

# THE ARCHITECT'S NEWSPAPER

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WILL IT BE A DOUBLE HEADER FOR MINNEAPOLIS?

## TWINS HIT THE BULLSEYE

In mid-April, the Minnesota Twins inaugurated their new ballpark, Target Field, with an opener against the Boston Red Sox. The new stone-and-glass stadium marks the Twins' departure from the Hubert H. Humphrey **continued on page 2**



COURTESY POETRY FOUNDATION

Chicago architect John Ronan has snagged a truly unique assignment in the design of a headquarters and poetry center for the Poetry Foundation in Chicago's River North neighborhood. What exactly is a

"poetry center"? We'll find out next year. Construction on the 26,000-square-foot building began April 21, and the foundation plans to take occupancy in June 2011. The Poetry Foundation **continued on page 4**

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COURTESY MWVA

MAYA LIN'S PLAZA PROVIDES RESPITE FOR PATIENTS AND IMPROVES URBAN CONDITIONS IN ST. LOUIS

## FOUNTAIN OF HEALTH

A 75,000-square-foot plaza designed by Maya Lin Studio with Michael Van Valkenburgh Associates will soon adorn the BJC HealthCare and Washington University Medical School campus, providing a positive environment for patient care, as well as a new focal point for the St. Louis campus. The plaza will feature a concrete-and-limestone infinity pool with water lilies and fiber optic lighting, along with a dense

landscape of native plants, serpentine paths, and outdoor seating areas.

Built in conjunction with a new 11-story laboratory by Cannon Design, and framed by a halo of elevated walkways connecting various medical buildings, the plaza will provide a newly lush center to a campus that was until recently dominated by full-block buildings and a network of streets and concrete. **continued on page 3**

GSA SELECTS SMALL CHICAGO FIRM OVER BIG-LEAGUERS

## SUNSHINE STATE, WINDY CITY STYLE

Besting an eclectic, high-profile shortlist including Foster + Partners, Murphy/Jahn, Thomas Phifer and Partners, REX, and Asymptote, Chicago-based Krueck + Sexton Architects has been selected to design a 475,000-square-foot federal office building in Miramar, Florida, *The Architect's Newspaper* has learned. The project will be Krueck + Sexton's largest building to date.

The General Services **continued on page 2**

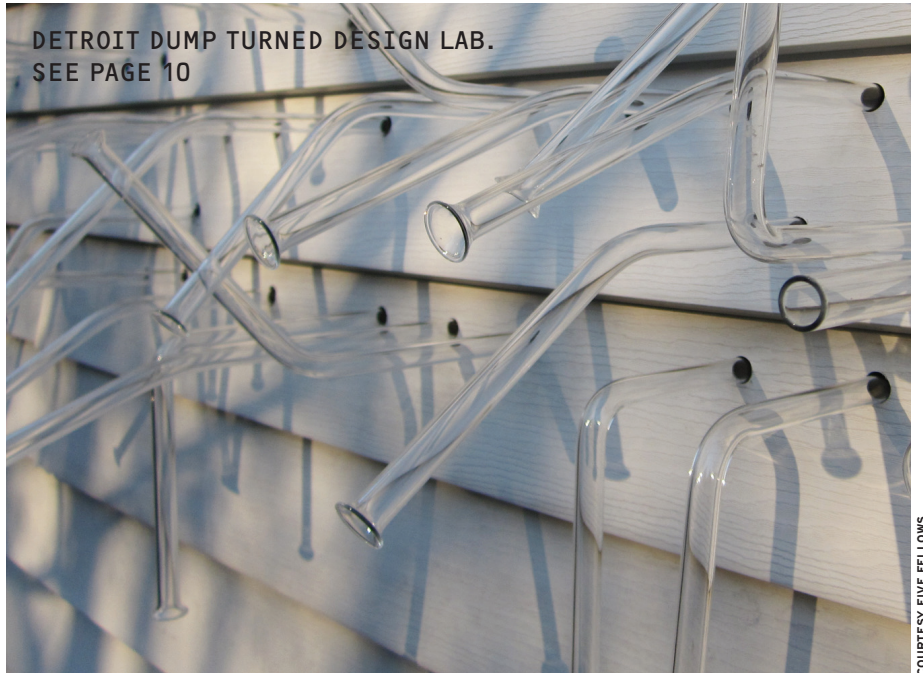
EPA FLY-ASH BAN WOULD STUNT USE OF GREEN MATERIALS

## Pain in the Ash

Over the past two decades, fly ash has become a staple of the sustainable building materials movement, but that could change if the Environmental Protection Agency (EPA) goes ahead with rules proposed last fall that would designate fly ash and other coal combustion byproducts as hazardous waste.

Construction industry groups and environmental watchdogs fear the change could jeopardize any industry that uses materials with recycled **continued on page 7**

DETROIT DUMP TURNED DESIGN LAB.  
SEE PAGE 10



COURTESY FIVE FELLOWS

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SLICK INTO SILVER LINING

As of this writing, massive quantities of oil are still leaking into the Gulf of Mexico from the decapitated Deepwater Horizons rig. The scale of the ecological disaster remains unknown, but it seems to be oscillating between terrible and catastrophic. Like the horror movie *The Blob*, the spill feels like something of an existential menace, against which it's easy to feel powerless and impotent. Unlike a movie, however, we will be stuck with the very real impact of BP's blunder for decades to come.

Meanwhile, energy and climate legislation is currently stalled in the Senate. The country seems unable to seize the opportunity to move toward a green energy future. The clock on climate change keeps ticking and pessimism mounts.

