Ferris Bueller’s Day Off, the 1986 film that so captures Chicago’s suburban ennui and teen rebellion, may help save a serious piece of modern architecture. Landmarks Illinois has released its 2009-2010 Chicagoland Watch List, which includes nine listings in critical need of preservation. Included on this list is a glass pavilion made famous when Bueller’s pal Cameron launched a Ferrari through its wall and into the neighboring ravine. That pavilion was an addition to the Rose home in Highland Park, Illinois, whose main house was designed in the 1950s by A. James Speyer. Speyer’s graduate student, David Haid, added the pavilion in the 1970s. The more than 5,000-square-foot home of steel, glass, and infill brick stands out on a list of more typical preservation efforts, including a 134-year-old mansion in the same community. One might think these two homes had little in common, but both are architecturally significant structures unprotected and up for sale. According to Lisa DiChiera, director of advocacy for Landmarks Illinois, the organization has put Highland Park on notice. While local preservation councils certainly lend a strong voice, they are subject to the politics of the day, since the city council can authorize a split or demolition if a property fails to sell. Should the home remain on the market, Landmarks Illinois could conceivably elevate its status, placing it on the 2010 Continued on page 8

A 30-day test run of a new streetscape design in St. Louis appears to be so successful that the city may leave the restriped lanes and temporary concrete barriers in place until construction begins next summer. With four area streets chosen for upgrading by the East-West Gateway Council of Governments, the six-block-long slice of South Grand Boulevard is the first that is seeing results. Continued on page 8

The Chicago Transit Authority is developing strategies to move ahead with its highly anticipated Circle Line while simultaneously proceeding with plans to extend its Red, Yellow, and Orange train lines. First proposed in 2002, the Circle Line would form a critical mid-city circuit, allowing transit riders to traverse the system without traveling to the downtown Loop to make intracity line transfers. According to CTA representative Kaitlyn Thrall, the CTA is holding open houses to discuss the state of the Circle Line. “The meetings will present a recommendation that provides for a long-range plan for the proposed Circle Line and phased project development, initially with improved connectivity through the near west and southwest neighborhoods,” Thrall said via email. Likewise, the continued on page 6

Despite the full-court press of the Chicago 2016 bid team, led by Mayor Daley and First Lady Michelle Obama, with a last-minute appearance in Copenhagen by President Obama, Chicago was the first city eliminated by delegates of the International Olympic Committee. Tokyo was swiftly knocked out as well, and Rio de Janeiro ultimately prevailed over Madrid. Rio will be the continued on page 3


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CIRCLE CITY?

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Chicago's answer to the High Line begins to take shape this fall, with the City of Chicago's selection of a team helmed by Arup North America to transform a disused, elevated rail line into the Bloomingdale Trail. Running for 2.7 miles along Bloomingdale Avenue in northwest Chicago, the rail line is owned by the Canadian Pacific Railway, but has been unused for years, and is now ripe with weeds and debris. Despite the project's basic similarity to Manhattan's High Line, which opened this spring on the dense, mixed-use West Side, the Bloomingdale Trail will be a mile longer and will pass through four residential neighborhoods with a range of income levels.

Unlike the pedestrian High Line, the Bloomingdale Trail may become a pivotal part of the city's network of bike trails, judging from public visions charrettes conducted by Friends of the Bloomingdale Trail, a nonprofit formed to serve as the trail's stewards. "What we learned from the charrettes was that walking and biking were neck-and-neck in terms of how people wanted to use the trail," said Friends board president Ben Lifson. "It would have been a stimulus package of sorts, something I don't see coming from any other area," said Zurich Esposito, executive vice president of Allied Chicago. Had the Windy City been selected on October 2, he believes some stalled projects would have come back on line, especially hotels. The games, he believes, would have given the city an edge as it seeks federal funds for transportation and infrastructure improvements.

For preservationists working to save the Gropius buildings at the old Michael Reese Hospital campus, which would have served as the Olympic Village site, the outcome may be a reprieve. Jim Peters, president of Landmarks Illinois, hopes a developer will now step forward to save some of the vintage structures on the 37-acre campus. "The advantage now is, without the Olympics, you don't need Olympic uses to go in there, which made it harder to reuse some of the buildings," he said. Advocates on both sides of the fight see the redevelopment as an important step toward better connecting downtown and the South Side. It's an exceptionally convenient location," Esposito said. "We're reconsidering many areas near downtown. It's startling to see how quickly many of these areas have changed."

While the city owns the site and will be looking to recoup the $89 million it paid to acquire it, preservation advocates argue that profit should not be the main motive that shapes its future. "Mayor Daley could make the redevelopment of that site one of his legacy projects," said architecture critic Edward Lifson. "If he develops it to the standards of Millennium Park, it could be as lasting as having the Olympics." The modernist legacy currently deteriorating there, he argues, could even be the impetus for an architecturally ambitious new design. "If you are going to tear down great buildings, you'd better replace them with something edifying," he said. AGB
Chicago’s restaurant and bar scene is defined by the quality and innovation of its product, and to a much lesser extent, design. In a city with a sports bar on every block, Old Town Social, a self-defined “sporting parlour,” marries quality food and drink with a richly designed and thoroughly branded interior.

Photographer-turned-designer Brian Willette juxtaposes contemporary concepts with a handcrafted feel: antique sofas and chairs, amber filament bulbs, and cabinetry that disguises flat-screen TVs (it is a sporting parlour, after all). From the low-key facade and entrance, the room opens onto a high-ceilinged, converted space supported with arched wooden trusses. Varying elements divide the room into a more approachable scale, and allow for mixed social settings: a fireplace lounge, two bars, elevated booths for watching sports events, and a charcuterie bar.

The latter is the most handsome, in a corner just beyond the entrance. Modeled after a sushi bar, the counter is covered in small ceramic tiles and under-fit with green lights, seating a half-dozen lucky patrons who can slide up to the house-cured meat.

THE ARCHITECT’S NEWSPAPER OCTOBER 14, 2009

PEOPLE WHO LIVE IN GLASS HOUSES

Word on the street is that Chicago’s modern design auctioneer extraordinare Richard Wright and Philip Johnson Glass House executive director Christy MacLear have been spending time together. That’s a lot of design obsession for one relationship, we’re just sayin’. Moreover, what about the poor flooded Farnsworth House? Wright, it seems, prefers to rendezvous at the imitation over the original, even as its water-stained furniture is being restored. Richard—your hometown needs you! (OK, so the Glass House is actually older than Farnsworth, but we all know Johnson borrowed his best ideas.)

JEALOUS MUCH?

Speaking of love affairs, some architecture publicists we’ve spoken to lately are grousing that Blair Kamin has been giving too much affection (in his writings at least) to a certain attractive female architect who shall not be named. Come on boys, quit complaining. She can’t be blamed for having great curves, built or nurtured.

ON TO GREENER PASTURES

Mayor Daley loves to crow about how Chicago is the greenest city in the U.S. Well, he forgot about the 51st state. We should say he forgot about it! Sadhu Johnston, Chicago Chief Environmental Officer, stepped down on September 30 for a job in Vancouver. Oh, and Vancouver is hosting the 2010 Winter Olympics! Double smarts! Hey, all you LEED APs, turn those frowns upside-down. It might be time for a career change—public sector jobs are so this Economy!

In an ambitious move to solve an engineering problem, improve the environment, and enhance the quality of life for its residents, Jeffersonville, Indiana plans to convert a section of Mulberry Street near the Ohio River into a grand 40-foot-wide canal and pedestrian promenade that stretches three quarters of a mile inland.

The proposed Canal District stems from a practical engineering requirement. The area is prone to flooding by runoff and sewer overflow during heavy rain events. The Environmental Protection Agency has mandated that Jeffersonville’s sewers conform to the U.S. Clean Water Act, which prohibits sewage overflows into the Ohio River. Rather than build a conventional underground stormwater sewer and retention basin, the canal would perform the same function in an environmentally sustainable manner. Brian Fogle, assistant director of planning and zoning, explains that rainwater will flow through landscaped bio-swales to be filtered and partially absorbed into the ground before it is channeled into the canal, where it can be stored or pumped to the Ohio River.

The proposed canal would help manage storm water and would create a dynamic urban space in this small Indiana city.

