into the light. This houses the education center and represents hope in educating people about intolerance."

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This effect is achieved through the architect's industrial warehouse design theme, which is meant metaphorically to recall the era of the Holocaust.

"A large portion of everything on the inside is exposed on purpose to keep an industrial theme," said O'Bryan. "Everything is strategically placed and exposed, but this makes the building process a little more tedious."

The museum was built with concrete masonry block, CMU, instead of with a steel frame. Even though the CMU was chosen because of a specific design perspective, the labor involved in using it was slow. Often, design is sacrificed for functionality, here Stanley Tigerman's design focused on the story-telling role.

"Structurally the museum bears primarily on grout filled CMU instead of a steel frame, which is used in about ninety percent of all construction today," O'Bryan said. "This makes the building process laborious because you go up so many courses of CMU and then you have to fill it with grout before you can build any higher."

Due to the CMU and some electrical and mechanical aspects, the building process has taken a lot of strategic planning.

"I think one of the more unique aspects of the building is the actual product materials," Hartman stated. "The CMU isn't going to be finished and neither are all the electrical and mechanical components. I think we've had about 30 coordination meetings for the electrical and mechanical components alone."

Bulley & Andrews' understanding of the importance of this project is apparent in the attention to detail. According to Hirschhaut that understanding is one of the main reasons they were selected for the job.

"We're extremely satisfied with the work that Bulley & Andrews has done," Hirschhaut said. "From the beginning of the project, they've show a keen sensitivity and a great awareness of the significance of the project, which is something we needed."

"(Bulley & Andrews) has a track record of care and diligence, which we took into consideration when selecting a contractor. They've approached the project with an abiding sense of reverence."

The importance of the museum to Holocaust survivors is apparent in the frequency of their visits to the jobsite.



Detailing of barrel roof trusses

"I'm sure they've had more unexpected people arrive at the site than they're used to," Hirschhaut said of the project team. "The personnel on the jobsite have been amazing to the visitors. They've been exceedingly kind and welcoming."

Much of Bulley & Andrews' attention to Tigerman's unique design concept can be seen in the interior of the museum. The North wing has some of the CMU painted white in order to lighten up the mood of the museum, but in general the

focus of the museum is on education and intolerance. The gravity of the project hits home to those who worked on it.

"Survivors stop by the jobsite every now and again," O'Bryan said. "Hearing their stories and seeing their excitement as the project comes to fruition gives us a tremendous sense of pride in what we are doing."

"Knowing we are creating much more than a building is professionally rewarding and personally fulfilling."

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