There are brighter spots, however, at the local and regional level, and some large-scale green energy alternatives are beginning to emerge in the Chicago area. The largest urban solar power plant in the country recently opened in West Pullman with more than 32,000 panels providing emission-free, spill-proof electricity. For the city, the plant is a double win. Not only does the city get increased capacity and, for the moment at least, a new "largest" title to claim, it brings an inaccessible brownfield site back into use and onto the tax rolls. In a place with a surplus of old industrial sites, this brownfield strategy is smart and innovative. Exelon, the developer of the Pullman plant, is reportedly eager to expand to other sites in the city.

North of Chicago, the city of Evanston recently voted to explore an offshore wind farm on Lake Michigan, which would be the first of its kind. Currently planned with 40 turbines, the project could power an estimated 40,000 homes. Unlike the massive, and I fear unsightly, 150-turbine farm planned off Cape Cod, the Evanston wind farm seems unlikely to provoke endless litigation.

The news is not all positive for Chicago-based Exelon, however. An April 2009 leak at a nuclear power plant operated by the company in New Jersey has reached one of the state's major drinking-water aquifers. The state environmental commission is investigating the company's response and urging a more comprehensive remediation plan. The leak is a reminder that expansions in nuclear energy, as in offshore drilling, are always high risk, despite assurances from the energy lobby. Accidents such as these beg the question: Are these risks worth it?

As renewable energy becomes more viable, it seems to me, the answer increasingly is no. Not at least until greener options are expanded exponentially. This comes with a different set of challenges. Utilities tend to prefer large-scale installations rather than smaller-scale, more dispersed systems. In order to make a dent in our energy demands, however, we could end up with a kind of green utility sprawl, acres and acres of banal panels or turbines, without proper planning. Here's where designers come in. In an innovative RFP, the University of Buffalo has commissioned landscape architect Walter Hood to design a 700-panel array, set in an accessible, planted field as a new gateway to the campus. The aim is to create a place that's not merely functional, but does double time as an amenity for students. In light of these recent accidents, what might have seemed like an extravagance now seems like great planning. It should serve as a model for a new kind of clean power landscape. **ALAN G. BRAKE**

**SUNSHINE STATE, WINDY CITY STYLE**

*continued from front page* Administration (GSA) is finalizing contract negotiations, so could not definitively confirm the commission. "We've identified them as the preferred firm. Most likely we will go with them. The door has almost closed," said Steven Smith, the GSA project manager. "We're very excited about this firm's potential."

The building, which will be located close to Miami and Fort Lauderdale, will house an as yet unidentified law enforcement agency. Smith said that two sites are being considered within Miramar, which was chosen as the location due to the strategic needs of the tenant agency.

The project is a major break for Krueck + Sexton, perhaps best known for the Spertus Institute of Jewish Studies in Chicago that enlivens the Michigan Avenue streetwall with its faceted facade. "For us to go against Foster with ten people, it's just incredible," said principal Mark Sexton. "There were two big offices, Foster and Jahn; two medium-sized, mid-career offices, our firm and Phifer; and two younger, very talented firms, Asymptote and REX. They're all very accomplished firms." Krueck + Sexton's team will also include Thornton Tomasetti as structural engineer, Atelier Ten as environmental consultant, and PGAL as architect of record.

The agency has high ambitions for the project both in terms of design and sustainability. "We're looking to this project to take our Design Excellence program to the next level," Smith said. The building will seek a high LEED rating as well as a Sustainable Sites rating, a first for the GSA.

The program and the process have renewed Sexton's belief in federal work. "It's a bright spot that our government is looking for iconic, progressive design. They're even discussing the possibility of a zero-carbon building," Sexton said. He also praised the competition's open process. Sixty-five firms responded to an open call, which was then narrowed to six based on their portfolios. Sexton underscored how taxing more elaborately-phased competitions—where firms are asked to develop detailed designs with little compensation—can be for offices, especially small ones. "This was the first GSA project we went after. They treat architects very well. They're not abusive. It's a great relationship," he said. **AGB**

**TWINS HIT THE BULLSEYE** *continued from front page* Metrodome, leaving the NFL's Vikings as the sole tenant of the 1982 venue. Designed by Populous for a tight urban site in downtown Minneapolis, Target Field has over 15,000 fewer seats than the Metrodome in its baseball configuration. Beyond that, the new field features upgrades in almost every other facet, from increased legroom and a wider concourse to views of the Minneapolis skyline and one of the closest seating bowls to the playing field in all of Major League Baseball.

"At the dome, you were always looking down, even if you were in the first row," said Mark McKay, a season ticket holder. "At Target Field, if you're in the first row you're at eye level with the players and you're in really close."

The new stadium also touts direct connec-

tions to the Hiawatha light rail (which also serves the Metrodome) as well as Northstar commuter rail, city buses, and bike paths. These transit links aided the park in achieving LEED Silver certification, only the second Major League Baseball stadium to claim such status. Moving baseball outdoors in Minnesota might seem like a bold proposition, but Target Field has taken a number of steps to mitigate the sometimes frigid, often fussy, weather. Heated concessions, restrooms, and restaurants will offer respite from the outdoors, and a large sculpted metal roof canopy will shelter many seats.