Ohio River. The project was born of Mayor Tom Galligan’s observations of the revitalizing power of canals in Indianapolis and San Antonio. Preliminary plans will have a waterway meandering through the city, connecting other planned development projects that include a new convention center and hotel, and the terminus of a pedestrian and bicycle crossing over the Ohio River.

“The fundamental purpose of the canal is to prevent storm water from mixing with the sewers,” says Jeffersonville communications director Larry Thomas. “Instead of only solving one problem that we have to solve, we want to create more economic activity downtown.”

Mayor Galligan envisions a mix of privately developed shops, restaurants, and nightlife lining the canal to draw tourists. Proposed residential development will tie in with historic neighborhoods that line the project area. The water feature will serve as a linear park connecting the Ohio River Greenway with the core of the city. Approval is being sought from the EPA, and engineering studies are ongoing to determine the proper alignment and dimensions of the canal. Jeffersonville expects to submit plans for the canal in December, now that a consent decree has been filed in U.S. District Court on September 17 requiring the sewer issues to be addressed.

Funding for the project could come from a combination of local and federal sewer and drainage funds, grants, and private investment. The city may consider tax increment financing in the adjacent urban enterprise zone. The canal will be built in phases, though no timetable yet exists for the project.
BRUCE GRAHAM BUILDING UPGRADED IN MADISON, WISCONSIN

GLASS ACT

Madison, Wisconsin’s Block 89 has seen impressive changes over the past decade. Opposite the Cass Gilbert–designed State Capitol Building, the site is newly home to mixed-use projects from Chicago-based Valerio Dewalt Train Associates (VDTA).

Block 89 developers Urban Land Interest recently turned their attention to the large, crystalline structure that anchors the west corner of the site. Called First Wisconsin Plaza when it opened in 1974 and now known as the US Bank Building, the structure was designed by SOM’s Bruce Graham, the prolific architect behind Chicago’s Inland Steel Building, John Hancock Center, and Sears Tower.

Improving the baseline energy performance of the building was a primary concern, and the developers were aware that raising it to contemporary standards required significant alterations. Eager to begin renovation, and in deference to the building’s rich heritage, Urban Land Interest initially proffered a contract to SOM in an attempt to maintain design continuity. SOM, however, was not interested in the project. The next logical choice was Valerio Dewalt Train.

“Valerio Dewalt Train has done a number of our projects, including Block 89 development,” said Paul Muench of Urban Land.

VDTA’s renovation retains SOM’s architectural language while adding rooftop terraces.

“Interests. “We are very close and have a great trust in them.”

“We took the responsibility of modifying a Graham building very seriously,” said project architect Matt Dumich. “We were conscious of all the details, and modifications were carefully considered.” This rigor is evident in the transformation of the atria. Once uncomfortable enclosures of uninsulated glass, the curtain-wall system has been completely rebuilt, now featuring flat, insulated roofs over canted glass, providing tenants and visitors with multiple rooftop terraces.

VDTA retained the building’s original architectural language, most noticeably its structural grid, so updates are felt rather than seen. For better thermal comfort and energy efficiency, mechanical systems were replaced and major portions of the building were refitted with new high-performance glass.

Despite the formal renovations and system modifications, Dumich said his firm kept to the massing of the building and its volumes: “We always tried to keep in mind what SOM would have done, had they had the technology of today.”

BRIAN NEWMAN

UNVEILED

FIRST CANADIAN PLACE

What would Edward Durell Stone do? That was the refrain in graphic designer Stephen Doyle’s head when he was hired to design the fritted glass that would replace 45,000 slabs of Carrara marble on the facade of the 72-story First Canadian Place, Toronto’s largest building. The owner, Brookfield Properties, recently decided that the facade, grown dirty and pitted, needed an overhaul. They enlisted cladding specialists Moed de Armas & Shannon (MDAS) to reface the tower. Dan Shannon, principal architect on the project, said, “We admire the building, and wanted to retain the whiteness of it to contrast with its dark bronze bands. But we realized if we just used light sandblasted glass, we’d lose something.”

To create the depth and shadow of the veined marble, MDAS worked with glass manufacturer Viracon to create a five-layer sandwich of fritted glass, the outermost layer imprinted with a pattern of six triangles that intersect at a single point. In researching Stone’s plans, Doyle said he tried to channel the architect to “understand his psychological use of pattern. It’s not about decoration, as a lot of people think. He uses pattern to define volume.”

Chicago’s AON Center, also by Stone, has the same floor plan as First Canadian but with vertical marble bands. Its facade was replaced with white granite in 1980.

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the next step in the federal funds application.

She added that the CTA has moved to all possible routes, modes of travel, and locations. “On August 12, the Chicago Transit Board voted to adopt the locally preferred alternative for all of the region. “On August 12, the Chicago

The fate of the Miller House and Garden in Columbus, Indiana, one of the greatest residential ensembles of modernist modernism, is in limbo. Restoration efforts by its owner, the Indianapolis Museum of Art (IMA), have been put on hold due to sluggish fundraising.

The museum acquired the Miller House and Gardens in 2008, soon after Mrs. Miller's death; her husband, J. Irwin Miller, died in 2004. From 1957 onward, the couple were renowned patrons of modern architecture following the underwriting of architectural fees by their foundation, the Cummins Foundation, for public buildings in their hometown of Columbus. Some 42 of the town's civic buildings and malls were designed by architects such as I.M. Pei (library), Kevin Roche (post office), and Cesar Pelli (shopping center). The Millers continued in this vein for their personal home, selecting Eero Saarinen for one of the rare residential commissions of the architect's later period.

Landscape architect Dan Kiley designed the gardens, and Alexander Girard the interiors. The Miller House is one of six National Historic Landmarks in Columbus.

Significant not only to Columbus, the Miller House is also one of the most important modern houses in the country. R. Craig Miller, the IMA's senior curator of Design Arts and director of Design Initiatives (and no relation) said, “You had these three extraordinary designers at the peak of their careers, working for two exceptional and discerning clients with almost unlimited means.” The house is not as well known as others because it was the primary residence of the Millers for decades and seldom available to be shown or photographed—another point of rarity.

The IMA is no stranger to custody of historic properties. It also owns the Oldsfield Estate, a 26-acre country house on its own grounds that is also a National Historic Landmark, and includes the Lilly Home and Gardens from the 1920s.

The public will have to wait for a good look at the place. The IMA plans standing tours, but these can’t be done until after conservation and restoration is complete. That work is on hold pending fundraising. When Mrs. Miller died, her heirs donated the house to the IMA along with $5 million for a maintenance endowment, but the museum is required to match the amount within 18 months. Fundraising for that is only now getting underway in a challenging economic environment.

Leaders in Columbus are eager to see the work complete. “We’re excited about the reach and reputation of the IMA,” said Lynn Lucas, executive director of the Columbus Convention and Visitors Bureau. Lucas believes the IMA brings both expertise and an expanded audience for Columbus’ architectural treasures.

While the museum wants to move quickly; speed is not its overriding goal. “We want to do everything as close to perfection as possible, because that’s how the Millers did it,” said IMA’s Miller. AARON M. RENN

CIRCLE CITY? continued from front page extension of its existing rail network would add convenience for CTA riders in the far south of the region. “On August 12, the Chicago Transit Board voted to adopt the locally preferred alternatives proposed for the Red, Orange, and Yellow Line extension projects,” said Thrall. “The process involved considering all possible routes, modes of travel, and locations.” She added that the CTA has moved to the next step in the federal funds application process, the Environmental Impact Statement.

The CTA plans to extend the Red Line 5.3 miles south to 130th Street, and build four new stations along the route. The Yellow Line will extend 1.6 miles to Old Orchard Road. The Orange Line will run 2.3 miles further south to Ford City Mall, and will include one new station. Each extension will feature new bus and parking facilities.

Transit advocates Mike Doyle, who runs the Chicago Carless website, and Kevin O’Neil, who writes the CTA Tattler blog, are cautiously optimistic about these enormous undertakings. “They’re doing the alternative analysis now, but the proposed changes are not unforeseen conclusions,” said Doyle. “All of them are great ideas, it’s just a question of where the funding would come from. By the time there’s a locally preferred alternative for all of them, it’s going to be a different economy than it is today because none of these are going to have their studies finished any sooner than a year from now.”

Doyle says the most pressing prospect is the Red Line extension, “so we finally have a spine of rail service all the way from the northern border of the city to the southern border.”