As fans settle in and kick the tires of the Twins' new digs, Vikings fans are looking for a new home of their own. The team's lease at the Metrodome runs out next year, and some Minnesota lawmakers are working hard to push through plans for a new, retractable-

roof stadium on the same site. The project is the centerpiece of a \$954 million redevelopment effort for downtown Minneapolis. *Star-Tribune* columnist Sid Hartman points out that building a new field on the site of the Metrodome will save the local Metropolitan Sports Facilities Commission money, since they already own the land, and the infrastructure necessary for serving large crowds is already in place. Hartman cites the success of year-old Cowboy Stadium in Dallas—which hosted a crowd of 75,000 for this season's NBA All-Star game and is slated to hold both next year's Super Bowl and the 2014 NCAA Final Four—as a rationale for a new facility in the Twin Cities. Renderings of the proposed venue, designed by HKS architects, show flexible seating arrangements that allow for football, basketball, and even motor cross. Whether that stadium comes



COURTESY HKS ARCHITECTS

**The proposed Vikings Stadium.**

to fruition sooner rather than later, tens of thousands of Twins fans are packing the seats of Target Field and enjoying their new downtown venue. **JOHN LEIMBACH**



## DANCING WITH THE STARCHITECTS

Eavesdrop got all flustered when the Chicago Dancing Festival, an annual event celebrating American dance, announced the theme for its August 27 event: “The Dancing Skyline.” Could this be like Dancing with the Stars or a Pilobolus-like pile of dancers recreating buildings from Chicago’s iconic skyline? Probably neither, as the festival’s website simply describes it as “a lecture and demonstration focused on themes of architecture and dance.” Still, we would have paid good money to see **Jeanne Gang** paired with the likes of **Jay Franke** of the Lar Lubovitch Dance Company prancing off against **Helmut Jahn** and **Fabrice Calmels** of the Joffrey Ballet. A gossip columnist can dream!

## CURATOR SHUFFLE

Ever since *AN* broke the news that Joseph Rosa is leaving the Art Institute’s architecture and design department to direct the University of Michigan Art Museum, speculation has abounded about who will replace him. The AIC says design curator **Zoe Ryan** is in the running, but Eavesdrop guesses she’s pretty happy building the museum’s new design collection. Others have pointed to **Brooke Hodge**, previously of LA MOCA, but might her interests overlap too much with Ryan’s? Oh, and another **Ryan**, first name **Raymund**, the architecture curator at the Carnegie Museum of Art in Pittsburgh, could well be in the running. Then there’s **John Zukowsky**, the former AIC curator, who is conveniently back in town. Seems unlikely. What about **Elizabeth Smith**, the former chief curator at the MCA? She’s had a longstanding interest in architecture and wrote a wonderful and much lusted after book on the Case Study Houses. Eavesdrop hears that Trustee **John H. Bryan**, who endowed the chair, holds the key to the kingdom.

SEND SEASON TICKETS, CROQUET WICKETS, AND RUSTY SPIGOTS TO MIDWESTEAVESDROP@ARCHPAPER.COM.

### FOUNTAIN OF HEALTH continued from front page

The design team chose to “complement the highly architectural, orthogonal context created by the surrounding buildings with gently undulating topography, curvilinear forms and a rich palette of plant material,” said Andrew Gutterman, senior associate at Van Valkenburgh Associates, via email.

The design was “motivated significantly by performative evaluation of how the landscape will be used and the kinds of things that patients at the hospital would need,” added Michael Van Valkenburgh. “We also wanted a kind of relaxed informality that contrasts with the more clinical, by necessity, interiors of the hospital and research facilities, hence the embracing curves, the smaller, more protective apses for sitting, and the moveable furniture.”

Seasonal and microclimatic conditions at the site inform the planting strategies. Trees including willows, swamp white oaks, and redbuds were chosen for both their suitability to urban sites and for their distinctive leaves and flowers, which will help animate the plaza year-round.

The plaza will not only be a resource for the hospital and university community, but is designed to act as a hub for the adjacent residential neighborhood and com-

mercial corridor, as well as to support the nearby light-rail station.

“We anticipate that the plaza will become both a new center of social life for the medical campus in which it is located, as well as a crossroads between the campus and the surrounding neighborhood,” Gutterman said. “The design of the plaza allows for direct, efficient pedestrian passage and also creates a space out of the way for people to be able to slow down and relax. Such outdoor spaces tend to be rare in places where medical uses are concentrated, though it is in such environments where they are of their greatest value.”

“We’re changing the whole campus with this,” said Steven Sobo, director of design and construction at the Medical School. Sobo said the intent of the project is to bring “the deep woods experience into an urban environment,” and to provide an area where “you can stop and take a minute. Or in medical terms, it’s an area of respite.”

Sobo added that the fiber-optic lighting embedded in Maya Lin’s fountain represents “a period in time of the night sky,” but said that the specifics of the cosmological composition wouldn’t be revealed until the grand opening of the plaza in mid-June.

BRIAN NEWMAN



The fountain will be illuminated by fiber optics.

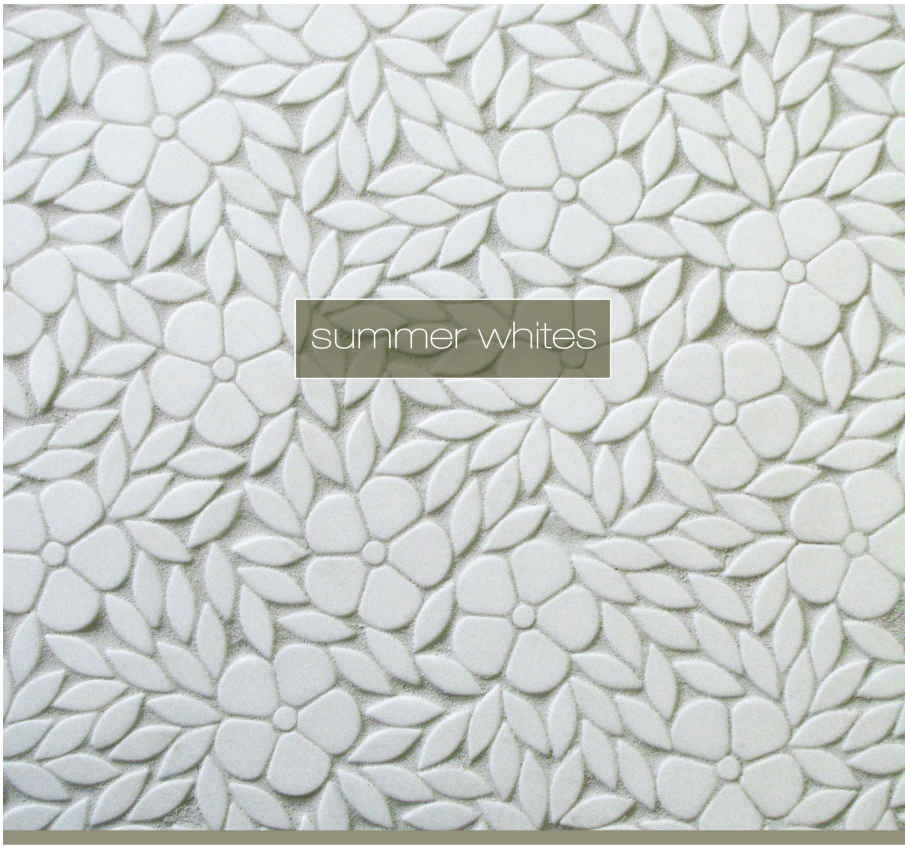
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In the corner of an industrial-looking block in Logan Square, a new high-end Italian eatery is combining sparse minimalism with Tuscan building traditions. Evoking the ceilings of the villas of the region, large custom-made plywood beams define the top of the triangular room. Dark wooden tables, brown leather banquettes, antique mirrors, and panels of white, textured linen enhance the rustic quality of the space. On a tiled wall, a flat screen shows old Italian movie posters, and behind the waiter’s corner, a large wooden panel recalls Tuscan millwork doors. Owner and first-time restaurateur Maria Rubino aimed for a “simple and elegant” atmosphere that was “comfortable, but not stuffy.” In collaboration with architect Ashley Miller, principal at Miller + Miller, Rubino added stainless steel elements for a contemporary finish. Among these are four drum-shaped pendants with a burnt orange finish on the inside, creating an amber glow in the evenings. Frosted windows and a tiled floor further add to the cosmopolitan character. “We wanted to pull the Italian traditions into the city, and give the restaurant a modern flair,” said Miller. The result is a sleek and congruent space that allows the experimental dishes of the Michelin-starred chef to be the center of attention. **REBECCA GORDAN**



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**BUILDING FOR BARDS** continued from front page project has not been without controversy, though none of it relates to the design. The foundation itself has been in operation for about five years. Established as a result of a \$100 million gift from pharmaceutical heiress Ruth Lilly to *Poetry* magazine in 2002, it describes its mission as “discovering and celebrating the best poetry and putting it before the largest possible audience.” It has rapidly evolved into a potent force in the literary world, with an institutional structure and an endowment now reported at \$200 million.

Some suggest its evolution has been a little too rapid. In December 2009, *The Chicago Tribune* published a detailed report that outlined ongoing disputes between the foundation and former members of its board of trustees, who claim they resigned or were forced out because of their objections to various foundation operations, particularly those involving expenditures, the new headquarters chief among these. The Illinois Attorney General’s office is currently investigating the situation.

Foundation spokesperson Ann Halsey said, “Although we are disappointed by the complaints, we’ve cooperated fully with the Attorney General’s office and are assured that the complaints are without merit.”

The foundation’s growing pains don’t seem to have impacted its intent to enrich the landscape both culturally and physically, and its choice of Ronan seems apt for accomplishing the latter. Ronan, 46, has been a “rising star” in the profession for the past decade. If projects like his award-winning Comer Youth Center confirmed the

promise of that ascendancy, a continuing stream of jobs like the Poetry Foundation building has validated his work.

Ronan faced an intriguing challenge with the building: There weren’t a lot of poetry centers to use as reference. While he said it was exciting to devise a new building type, he had to pay close attention to what the client needed, including office space for a staff of 20, a library facility, performance and exhibition spaces, and a public garden.

During the “visioning sessions” he held with the foundation clients, Ronan said certain concepts kept coming up: “literary, lyrical, welcoming.” Ronan chose a cladding of perforated black zinc for the “quiet, strong presence” he hopes it will add to the street frontage. “There’s mystery to it,” he said. Visitors enter the building through an opening in the zinc skin, and pass through a central garden—constituting about 5,000 square feet of the total footage and visible from all the public areas—before finally reaching the lobby.

While Ronan’s approach always reflects his grounding in modernism, the Poetry Foundation design focuses on conveying messages with subtle, coded references—not typically modernist concerns. He suggests that its layering of spaces and integration of interior and exterior sectors make it a building that’s experienced gradually rather than immediately. “We wanted to avoid it being looked at as a one-liner,” he said. “It should be a place you explore and discover in stages, where, at the end, you’ve learned something. Like a poem.”

**PHILIP BERGER**

## LIGHTWEIGHT HYBRID SPANS SEEN AS BRIDGE TO THE FUTURE

# BEAMED UP

Hybrid composite beams (HCBs) could change the way short structural spans are built, offering new possibilities for civil and marine infrastructure around the world. The 2,000-pound HCBs span up to 70 feet, and are light enough to be installed with a small crew and a large backhoe, yet strong enough to support a loaded freight train. The beams work like prestressed concrete or steel beams, but are made instead of a self-consolidating concrete arch and steel strands surrounded by a fiberglass reinforced polymer shell, which makes the beam waterproof and protects it from corrosion.