O’Neil agrees, and adds that the project would provide sorely needed transit options to an underserved section of Chicago. “All these areas, they’re not very well covered for mass transit. The rail system just stops dead at 95th.” Funding is also on O’Neil’s mind, but he believes the CTA is “doing their due diligence. It’s a big project, to jump through all the hoops that the feds put in front of you.”

While the three pending extensions will serve an undeniable need, it is the Circle Line that truly excites Doyle and O’Neil. Still, both temper their enthusiasm, considering the complex urban implications inherent in making this project a reality.

“The Circle Line is kind of pie-in-the-sky,” Doyle said, “because some of the things it would rely on are building new rights-of-way within the city, and building a huge subway superstation on the north side to replace the existing Red Line. It involves an awful lot.”

“The Circle Line verifies that the way Chicagoans are commuting now is different than when the original lines were built,” said O’Neil. “People aren’t all coming into the Loop to work anymore. The Circle Line hooks up to three or four key lines so that somebody wouldn’t have to go into the Loop to transfer. That’s a good thing.”

Further area transit projects include the possibility of a high-speed passenger rail line and hub, and the corresponding renovation of Chicago’s Union Station, advocated by grassroots groups like the Midwest High Speed Rail Association. Chicago is vying for some of the $4 billion that the federal government may earmark for high-speed rail development.

The CTA and both transit advocates believe Chicago’s unsuccessful Olympic bid will not impact these improvements. “These projects have been discussed for a number of years,” Thrall said. “The final plan, timeline, and other details will not be determined until later phases of the projects.”

“The projects have to rise and fall on their own merits,” O’Neil said.
Mark Sexton, FAIA, Partner, Krueck + Sexton Architects, Chicago, Illinois

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Beer, an armistice in a great rivalry, and new jobs—for Chicagoans it’s like winning the trifecta. In June, when America’s second-largest beer company, MillerCoors, opened its 130,000-square-foot headquarters at 250 South Wacker Drive in Chicago, Mayor Daley was on hand to toast the occasion.

The 2008 merger was conceived to make Miller and Coors more competitive in the changing U.S. market and put an end to a 130-year-old rivalry. The brands continue to maintain their brewing operations in Milwaukee, Wisconsin and Golden, Colorado, respectively, but headquarters in Chicago provides a neutral territory that diffuses any adversarial hangovers.

MillerCoors aims to employ nearly 400 people in Chicago. Sold on the beautiful river and city views, proximity to local and regional public transportation, and cultural amenities, the firm took a 15-year lease on the top eight floors of a retrofitted, midcentury modern high-rise. The headquarters houses the majority of the senior executives, including the marketing and communications divisions, an innovation laboratory, and, yes, a corporate pub.

The executive team retained the services of Chicago-based architecture and interior design firm VOA to complete the interior design and construction of the space. Nick Luzietti, VOA design principal and a self-proclaimed “unruly guy,” described the project as a high-speed adventure. “We were awarded the project in September 2008; construction began seven months after, lasting a short 13 weeks; and in July 2009, MillerCoors began the first phase of their move-in,” said Luzietti. In spite of the speed, the project is expected to achieve LEED Silver certification.

Most mergers, Luzietti said, look to blend the cultures and histories of the two firms into one new story. For MillerCoors, it was just the opposite. “The design challenge was to allow each entity’s rich heritage and brand to remain intact and to be showcased,” he said. The Coors brand communicates an outdoor aesthetic, with mountain views and the depiction of the pure, clean water used to brew the beer. “Miller is more about the social side of drinking,” Luzietti said, with Milwaukee’s gritty vibe and its bar culture fundamental to the brand’s legacy. The design team used materiality, individual brand color, and historical artifacts—along with large format information and visual graphics on the walls of circulation areas—to tell the unique visual history of each brand.

The team establishes design cohesion throughout the eight floors in the form of consistent circulation, massing, and wayfinding strategies. Communal spaces such as recycling centers and small meeting areas are enclosed behind translucent panels and occupy the center of each floor, while low-paneled open workstations, teaming and mostly, an overall feeling of fun.

On this top floor, visitors and employees are treated to panoramic views of the city and, in the core, a fully equipped and very authentic pub experience. Luzietti and his team diligently performed the necessary research on pub design. The centerpiece of the pub is an oak bar inscribed with images from the early days of brewing, hosting an impressive lineup of tap handles at the ready. Leather upholstered bar stools and adjacent table seating open onto a wraparound outdoor terrace. Off to the side are casual seating areas with sofas and chairs, plus the requisite foosball and air-hockey tables, several ESPN TV zones, and mostly, an overall feeling of fun.

Smiling, Luzietti said, “Drinking beer in the office—now that’s good. Who wouldn’t want to work here?”

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Many consider Chicago the birthplace of the skyscraper, and Chicago architects continue to lead the field in tall building design both at home and abroad. Tall buildings offer spatial efficiencies in a world that grows more urban by the day, and today’s skyscrapers are breaking new ground in height, innovative design, and optimal densities. AN peels back the skin—and design process—of four projects currently underway by prominent Chicago offices: Studio Gang’s stunning, rippled Aqua tower, north of Millennium Park; DeStefano + Partners’ naturally ventilated supertall Zenith Towers in South Korea; the muscular twist of SOM’s Infinity Tower in Dubai; and Adrian Smith + Gordon Gill’s retrofit of Chicago’s iconic Willis Tower.
Striking a balance between value and cost was paramount to the architects and designers of the Zenith Towers, an innovative, supertall, mixed-use development that features an 80-story, 984-foot tower as the centerpiece of a 6.1-million-square-foot complex located on the waterfront of Busan, South Korea.

Before they could make history with the tallest reinforced-concrete residential structure in Asia, the development’s lead architects, DeStefano + Partners, had to abide by a number of concerns native to both the culture and conditions of the South Korean Peninsula.

“In Korea, there are common values within the residential environment that have driven most of the housing over the last 20 years,” said Scott Sarver, a principal at DeStefano + Partners. “The first is a southerly primary exposure for the living room and master bedroom—everybody wants to have sunlight in their unit. The second aspect is ventilation. No matter how much AC you put into a building, it’s culturally considered inferior to fresh air coming through an open window.”

To accommodate these market priorities, the architects, working with engineer Thornton Tomasetti, settled on a cruciform plan that configures bundles of seven to nine units per floor around each tower’s central structural column, which also houses the building’s service and mechanical elements. Passenger elevators are dispersed to remote cores within each leg of the tower, providing tenants with direct access to their particular unit bundle.

In addition to maximizing occupancy and intimacy, the cruciform plan orients each tower 45 degrees south, yielding southerly exposures and ocean views for all units while also allowing for at least two windows to open, giving each unit flow-through ventilation.

While cross-ventilation is an amenity to the tenants, the wind loading inherent in Busan’s typhoon-prone waterfront district suggested a hazard to the structure itself. To prevent the wind from organizing as a force at any one point along the building’s surface, architects built a system of irregular shapes and canopies into the building’s curtain wall, which is composed of unitized modular panels of extruded aluminum and low-e glass, with steel reinforcements added where peak conditions required.

“Theoretically, a perfectly round building would be the worst configuration possible,” said Sarver. “In that scenario, the winds would gather as a large force at the rear of the structure and suck those windows out.”

Underlying the design of any supertall building is a set of architectural fundamentals that govern the vertical aspect ratio of the lateral system. Simply put, the wider the stance of the base, the greater efficiency of the structure. To ensure structural integrity throughout the towers, designers focused on finding the point where the lateral wind-resistant system could be satisfied with the same quantities as the gravity system.

For the Zenith Towers, the architects employed a butterfly-shaped reinforced concrete core wall to maximize structural integrity with minimal material, granting the building an aspect ratio of 1:7.

For the Zenith Towers, the architects employed a butterfly-shaped reinforced concrete core wall to maximize structural integrity with minimal material, granting the building an aspect ratio of 1:7. Additional support is provided by concrete outriggers at vertical intervals of 30 stories, which unifies the core wall with the structure’s perimeter, redistributing the load and minimizing differential movements such as post-construction creep and shrinkage.