After 14 years of research and development, inventor and structural engineer John Hillman, whose day job is with Chicago-based Teng & Associates, has installed his first permanent spans in Long Creek, IL, and on Route 23 in Cedar Grove, NJ. Innovative Bridge Research

and Development (IBRD) program grants from the Federal Highway Administration funded both projects. Now the beams are about to be used in the longest structure thus far, the 540-foot-long, eight-span Knickerbocker Bridge in Boothbay, ME, a \$5.5 million replacement project to be completed in 2012.

The Knickerbocker Bridge and future projects are expected to have an upfront cost on par with traditional

structures, but lower installation costs. An anticipated 100-year lifetime would increase long-term savings. The beams’ easy installation could make them practical for use in developing countries, as well as a viable solution for the estimated 160,000 aging bridges in the United States.

Hillman hopes HCBs will be used in still unimagined ways in the coming decades, including in green roof technology. Recently involved with a major Chicago project, he hopes to replace the building’s roof using HCBs for the same cost as a traditional replacement, but with 20 times the load-carrying capacity. **JENNIFER K. GORSCHKE**



A HCB test span in Colorado.

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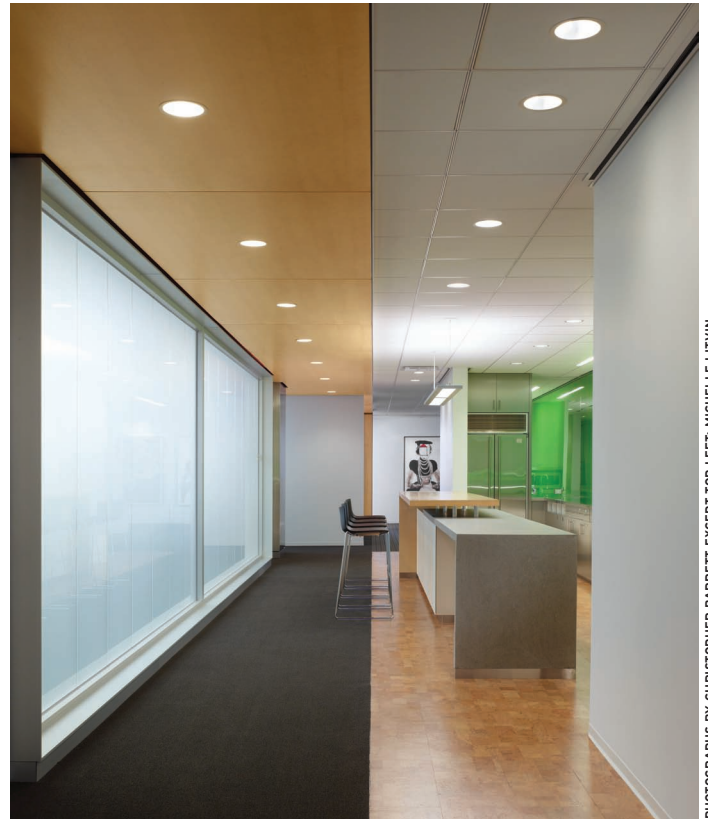
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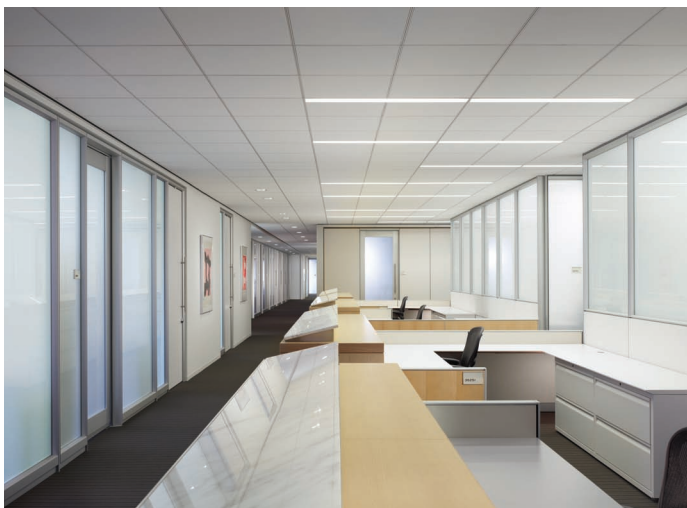
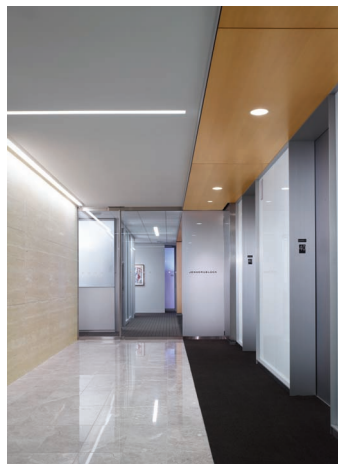
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Chicago has some of the biggest law firms, a few of the oldest, and a couple of really prestigious ones. Then there's Jenner & Block, a firm that embodies all three qualities, plus is a leader in public service and pro bono advocacy.

For Jim Prendergast, a partner of Chicago-based Goettsch Partners, having the opportunity to design Jenner & Block's new 417,000-square-foot space was something he'd been waiting for.

Throughout his nearly 30-year career, Prendergast has worked closely with clients to align design strategy and arrangement of space with organizational goals—an approach that complements Jenner & Block's way of thinking.

Because the law firm had spent over 30 years in Mies van der Rohe's IBM Building, the relocation to 14 floors in a new Class A office building at 353 North Clark Street (designed by

Dirk Lohan, Mies' grandson) signaled an opportunity for the firm to implement their progressive practice philosophy and organizational structure.

To get there, Prendergast and his team initiated a multi-tiered investigation that distilled Jenner & Block's project goals. The team developed a planning strategy that responds fluidly to changing practice relationships, a system of use and integration of technology, and the framework to explore new ways to increase collaboration and facilitate mobility. "Having had a decade-long frustration over not being able to reconfigure project teams based on case assignments, the new facilities are designed to accomplish this changing practice structure that moves with the caseload," Prendergast said.

Accomplishing this without a visual disruption is the brilliance in the design planning. It starts with an "address" floor dedicated to special amenities like a large reception space, a conference center, a full-service catering facility, and document production facilities. "We were able to minimize barriers to rapid spatial reconfiguration and reduce the potential for visual chaos by first establishing an integrated circulation strategy that is consistent from floor to floor," Prendergast said. From there, the team carefully distributes support, storage, and conference facilities away from potential reconfiguration zones. Mechanical and electrical redundancy is built into each floor, along with a robust wireless network, a cell phone boost system for multiple carriers, and networked multi-function devices, MFDs (printer fax scanners), ac-

cessible from multiple locations.

Daylight is drawn into the space with the use of glass on all perimeter office facades and internal worksites. "The offices are designed as a work tool rather than a personal retreat," noted Prendergast. Using a standard office size and eliminating partner office suites, the floor plate geometry is tailored to achieve greater efficiency, with a 25 percent reduction in rentable square footage per attorney.

Brightly colored circulation zones are designed to encourage impromptu conversations on cross-client issues and provide requisite socializing spaces throughout the office environment.

The project team is anticipating a LEED Silver certification based on the well-placed sustainable initiatives worked into the design solution. The first is a daylight harvesting system that automatically adjusts electric lighting from high to low through a system of photo sensors positioned to detect outdoor light levels. Finish materials were locally purchased and specified for their high level of post-consumer waste.

For Prendergast, a successful project is gauged by how well it aligns with the client's goals, and this one scores high. The high-tech backbone to the project with state-of-the-art technology not only allows for greater collaboration with out-of-town clients and office-to-office meetings, it helps the firm to reduce their carbon footprint.

Today, Jenner & Block is in a better position to facilitate their practice goals as well as their ethical ones. "Now," Prendergast added, "their space mirrors their ethical priorities." **CINDY COLEMAN**

Above left: Jenner & Block's lobby is a contemporary take on corporate modern style. Above, right: Inside office spaces have a cool, restrained palette with a few punches of color as in the kitchen. Left: Demountable walls and systems furniture are used throughout so that spaces can be reconfigured easily.

## RESOURCES:

### Cafe cork flooring:

Classic Series Shipdeck from Constantine

[www.constantine-carpet.com](http://www.constantine-carpet.com)

### Conference center lounge chairs:

Classicon

[www.classicon.com](http://www.classicon.com)

### Conference center task seating:

Now Chair from Nienkamper

[www.nienkamper.com](http://www.nienkamper.com)

### Conference center wool rug:

Hokanson

[www.hokansoncarpet.com](http://www.hokansoncarpet.com)

### Custom open and private office carpet:

Tandus

[www.tandus.com](http://www.tandus.com)

### Demountable walls:

DIRTT

[www.dirtt.net](http://www.dirtt.net)

### General office lighting:

Focal Point

[www.focalpointlights.com](http://www.focalpointlights.com)

### Millwork:

William Huber

Cabinet Works

773-235-7660

### Stone flooring:

Tundra Grey from

Stone Source Midwest

[www.stonesource.com](http://www.stonesource.com)

### Systems furniture and casegoods:

Autostrada from Knoll

[www.knoll.com](http://www.knoll.com)

### Task Seating:

Aeron Chairs by Herman Miller

[www.hermanmiller.com](http://www.hermanmiller.com)

### Wood veneers:

English Sycamore

and Ash from Bacon Veneer

[www.baconveneer.com](http://www.baconveneer.com)



**PAIN IN THE ASH** continued from front page fly ash—namely wallboard, bricks, and concrete, in which fly ash can replace up to 25 percent of cement content in some bridge and foundation applications, in turn cutting millions of tons of carbon emissions created during cement’s production.

The proposal was sparked by a 2008 accident at the Tennessee Valley Authority’s Kingston, TN, coal plant that spilled non-concrete grade fly ash sludge over 300 acres of land, and put pressure on federal officials to add new regulations about handling waste from coal-fired power plants. In response, the Office of Management and Budget (OMB) has been deliberating over the changes since EPA Administrator Lisa Jackson submitted them last September. Currently, 43 percent, or about 430 million tons, of fly ash is recycled each year, a number that is expected to grow unless the EPA’s changes hamper the material’s use.

“We believe that the Obama administration and Lisa Jackson’s office are committed to seeing the growth of recycling of fly ash,” said Luke Pustejovsky, vice president of business development and product marketing for CalStar Products, a Newark, CA-based fly ash brick startup that has been among the firms invited to numerous meetings that the White House and the EPA have held on the subject. “They have even asked us what they can do to make it clear to architects, engineers, building contractors, and building owners that this

is an absolutely safe product,” Pustejovsky added. “At the same time, they are in a difficult position because they have to balance several interests.”

The crux of the matter, according to Andy O’Hare, vice president of regulatory affairs for the Portland Cement Association, is that the nation’s patchwork of solid waste disposal laws has hamstrung the EPA. “Solid waste disposal is largely the purview of states,” he said. “The only way for the EPA to have any sort of federal oversight is to classify something as hazardous waste. Therein lies the rub.”