The Zenith Towers’ delicate balance between the increased costs and difficulty associated with building up, and the enhanced value of unparalleled views and cross-ventilation, elegantly meet the unique criteria of the booming South Korean housing market.
One of the top selling points of an all-glass, highrise condo is views, a factor that can be seriously challenged when the highrise is surrounded by other tall buildings. In its design for Aqua—an 823-foot-high, 1.9 million-square-foot tower next to Chicago’s Lake Shore East Park—Studio Gang found an innovative solution to this familiar snag. The firm extended the floor plates out past the building envelope, creating terraces that open up sightlines around adjacent structures to specific landmarks: Anish Kapoor’s Cloud Gate sculpture, Navy Pier, Lake Street, and more. Rather than plain belts ringing the volume, the architects used the terraces to create an undulating pattern up the facade. “We first designed a landscape, and then turned it vertical, slicing the contour into 82 different slabs so that there is a transformation over the height of the tower,” said firm principal Jeanne Gang. “The main idea was to create a tall building that people can inhabit on the outside as well as inside.”

In addition to acting as a rather effective view machine, Aqua makes for some intriguing eye candy on the skyline. When viewed from afar, the tower appears slim and rectilinear. Up close, however, the wavy forms of the terraces reveal their depth, and the topographical nature of the elevation becomes apparent. But image isn’t everything that the design delivers. The protruding floor slabs also have an effect on the building’s systems. The structure—engineered by Magnuson Klemencic Associates—is reinforced concrete, which offers a good deal of rigidity, but at this height and with this use (the building will contain rental apartments and a hotel, as well as the condos), it was assumed that a tuned mass damper would be necessary to combat sway. However, wind tunnel testing revealed that the terraces, which cantilever as much as 12 feet out from the perimeter columns, cut wind loads enough to ensure stability. “We sensed that the design would reduce the wind, but we didn’t know for sure until getting the modeling done,” said Gang. This buffering effect will also make the terraces hospitable in a city notorious for its windy days.

One unfavorable result of exposing the slabs is that there is no way to create a thermal break, and the floors become conductors that bring unwanted heat or cold to the interior. The sun shading that the terraces create mitigated this negative effect. “When you calculate it out, it ends up being pretty much even,” said Gang. “You lose heat through the winter, but you reduce your A/C throughout the mid season and summer. It’s a wash.”

The architects designed around the microclimates created by the slabs on the facade, specifying five different types of glass depending on the amount of sun each panel would receive. All of the glass is low-e coated, but the material placed behind the terraces is extremely clear, whereas the material in the portions of the facade where the slab does not protrude—areas that the architects call pools—has a very reflective high-performance coating. The change in glass types has a visual effect, increasing the building’s sculptural depth because the non-reflective panels recede and the reflective panels pop. “We tuned the glass to its environment,” said Gang. “You can see the different shades. It makes a more organic elevation.”
As the award-winning design and structural teams at SOM Chicago will tell you, dreaming the future is easy; building it is quite another thing altogether.

Set to dominate the Dubai Marina development at a height of 1,083 feet by the time of its completion in 2011, the 73-story goliath Infinity Tower is making history with its 90-degree helical twist that grants the tower’s 350 luxury residential apartments expansive views.

To achieve the innovative 90-degree spiral, Ross Wimer, SOM design partner, and William Baker, structural engineer, devised a cylindrical reinforced concrete core structure around which the individual floors of the luxury condominium rotate like wheels about an axle, resulting in an open-space design that ensures a minimum of interior pillars.

As speed is crucial to the budgets of the supertall, the SOM team employed an ingeniously sequential formwork process to hurry the building’s ascent while simultaneously insuring spatial uniformity throughout the condominium’s units. After one floor is poured, the aluminum formwork is lifted to the next level and rotated 1.2 degrees in relation to the floor below, essentially repeating the floor beneath, thus maintaining a consistent architectural floor plate throughout the structure’s height.

The interior columns throughout the floorplan all share the same rotation along the form, resulting in a gradual step or fan of the structural elements, all of which radiate outward from the cylindrical core. “It’s as if you were building a layer cake,” said Wimer. “Once one layer of the cake is finished, you elevate and rotate the tin, then set the next layer of the cake. As the layers begin to stack, the twist begins to emerge in the form.”

But the accumulation of those slight 1.2-degree rotations made it difficult for the contractors to erect an external scaffolding system—with each floor rotating relative to one below, the vertical tracking of conventional scaffolding could find no purchase. Instead, the exterior walls were devised to be installed from the inside out by a series of hoists that extend off the building itself, allowing the workers to follow closely behind the concrete work, adding the exterior cladding as the aluminum forms are dismantled and reconfigured for the next level.

Unlike the more common rectilinear core structure, which would require each rotating floor plate to be unique, pivoting the floor plans along the cylindrical core allowed the designers to standardize the luxury residential units. “Virtually every floor is identical,” said Baker. “We try to take something that’s complex and make it simple. Simple for the exterior guys, simple for the concrete guys, simple for the sales agent. It’s the same floor plate because every floor rotates around the central column.”

Initial designs suggested a barber pole spiraling off the exterior columns, though these were abandoned as the resulting gravity loads placed an additional twist on the structure’s exterior. SOM solved this creeping load problem with an artful step/twist combination that maintains the Infinity Tower’s spiral appearance without compromising its structural integrity. With the exception of the angled corner columns, the exterior columns and cladding of the structure’s broad face are patterned vertically, incrementally stepping to the side as the floors climb, while transferring the twisting gravitational load to an inconspicuous series of spanning beams along the building’s width. “We pride ourselves on designing buildings that actually get built,” said Baker. “There are hundreds of designs out there that are very daring, especially for Dubai, but you get the feeling that those are more about the drawing than the actual building. We worked very hard to make this design buildable.”

The floor plates of SOM’s Infinity Tower are rotated 1.2 degrees over the floor below. To allow for the rotation, formwork is hoisted up from each floor below, for the next pour above.
In 1973, it was enough to be the tallest building in the world. More than three decades later, Sears Tower, this year rechristened as Willis Tower, seems a bit of a slouch next to some of the current decade’s shorter but greener buildings. So in June, owner 233 S. Wacker Drive, LLC announced a $350 million retrofit of the Willis Tower to reduce its energy use by 80 percent, which, including energy savings and cogeneration, will save the equivalent of 68 million kilowatt hours per year.

“The nice thing about existing buildings is that they’re quantifiable. You can assess what measures are practical to take,” said Gordon Gill, co-founder of Chicago-based Adrian Smith + Gordon Gill Architecture, the firm hired to design the Willis greening project as well as a 50-story net-zero hotel to be built on the south side of the tower. The architects are working with structural engineer Thornton Tomasetti and MEP engineer Environmental Systems Design.

For a 4.5 million-square-foot building that can hold 20,000 people, small changes add up. One of the most basic yet beneficial improvements is reglazing the building’s 16,000 single-pane windows. For years, building owners were told that the curtain wall couldn’t withstand the increased load of insulated glass, but new thin-film technology will have the insulating properties of a triple-glazed system without the weight. Gill describes an aging building as a strand of pearls, one improvement leading to the next; the reglazing creates effective daylighting and ultimately 40 percent less lighting energy consumption—a far cry from Sears Tower’s original heat-by-light system, whereby lighting fixture heat was trapped and piped through ducts to warm the building’s rooms. As soon as outdated HVAC, elevator, and plumbing systems are replaced, they will operate as much as 90 percent more efficiently. The new plan also integrates wind turbines, which along with solar hot water panels and green roofs are being tested to withstand high-altitude wind conditions on the tower’s set-back rooftops.

Drawing zero energy from the city’s power grid and using less than half the energy saved by the Willis retrofit, the teardrop-shaped hotel will be wider to the west than it is to the east, increasing airflow between the buildings and around the new structure. The building will have solar decks and its own turbines, in addition to one of Chicago’s first double-wall envelopes, a 750-millimeter fixed-glazed insulating cavity that will push air through a plenum in the ceiling or exhaust it through slats on the exterior wall.

Now even more than technical accomplishment, the Willis Tower—in concert with its new appendage—represents AS+GG’s goal of designing more fluid energy networks. Eventually, Gill hopes the firm will apply the concept across an entire city, smoothing out peak consumption times for offices and residential buildings and changing building economics as a whole. “We see a lot of opportunity in the U.S. for a much more disciplined and prolific approach to energy sharing, so that one single project would offer a tremendous benefit for everyone else,” he said. “For us, this project has spawned the whole notion of energy sharing.”

Jennifer Krichels
INTERIOR SLIDING DOOR SOLUTIONS FOR THE HOME, THE WORKSPACE, AND FOR THE FORWARD-THINKER.