Though the spirit of the law may be to prevent more toxic spills, stakeholders worry that the letter of the law could turn fly ash into a material with the same reputation as asbestos or lead paint, leading corporations and other potential clients to shun it. The change could also affect the LEED rating system for fly ash and force states to rewrite some building codes.

Circumstances could be much different if the EPA works with states to implement recommended programs for coal byproduct storage and disposal. Under that model, new regulations could be a catalyst for expanding solid waste recycling rather than hindering it. One potential model is in Wisconsin, where CalStar’s manufacturing plant is based and where the cost of fly ash disposal is high, encouraging plants to recycle as much waste as possible.

JKG

AT DEADLINE

TAKING SIDES

The Chicago Landmarks Commission approved a large Toyota sign at Wrigley Field, an official city landmark. Alderman Tom Tunney opposes the 360-square-foot sign. The Cubs must now get approval from the City Council building committee, but Tunney’s opposition could pose the team some problems.

MINIMUM SYMPATHY

The Chicago City Council delayed a vote on whether to allow Walmart to build a second store in the city, in order to allow the company more time to negotiate with labor unions. The planned Walmart would anchor a major new retail, residential, and hotel development in Pullman. The unions want Walmart to agree to pay a living wage. The vote has been rescheduled for June 3.

CLEVELAND SCORES TWO

Two major names have nabbed major projects in Cleveland: London-based Foster + Partners will be preparing a new masterplan for the Cleveland Clinic, one of the country’s best hospitals. Foster’s plan will guide growth at the 168-acre complex for the next twenty years. Plans for two new buildings are expected in the near term. Meanwhile, Cuyahoga County and Chicago-based Merchandise Mart Properties have hired Seattle-based landscape architects Gustafson Guthrie Nichol to redesign Malls B and C near the Cleveland Convention Center and Medical Mart. The malls form the roof of the convention center. The firm is best known for the Lurie Garden at Chicago’s Millennium Park.

WATSON, I PRESUME?

The famed Zeeland, Michigan-based furniture company Herman Miller has appointed B. Ben Watson as executive creative director. In the newly created position, Watson will oversee all creative decisions regarding the company’s brand, including design, marketing, merchandising, and communications. Watson is an old hand at high-design companies, having previously worked for Knoll, Vitra, and most recently as the managing director and CEO of Moroso USA in New York.

MAKE NO LITTLE TIFS

On May 11, the Chicago Community Development Commission approved \$96 million in tax-increment financing to develop street and sewer infrastructure at the 530-acre lakefront site known as South Works. The planned development, located between 79<sup>th</sup> Street and the Calumet River, is set to include 1,000 units of housing and a large retail center. The entire development is expected to take 45 years to build out and could eventually include nearly 14,000 units of housing and 17.5 million square feet of commercial space.

WWW.ARCHPAPER.COM



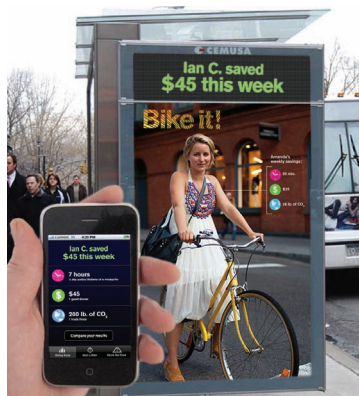
Click ● 186







COURTESY LA DALLMAN



COURTESY LOCAL PROJECTS

What we call hard infrastructure—sewers, bridges, airports—is easy to grasp as the foundation of the contemporary city. Soft infrastructure is something else altogether. Immaterial, expansively informational, connective or spongy, soft infrastructure is now shaping a more dynamic future for architecture.

**Julie V. Iovine** surveys the fast-emerging field.

Tunnels, bridges, and highways have traditionally been both the backbone of organized societies and one of the primary ways they dig out of economic ruts and push on to higher standards of living. Yet recent events and changes in thinking have drawn attention to another, emerging infrastructure, one with none of the steel beams, soaring trusses, and hulking pipes we associate with the hard underpinnings that make cities work.

This so-called soft infrastructure tends to be invisible or disembodied, organic in behavior, and powered by data or ecological networks, not engines. The need to pay equal attention to both hard and soft infrastructure is fast becoming apparent across many professions, from education, healthcare, and government to architecture and urban design. Key areas of interest, especially for designers, include water management, layering social networks over transportation, and programming public spaces. In fact, finding ways to integrate soft solutions into building projects could be the opportunity that architects have been seeking to show how design thinking is an essential tool for building not only offices, schools, and museums but also more smoothly functioning societies.

Often, soft infrastructure strategies build on or seek to correct

deficiencies in hard infrastructure. The Midwest, the nation's brawny industrial center, offers plenty of opportunities for designers to rethink and improve urban conditions. In Milwaukee, Grace La and James Dallman, principals at La Dallman Architects, worked with a community group to secure grants to fund a new pedestrian bridge suspended under a 700-foot steel viaduct built in 1925 to carry trolley cars—and now just cars—over the Milwaukee River. The footbridge, known as the Marsupial Bridge for the way in which it hugs its parent structure, increases connectivity across the river and terminates in a new public space outfitted with concrete-and-acrylic benches that light up from within. The venue has become a popular site for concerts and screenings, transforming a dead space into a community amenity.

Efforts to explore this largely uncharted territory are proceeding on many fronts. Last fall, the Architectural League of New York presented the exhibition *Toward the Sentient City*, based on the premise that we “are now on the cusp of a fundamental reconfiguration of physical space, one in which a vast and mostly invisible layer of technology is being embedded into the world around us,” according to exhibitions director Gregory Wessner. Installations included LED

sensors measuring and reporting on water quality in real time from the Bronx and East rivers, and mobilizing opportunities for office work in public places through social software.