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TRENDS: Sliding doors have grown up into versatile, operable walls
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PARTING WAYS

Born of the demand to minimize barriers without forgoing all privacy, a new breed of partition is emerging. Whether three feet wide or 300, sliding doors provide the impact and sophistication of moveable walls, with designs that fold, glide, or hide away. These new models allow for more flexible space—creating two conference rooms out of one, or turning a cozy kitchen into an alfresco dining area—and blur the line between indoors and out.

For homes, restaurants, hotels, and offices, there have never been so many choices available from both domestic and European designers. High-tech systems are redefining what the world expects from a door. JENNIFER KRICHELS unlocks some of the newest designs making a grand entrance.
The Leader in Opening Glass Walls

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Enjoy the best of both worlds: a room with a view that opens to the outdoors yet gives you the peace of mind only a weather resistant NanaWall provides.
1. **GUILLOTINE WINDOW**
   - Vitrosca uses glazing as a structural element to support the window, allowing for a minimal frame. The guillotine design, available in aluminum or stove-enamelled colors, has stainless-steel bearings and a precise pulley mechanism. The 18-mm profile accommodates all types of insulated glass, with a maximum glazing surface of 65 square feet per panel. Handles and press-button or cylindrical locks are integrated into the frame.
   - www.goldbrecht-systems.com

2. **COMMERCIAL SYSTEM**
   - PK-30 PANEL SYSTEM
   - PK-30 panels are cushioned by a proprietary clear silicone gasket, ensuring easy operation and long life in commercial applications. Doors include sliding, hinged, pocket, and folding configurations, and major components are extruded from a high-grade recyclable aluminum alloy that creates a rigid yet lightweight panel. The satin-anodized finish resists corrosion and is easy to clean.
   - www.pk30system.com

3. **MODEL 175 TWIN FRAME RAYDOOR**
   - A lighter, thinner version of Raydoor's patented twin-frame design, the Model 175 is a new 1 3/4-inch twin frame that allows for the use of one or more multiple panels in a narrower opening. The system, manufactured in Brooklyn, is available with folding, bypassing, telescoping, pocket, and stacking tracks that do not require a floor track.
   - www.raydoor.com

4. **RESIDENTIAL PANEL SYSTEM RAUMPLUS NORTH AMERICA**
   - Manufactured in British Columbia and North Carolina, Raumplus North America's German-designed sliding door systems can be installed as replacements within existing openings and on top-hung, double-hung, and barn-door tracks. Though panels are available in 18 styles, system hardware is sold separately should a design require a unique panel material.
   - www.raumplusna.com

5. **LIFT/ROLL DOOR DURATHERM WINDOW CORPORATION**
   - With an extruded silicone flap gasket weather strip that is compressed as a multi-latchpoint lever handle lowers the door, Maine-based Duratherm's doors are designed for a range of weather. Wood frames in teak, mahogany, redwood, and jarrah produce no condensation, making them ideal for high-humidity environments.
   - www.duratherm-window.com

6. **MOVEO GLASS DORMA**
   - MOVEO Glass operable partitions combine transparent, flexible designs with noise-reduction indexes of up to 50 decibels, making them ideal for office, hotel, and educational applications. Double-skinned safety glazing can incorporate electrical blinds and customized patterns on panels controlled by a ComforTronic actuator, which brings together mating aluminum profiles equipped with sealing strips.
   - www.dorma.com

7. **HORIZONTAL SLIDING WALL SUNFLEX**
   - Horizontal sliding wall panels from German manufacturer Sunflex can be stored in any position when open. The turning panels can be locked in place and are available in frameless, aluminum, and insulated wood and aluminum styles.
   - www.sunflexwall.com
The Renlita Series 2000 includes counterweight-balanced doors for industrial/commercial and residential applications up to approximately 33 by 20 feet. The door suits locations with little headroom where minimum internal projection is desired, and accepts a range of cladding and glazing materials.

www.renlitadoors.com

Working with European hardware manufacturers, Weiland has developed a range of oversized liftslide door systems available up to 16 feet tall (and up to 10 feet tall for hurricane-rated models). All systems are custom-built in Oceanside, California, and are available in wood and aluminum with or without interior wood cladding.

www.weilandslidingdoors.com

Available in a range of wood and molding options, Portal’s Way Cool design can be customized in hanging or fixed configurations for closets, hallways, and partitions. Frosted, opaque, or satin-etched glass is paired with melamine or wood veneers; aluminum extrusions and hardware systems are imported from Europe, and wood-and-glass panels are manufactured in Southern California.

www.portaldoors.com

NanaWall’s window-door combination system, available in FSC-certified wood and recyclable aluminum, creates a weather-resistant folding glass wall. The company’s systems are available from eight to 320 feet, and are certified for energy efficiency by Energy Star and the National Fenestration Rating Council. Each is tested to exceed air infiltration, water penetration, structural performance, and forced-entry standards.

www.nanawall.com

The Sliding Door Company’s sliding door system allows glass panels to be customized with wood or aluminum divider strips that can be removed or reconfigured without marking the doors. A patented panel-safety mechanism ensures that doors will not leave their tracks, which are 3/8-inch high and meet ADA requirements.

www.slidingdoorco.com

Italian designer Carlo Colombo designed the Close system to match Poliform’s wardrobe units, which are available in natural or black aluminum frames and transparent, mirrored, or colored glass. Arrangements of one to four doors slide on rails that can be installed flush with the unit’s edge or on the exterior of the wardrobe.

www.poliformusa.com

A manually operated mechanism simultaneously opens Rolmatic Corner doors, creating a 67-inch frameless glass opening. The top-hung, clear anodized aluminum clamping system eliminates both glass drilling and floor tracks, moving 3/8- or 1/2-inch panels of up to 198 pounds along a ball-bearing system specified for commercial and residential applications.

www.klein-usa.com
Designed for Astec's 1000 10-mm and 12-mm glass panels, the flush-fitted, U-profile tracks in the ceiling help to guide the panel, but eliminate the need for ceiling supports because weight is distributed along sealed needle roller bearings in the floor. A plastic U-profile edge guard affixed to the glass guides the panel along its floor track, creating a frameless sliding glass wall system.

www.astec-design.de

Sugatsune's lateral opening door hinges allow doors to swing outward within only half the space required by a conventional door, making them ideal for closets and cabinets in tight spaces. No bottom or top rail is required, allowing the door to close flush against the adjacent wall in overlay or inset configurations.

www.sugatsune.com

The proprietary Zero-Step Sill creates a level transition between interior and exterior floors. Though not recommended for areas exposed to precipitation, the sill integrates a sound-attenuating DraftGuard seal with a DP35 rating for air, water, and structural performance. The seal is flush with the floor when doors are open, but a patent-pending lifter puts it in place as doors are closed.

www.lacantinadoors.com

Baldur sliding door hardware is custom-made for door panels of up to 400 pounds on tracks up to 20 feet long. Patent-pending hubless hardware on 4-inch exposed industrial bearings is made of precious, machine-finished stainless steel that resists rust or corrosion in humid environments.

www.krownlab.com

Designed for installations in which the ceiling cannot support the weight of a sliding door, the Terra H system is installed underneath the door leaf. The visible stainless-steel roller and runner rail leave very little static mass to be supported by the ceiling track.

www.mwe.de
**1 SAFEHARBOR SERIES 352**
ATRIUM COMPANIES

Impact-resistant sliding glass doors from Atrium have laminated, tempered glass that reduces sound transmission and solar heat gain while meeting design pressure ratings for coastal wind and hurricane debris codes.

www.atrium.com

**2 WINGUARD IMPACT-RESISTANT 770**
PGT INDUSTRIES

The recently released WinGuard sliding glass door is available in one- to eight-panel configurations, with impact-resistant insulating and laminated monolithic glass that reduces noise and filters out 99 percent of outdoor UV light. WinGuard Vinyl Casement doors qualify for the 2009 Stimulus Plan tax credit for energy-efficient products.

www.pgtindustries.com

**3 LIFT AND SLIDE DOORS**
MONTAG WINDOWS & DOORS

After making its U.S. debut last year, Montag has achieved Miami-Dade and State of Florida HVHZ (high-velocity hurricane zone) impact certification. With impact design pressures of +65/-77 psf, four-by-eight-foot doors are available in two-, three-, or four-panel configurations with an optional remote operating system.

www.montagwindows.com

**4 WINDQUEST SERIES**
KOLBE

Not only certified to meet large-missile impact Level D and Wind Zone 4 testing standards for hurricane zones, Windquest vinyl doors can be ordered with LoE2-270 insulating glass with argon, enabling them to meet or exceed Energy Star guidelines in all climate zones.

www.kolbe-kolbe.com
DIARY

OCTOBER 2009

WEDNESDAY 14
EVENT
Tour of Ragdale
10:00 a.m.
Ragdale
1260 North Green Bay Rd.
Lake Forest
www.glessnerhouse.org

THURSDAY 15
LECTURE
Barbara Isenberg
Conversations with Frank Gehry
6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

EVENT
DJ: Fortune: A Night at CAMSTL
6:00 p.m.
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
www.contemporarystl.org

FRIDAY 16
EXHIBITION OPENINGS
Kevin Somner
New Paintings
Addington Gallery
704 North Wells St., Chicago
www.addingtongallery.com

Rastros y Cronicas: Women of Juarez
National Museum of Mexican Art
1952 West 19th St.
Chicago
www.nationalmuseumofmexicanart.org

As the Spirit Moves You
The Art Center
1957 Sheridan Rd.
Highland Park
www.theartcenterhp.org

SYMPOSIUM
Contemporary Art at the AIC: Case Studies of Selected Works on View
10:30 a.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SATURDAY 17
EXHIBITION OPENINGS
Michael Delucia
New Sculptures
Ain Koppel Gallery
210 West Chicago Ave.
Chicago
www.alankoppel.com

Liam Gillick, Jenny Holzer, Donald Judd, and Sol LeWitt
Artists in Depth
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

FILM
The World of Vatican II: An Artist’s Report
(Bill Hare, 1987), 30 min.
1:00 p.m.
Loyola University Museum of Art
820 North Michigan Ave.
Chicago
www.luc.edu/luama

SUNDAY 18
EXHIBITION OPENINGS
Five Centuries of Japanese Screens: Masterpieces from the St. Louis Art Museum and the Art Institute of Chicago
St. Louis Art Museum
One Fine Arts Dr., St. Louis
www.alam.org

The Louvre and the Masterpiece
Minnissippi Institute of Arts
2400 3rd Avenue South
Minneapolis
www.artmnia.org

MONDAY 19
WITH THE KIDS
Daily Discovery:
Hands on Architecture
10:00 a.m.
Kohl Children’s Museum
2100 Patriot Blvd., Glenview
www.kohlchildrensmuseum.org

TUESDAY 20
LECTURES
Stuart Cohen and Julie Hacker
Transforming the Traditional: The Residential Work of Cohen & Hacker
6:30 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
www.glessnerhouse.org

Maura Checconi, Joseph Barabe, and Jonathan Canning
Masterpiece under the Microscope
6:00 p.m.
Loyola University Museum of Art
820 North Michigan Ave.
Chicago
www.luc.edu/luama

WEDNESDAY 21
LECTURE
Janice Metzger
What Would Jane Say?
City Builders with Skirts Were Excluded from the Plan of Chicago
12:15 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

THURSDAY 22
LECTURE
Astra Taylor on the Unpossessed Life
7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkart.org

SYMPOSIUM
Evolution of the Skyscraper: New Challenges in a World of Global Warming and Recession
Through October 23
Illinois Institute of Technology
3300 South Federal St.
Chicago
www.ctbuh.org

FRIDAY 23
EXHIBITION OPENING
Fred Sandback
Rhona Hoffman Gallery
118 North Peoria St., Chicago
www.rhonahoffmangallery.com

SATURDAY 24
LECTURE
Matthew Wolfgang Stopler
Recording Persian Antiquities in Crisis
3:00 p.m.
The Oriental Institute of the University of Chicago
1155 East 58th St., Chicago
www.oic.uchicago.edu

EXHIBITION OPENINGS
Alice Maher
Paintings and Poetry
Zygmans Voss Gallery
222 West Superior St.
Chicago
www.zygmanvossgallery.com

SUNDAY 25
LECTURE
Katharyn Hanson
Iraq’s Cultural Past
2:00 p.m.
The Oriental Institute of the University of Chicago
1155 East 58th St., Chicago
www.mcachicago.org

Joe Dowling and Enda Walsh
12:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkart.org

WITH THE KIDS
Inspector Sturdy
11:30 a.m.
Chicago Children’s Museum
700 East Grant Ave.
Chicago
www.chicagochildrensmuseum.org

TUESDAY 27
LECTURE
Andrew J. McKenna
Art and Incarnation
6:00 p.m.
Loyola University Museum of Art
820 North Michigan Ave.
Chicago
www.luc.edu/luama

WEDNESDAY 28
LECTURE
Renaissance in Rail Travel: New Opportunities for Chicago
6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

THURSDAY 29
LECTURE
Michael Meister
Asian Art Council:
Obscura Objects of Desire
6:00 p.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

FRIDAY 30
EXHIBITION OPENINGS
Scott Addis
Uncommon Times, Common Places: New Landscapes
Gallery KH
311 West Superior St.
Chicago
www.gallerykh.com

Brigitte Riesbrodt
Metamorphoses
Roy Boyd Gallery
739 North Wells St., Chicago
www.royboydgallery.com

SATURDAY 31
EXHIBITION OPENINGS
Fahm Graham
Beyond
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkart.org

EVENT
Shadows on the Street: Haunted Tours of Historic Prairie Avenue
7:00 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
www.glessnerhouse.org

NOVEMBER

SUNDAY 1
LECTURE
Jonathan Glancey, Paul Goldberger, Sarah Williams Goldhagen, and Blair Kamin
A Conversation with the Critics: Imaging the Future of the City
5:30 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.architecture.org

FRIDAY 6
EXHIBITION OPENINGS
Johanna Baltz
Friedman and Sergio Fasola
Magic Realism
Schneider Gallery
230 West Superior St.
Chicago
www.schneidergallery.com

SATURDAY 7
LECTURE
Daria Martin and Anne Colled
2:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

EXHIBITION OPENINGS
Apollos of Beauty: Arts and Crafts from Britain to Chicago
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

WITH THE KIDS
Rock Out!
10:00 a.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkart.org

HEARTLAND
Smart Museum of Art
5550 South Greenwood Avenue, Chicago
Through January 17, 2010

The American Midwest doesn’t often rank as a hub of the contemporary art scene, but the past year is aiming to change that with its new exhibit, Heartland: Co-curated with the pioneering art institution the Van Abbemuseum, where the show went on view last late year, the exhibition’s 14 artists and art collectives were culled from a series of road trips the organizers took through the Midwest during 2007 and 2008, and include a range of installations, drawings, photography, and video works. Despite the geographic focus of the title, the curators deliberately declined to impose a unifying theme, or to shoehorn the works into a region-specific narrative. Grisly Myatt’s site-specific installation Cleave (2008, above) focuses on civilization’s impact on the natural environment, mowing swaths into a wall thick with brambles made from cotton- plant roots. Heartland natives like the Memphis-based Myatt are not the rule, however; the show also includes transplants who interpret their new home in light of their origins. California ex-pat Deb Sokolow spins a 40-foot-long yarn out on the museum’s walls in Dear Trusted Associate (2008–2009), using drawings and text to take a noriish look at the life of an artist in Chicago, while Arut Silva examines the imbalances of American capitalism filtered through impressions of society in his native Brazil in the feverish Decadence Avec Elegance (2009).
THE ARCHITECT’S NEWSPAPER OCTOBER 14, 2009

DIARY

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www.luc.edu/luma

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Minneapolis
www.walkerart.org

WITH THE KIDS
Inspector Sturdy
11:30 a.m.
Chicago Children’s Museum
700 East Grand Ave.
Chicago
www.chicagochildrensmuseum.org

WEDNESDAY 27
LECTURE
Andrew J. McKenna
Art and Incarnation
6:00 p.m.
Loyola University Museum of Art
820 North Michigan Ave.
Chicago
www.luc.edu/luma

TUESDAY 28
LECTURE
Michael Meister
Asian Art Council: Obscure Objects of Desire
6:00 p.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

FRIDAY 30
EXHIBITION OPENINGS
Scott Addis
Uncommon Times, Common Places: New Landscapes
Gallery KH
311 West Superior St.
Chicago
www.gallerykh.com

Brigitte Ressembrodt
Metamorphoses
Roy Boyd Gallery
739 North Wells St., Chicago
www.royboydgallery.com

SATURDAY 31
EXHIBITION OPENING
Fair Graham
Beyond
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

EVENT
Shadows on the Street: Haunted Tours of Historic Prairie Avenue
7:00 p.m.
Glessner House Museum
180 South Prairie Ave.
Chicago
www.glessnerhouse.org

NOVEMBER

SATURDAY 1
LECTURE
220 East Carson
12:00 p.m.
Sparus
410 South Michigan Ave.
Chicago
www.sparus.com

MONDAY 2
LECTURE
Dan S. Wang
Talking/Un
ting
6:00 p.m.
Hyde Park Art Center
200 South Cornwell Ave.
Chicago
www.hydeparkart.org

FRIDAY 6
EXHIBITION OPENINGS
Jamie Baldridge and Sergio Fasola
Magic Realism
Schneider Gallery
230 West Superior St.
Chicago
www.schneidergallery.com

SATURDAY 7
LECTURE
Daria Martin and Annette Collod
2:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

EXHIBITION OPENING
Apostles of Beauty: Arts and Crafts from Britain to Chicago
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

WITH THE KIDS
Rock Out!
6:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

HEARTLAND
Smart Museum of Art
5550 South Greenwood Avenue, Chicago
Through January 17, 2010

The American Midwest doesn’t often rank as a hub of the contemporary art world, but the Smart Museum of Art is aiming to change that with its new exhibit, Heartland: Curated with the pioneering art institution the Van Abbemuseum, where the show went on view late last year, the exhibition’s 14 artists and art collectives were culled from a series of road trips the curators took through the Midwest during 2007 and 2008, and include a range of installations, drawings, photography, and video works. Despite the geographic focus of the title, the curators deliberately declined to impose a unifying theme, or to shoehorn the works into a region-specific narrative. Greisy Myers’ site-specific installation Cleave (2008, above) focuses on civilization’s impact on the natural environment, mowing swaths into a wall thicket with brambles made from cotton- plant roots. Heartland natives like the Memphis-based Myers are not the rule, however; the show also includes transplants who interpret their new home in light of their origins. California ex-pat Deb Sokolow spins a 40-foot-long yarn out on the museum’s walls in Oar Trusted Associates (2008–2009), using drawings and text to take a norish look at the life of an artist in Chicago, while Artur Silva examines the imbalances of American capitalism filtered through his impressions of society in his native Brazil in the feverish Decadence Avec Elegance (2009).

THE WORLD OF VATICAN II:
www.mcachicago.org

DIARY

PETER COX
COURTESY RICHARD GRAY GALLERY

OCTOBER/NOVEMBER 2009
In Missouri in 1893, an enterprising and adventurous young man “took correct animation work is subtle and demanding artist who as a young man “took correction” from Neutra and Schindler and was capable of giving just as harsh corrections to novices encountered on his projects even on the filmmakers’ own shoot. Visual Acoustics tells several stories in parallel—of Julius Shulman the humanist, artist, activist, and image-maker, and of the modern movement and Shulman’s major place in that history. The film cycles through the chapters of his life, from his youth on a Connecticut farm to his growing up, camera in hand, at the same time as the city of Los Angeles. It chronicles Shulman finding his calling with the making of a photo of an early Neutra house, and the world of collaborations to follow.

Shulman’s chronology is intertwined with that of the history and ambition of the European modern movement and the rise of California modernism through animated “visual symphonies,” designed by New York motion graphics specialist Trolley + Company. Incorporating Shulman’s images, historical photos, and text, the animation work is subtle in its attempt to formally weave image into image, focusing our attention on the compositional strength continued on page 26
The history of design in modern Germany is as politically fraught as it is influential. Given this, plus the numerous existing histories on institutions like the Bauhaus or individuals like Peter Behrens, design historian Jeremy Aynsley was faced with a formidable task in the writing of Designing Modern Germany. The task, however, is also a worthy one, and Aynsley largely succeeds in delivering a history of German design from 1870 to 2005 that is informative, concise, and also comprehensive.

Aynsley’s is a straightforward chronology, covering a wide variety of media, from graphic design to textile design, interior design and architecture to furniture design, industrial design, and fashion. In doing so, he draws on numerous sources, incorporating contemporary newspaper and journal accounts, discussions of cultural theory and critical studies, even sources from popular culture and literature, such as Heinz Huber’s short story “The New Apartment” from 1958, which is used in an analysis of postwar West German interior design, Aynsley’s focus is not so much on individual objects or buildings, though he does highlight particularly influential examples, but more on the development of a German culture of design under the various political regimes of Germany’s 20th century. Thus, chapters are more likely to discuss important institutions or exhibitions such as the Ulm Academy for Design or the 1941 Werkbund exhibition in Cologne, rather than entering the walk-in box and projectors flickering images, the architecture through social calls to the owners of several structures that were constructed, what they meant to their citizens of the day, and how they were constructed the way they did for their own cultural, financial, and civic ends. By taking these innovative, important structures on their own terms, Chicago 1890 provides a valuable link between how these buildings were constructed, what they meant to the citizens of the day, and how they subsequently influenced generations.

THE ARCHITECT'S NEWSPAPER OCTOBER 14, 2009

THEORIES OF DESIGN continued from page 25

In fact, Aynsley is to be commended for his ability to negotiate between the general and specific, deftly alternating between summaries of events that span decades and discussions of individual designers such as Marianne Brandt or Margaret Jahny, whose careers are exemplary or whose work is influential. In addition, Aynsley avoids many of the pitfalls that plague other histories of German cultural production during this period. For example, in his discussion of the Weimar years, Aynsley examines the work of the Bauhaus, of course, but also the more traditional, conservative design that, as he notes, no doubt graced the majority of German households. He presents a nuanced discussion of design during the Nazi period in chapter three, acknowledging the unavoidable influence of the Nazis’ racist and nationalist ideology, but also the regime’s ambivalent attitude toward modernism and the “dilemmas” confronted by individual German designers of this period. Likewise, in writing about the postwar era, Aynsley offers a comparative account of design produced in both the Federal Republic of Germany (FRG, West Germany) and the German Democratic Republic (GDR, East Germany), addressing the influence each country had on the cultural production of the other.

There is much to commend in Designing Modern Germany. The book is considered an important part of this issue is a critical part of understanding design in modern Germany.

Despite this, Aynsley concludes that German design remains accessible and well-balanced, as well as thorough. The text frequently cites important histories and histories of German design such as Joan Campbell and Paul Betts, allowing the reader insight into the personal lives of designers. For example, while the political history that so influenced design in the Nazi and postwar eras is given fair due, there is almost no discussion in the opening chapter on the formation of the German national identity, and the implications this may have had on debates about the role of design in German culture. This work is the place to introduce the theme of the so-called “problem of German national identity. Not only did this issue influence the development of design culture during the so-called “Foundation Movement,” but it was almost always lingering beneath the surface of discussions about Germany’s cultural production throughout the 20th century. It was also an important factor in the competing design cultures of East and West Germany, for example, as each was trying to claim ownership over German national identity but also establish its own sense of “homeland” or “Heimat.” Likewise, the reunification of Germany—the attempt to establish a unified identity of “Berlin Republican”—seems a clear influence on designs such as Eva Gronbach’s fashion collection “My New Police Dress Uniform” (2004–5). Certainly, Aynsley acknowledges the influence of historical and cultural references such as the Berlin Wall, but given its presence as a leitmotif throughout, a more explicit discussion of this issue is critical. And lastly, Aynsley provides an overview of one of the 20th century’s most influential national design cultures, a perfect introduction for anyone interested in the subject.

EMILY PUGH TEACHES ART HISTORY AND DESIGN AT THE PRATT INSTITUTE.

METHOD OVER MEASIAN continued from page 25

A slowly descending upside-down camera scans the edge of a London skyscraper, the background lost in a cloud of fog. Regardless of the work’s title, for five minutes of the roughly eight-minute loop, which mediates the video’s light until it is recognized for its ability to negotiate between the general and specific, deftly alternating between summaries of events that span decades and discussions of individual designers such as Marianne Brandt or Margaret Jahny, whose careers are exemplary or whose work is influential. In addition, Aynsley avoids many of the pitfalls that plague other histories of German design such as Joan Campbell and Paul Betts, allowing the reader insight into the personal lives of designers. For example, while the political history that so influenced design in the Nazi and postwar eras is given fair due, there is almost no discussion in the opening chapter on the formation of the German national identity, and the implications this may have had on debates about the role of design in German culture. This work is the place to introduce the theme of the so-called “problem of German national identity. Not only did this issue influence the development of design culture during the so-called “Foundation Movement,” but it was almost always lingering beneath the surface of discussions about Germany’s cultural production throughout the 20th century. It was also an important factor in the competing design cultures of East and West Germany, for example, as each was trying to claim ownership over German national identity but also establish its own sense of “homeland” or “Heimat.” Likewise, the reunification of Germany—the attempt to establish a unified identity of “Berlin Republican”—seems a clear influence on designs such as Eva Gronbach’s fashion collection “My New Police Dress Uniform” (2004–5). Certainly, Aynsley acknowledges the influence of historical and cultural references such as the Berlin Wall, but given its presence as a leitmotif throughout, a more explicit discussion of this issue is critical. And lastly, Aynsley provides an overview of one of the 20th century’s most influential national design cultures, a perfect introduction for anyone interested in the subject.

EMILY PUGH TEACHES ART HISTORY AND DESIGN AT THE PRATT INSTITUTE.

THOMAS LESLIE IS AN ASSOCIATE PROFESSOR OF ARCHITECTURE AT IOWA STATE UNIVERSITY.
The history of design in modern Germany is as politically fraught as it is influential. Given this, plus the numerous existing histories on institutions like the Bauhaus or individuals like Peter Behrens, design historian Jeremy Aynsley was faced with a formidable task in writing of Designing Modern Germany: The Bauhaus in Dessau (1926). The task, however, is also a worthy one, and Aynsley largely succeeds in delivering a history of German design from 1870 to 2005 that is informative, concise, and also comprehensive.

Aynsley is a straightforward chronology, covering a wide variety of media, from graphic design to textile design, interior design and architecture to furniture design, industrial design, and fashion. In doing so, he draws on numerous sources, incorporating contemporary newspaper and journal accounts, discussions of cultural theory and critical studies, even sources from popular culture and literature, such as Heinrich Hübner’s short story “The New Apartment” from 1958, which is used in an analysis of postwar West German interior design. Aynsley’s focus is not so much on individual objects or buildings, though he does highlight particularly influential examples, but more on the development of a German culture of design under the various political regimes of Germany’s 20th century. Thus, chapters are more likely to discuss important institutions or exhibitions such as the Ulm Academy for Design or the 1914 Werkbund exhibition in Cologne, rather than single buildings or specific aesthetic traditions or innovations.

In fact, Aynsley is to be commended for his ability to negotiate between the general and specific, deftly alternating between summaries of events that span decades, and discussions of individual designers such as Marianne Brandt or Margaret Jahny, whose careers are exemplary or whose work is influential. In addition, Aynsley avoids many of the pitfalls that plague other histories of German cultural production during this period. For example, in his discussion of the Weimar years, Aynsley examines the work of the Bauhaus, of course, but also the more traditional, conservative design that, as he notes, no doubt graced the majority of German households. He presents a nuanced discussion of design during the Nazi period in chapter three, acknowledging the unavoidable influence of the Nazis’ racist and nationalist ideology, but also the regime’s ambivalent attitude toward modernism and the “dilemmas” confronted by individual German designers of this period. Likewise, in writing about the postwar era, Aynsley offers a comprehensive account of design produced in both the Federal Republic of Germany (FRG, West Germany) and the German Democratic Republic (GDR, East Germany), addressing the influence each country had on the cultural production of the other.

Though there is much to recommend Designing Modern Germany, there are oversights. For example, while the political history that so influenced design in the Nazi and postwar eras is given fair due, there is almost no discussion in the opening chapter on the formation of the German nation in 1871, and the implications this may have had on debates about the role of design in German culture. This would be the place to introduce the theme of the so-called “probleme der deutschen Nation” that, Not only did this issue influence the development of design culture during the so-called “Foundation Phase” of the German republic, but it was almost always lingering beneath the surface of discussions about Germany’s cultural production throughout the 20th century. It was also an important factor in the competing design cultures of East and West Germany, for example, as each was trying to claim ownership over German national identity but also establish its own sense of “homeland” or “heimat.” Likewise, the reunification of Germany—the attempt to establish a unified identity for “Berlin Republic”—seems a critical influence on designs such as Eva Gronbach’s fashion line “My New Police Dress Uniform” (2004–5). Certainly, Aynsley acknowledges the influence of national identity, and deals with it in a nuanced fashion. A more reserved, nuanced treatment of Germany’s complex past may be required for readers new to the subject.

Emily Pugh teaches art history and design at the Pratt Institute.

METHOD OVER MIESIAN
continued from page 25
A slowly descending upside-down camera scans the edge of a London skyscraper, the background lost in a cloud of fog. Regardless of the work’s title, for five minutes of the roughly eight-minute loop, the building’s grid tricks you into thinking you’re looking at an ascending, right-side-up camera, demonstrating the symmetry, keen composition, and no-nonsense construction materials that define Mies’ architectural style.

In contrast, the nearby Delineations, a new work by designer Helen Maria Nugent and artist Jan Tichy, says anything but “less is more.” In four small rooms, video is projected through architectural materials, which mediates the video’s light until it resembles a simple Moholy-Nagy pictogram. But Nugent and Tichy’s work is so beautiful—light spills out of doorways, and projections over a sphere of glass-like material emulate the Midwest’s milky sun—we don’t care if it achieves results via four Rube Goldberg-like contraptions. The show’s visual centerpiece is a recreation of the Knowledge Box—a 1962 installation by the late Illinois Institute of Technology professor Ken Isaacs (built, in fact, inside Mies’ Crown Hall). The box, constructed in the middle of the gallery, covered with a shock of blue paint and surrounded by slide projectors, seemed so futuristic for the 1960s that it made the cover of Time. One play is jarringly interrupted by a brief sequence of Monty Python-esque collages used to wittily present historical facts about the modern movement, potentially undercutting the historical credibility of the content. Fortunately, this comic interlude is balanced by poignant interviews with scholars and curators (Thomas Hines and Joseph Rosa), architect clients (Mark Lee and Frank Gehry), and friends and fans (Ed Ruscha and Tom Ford), articulating the historical relevance of specific images, the architecture photographed, and the architect-collaborators.

Through Shulman’s Eyes
continued from page 25
and dynamism of Shulman’s photos. Lines merge with lines, or emerge as webs to reveal the perspectival structure of both image and architecture. This subtle play is jarringly interrupted with a brief series of Monty Python-esque collages used to wittily present historical facts about the modern movement, potentially undercutting the historical credibility of the content. Fortunately, this comic interlude is balanced by poignant interviews with scholars and curators (Thomas Hines and Joseph Rosa), architect clients (Mark Lee and Frank Gehry), and friends and fans (Ed Ruscha and Tom Ford), articulating the historical relevance of specific images, the architecture photographed, and the architect-collaborators. To complement the architectural history lessons, the film gives us personal stories about Shulman, the architect-collaborators, and their architecture through social calls to the owners of several of the architect’s most photographed houses. Witnessing these visits, it is clear that Shulman’s photographs were vital in restoring Neutra’s Miller House and others to their original condition. But we also witness the sometimes long-delayed relationships Shulman maintained with the original or subsequent owners of the houses he photographed. Bricker, who befriended Shulman over the course of several years prior to making the film, takes us into the inner sanctum of Shulman’s Raphael Soriano–designed studio. Here we are given insight into the quality of space in which he worked, the personal relationships with all those around him—his wife Rachel, his family, his work associates—and the volume of images produced over the course of a career that falls in its full-height atrium clouded its reputation, and poor elevator service doomed it to obscurity and demolition.

Chicago 1890 concludes by briefly tracking the influence of these buildings on the first-generation modernists of Europe and America in the 1920s and 1930s, pointing out that the first histories to be written on the so-called “Chicago School” were largely self-serving and often ignored important aesthetic and social aspects. Chicago architects, developers, and builders, she argues, were neither uncultivated technocrats of the prairie nor self-conscious prophets of modernism. Rather, they constructed the way they did for their own cultural, financial, and civic ends. By taking these innovative, important structures on their own terms, Chicago 1890 provides a valuable link between how these buildings were constructed, what they meant to the citizens of the day, and how they subsequently influenced generations.
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