In February, Parsons the New School for Design in New York launched a new graduate program to engender fresh thinking about what constitutes design in a world where, according to TransDesign program director Jamer Hunt, “Designers are increasingly designing businesses, services, experiences, policies, and even emergent social forms; and along the way they are inventing new methods, new tools, and new ways of conceiving design.”

But what soft infrastructure—if that's the operable word—exactly is remains frustratingly vague. Barry Bergdoll, chief curator of architecture and design at the Museum of Modern Art, finds the roots of soft infrastructure in the traditions of 18<sup>th</sup>-century landscape design, where complex systems of land management sometimes manifested themselves in stunning visual and architectural effects. And while the formation of any network of exchange might qualify as a type of soft infrastructure, Bergdoll considers the adaptive networks engendered by meshing the demands of landscape, urbanism, and sustainabili-

ty—especially as they relate to changing coastlines and water levels—to be at the most compelling frontiers of the subject.

Last summer, architect and landscape architect Anuradha Mathur, together with Dilip da Cunha, a planner and architect, both from the University of Pennsylvania, presented the exhibition *SOAK: Mumbai in an Estuary* at the National Gallery of Modern Art in Mumbai. The show and accompanying book have provided inspiration for subsequent studies of coastal conditions, with its conclusion that hard walls and defined borders need to be replaced with more flexible terrains that can absorb and recirculate water as needed. “It's not rocket science,” said Mathur. “Why push water out? Why don't we imagine ways to hold it and to think of water conditions over time, not only at one moment, or season? Boundaries need to be negotiated, not made permanent.”

Back at home, UrbanLab in Chicago has been concentrating on further developing a concept that architects Sarah Dunn and Mark Felsen proposed theoretically in 2006 when they won the History Channel's *City of the Future* competition in Chicago, a city where one billion gallons of fresh lake water are consumed each day. Functioning as a gigantic recycling



**Facing page, above:** The new public space at the end of the Marsupial Bridge designed by La Dallman.

**Below:** Bike It by Local Projects.

**This page, clockwise from top:** Eco-boulevard at the urban scale by UrbanLab; a detail of the streetscape with a vertical node; a new waterfront in Aurora with a soft edge and paths, also by UrbanLab.

machine, a citywide network of so-called eco-boulevards would treat all of Chicago's wastewater—passing it along greenways and through vertical nodes, or living machines, stocked with microorganisms, small invertebrates, scrubber fish, and plants—and return it to Lake Michigan. As with SOAK, a key to the plan hinges on reprogramming existing hard infrastructure (around playing fields, parking lots, airport runways) to double up as part of a flexible water-collecting network. Through swales, swamps, blue belts, and vegetation corridors instead of tunnels and pipes, water could thus be treated and absorbed back into the ecosystem rather than blocked and channeled out of sight as sewage. More recently, the architects have worked with Mayor Daley's office to develop an "eco-boulevard tool box," including specific recommendations for improving ongoing and upcoming road renovations. (Chicago's green roof incentives are another early form of soft infrastructure development.)

While much of the current thinking about soft infrastructure is focused on storm water, a second front is networking, especially as it applies to social and civic space. In a series of talks, and notably, in a review of *Sentient City* on the Architectural League's blog, the

Sydney-based Arup designer and urbanist Dan Hill describes soft infrastructure as a way to "bend the physical city" and rescale it to what he calls "walkable urbanism." Hill could have been referring to Bike It, an initiative by Jake Barton of New York-based Local Projects, a design firm focused on public space. Bike It takes advantage of underused infrastructure—in this case, New York's bike lanes—by layering them with an interactive network. In brief,

said Barton, Bike It is a "super-charged iPhone app that calculates time and money saved as well as calories burned, plus locations of other cyclists" that could be broadcast on smart screens already embedded in bus shelters around the city.

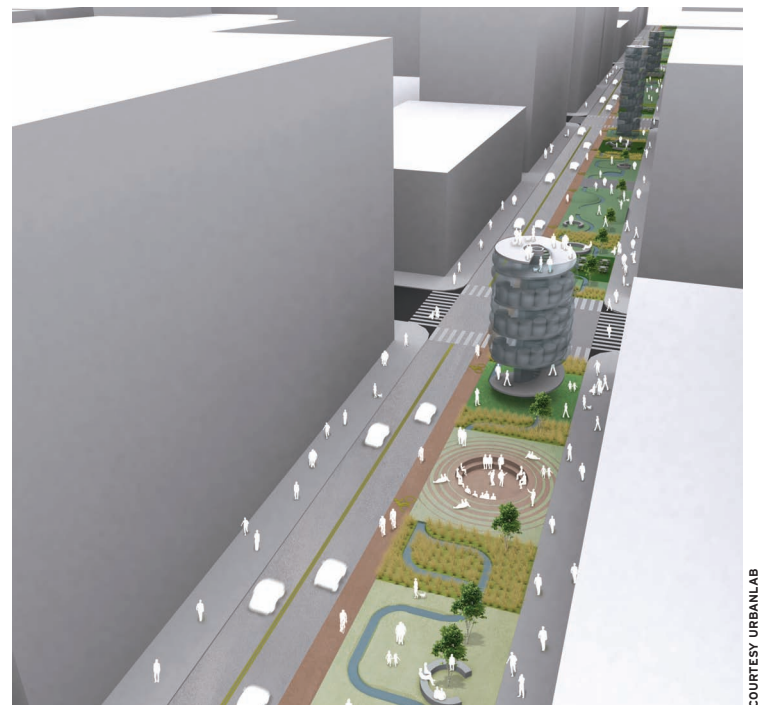
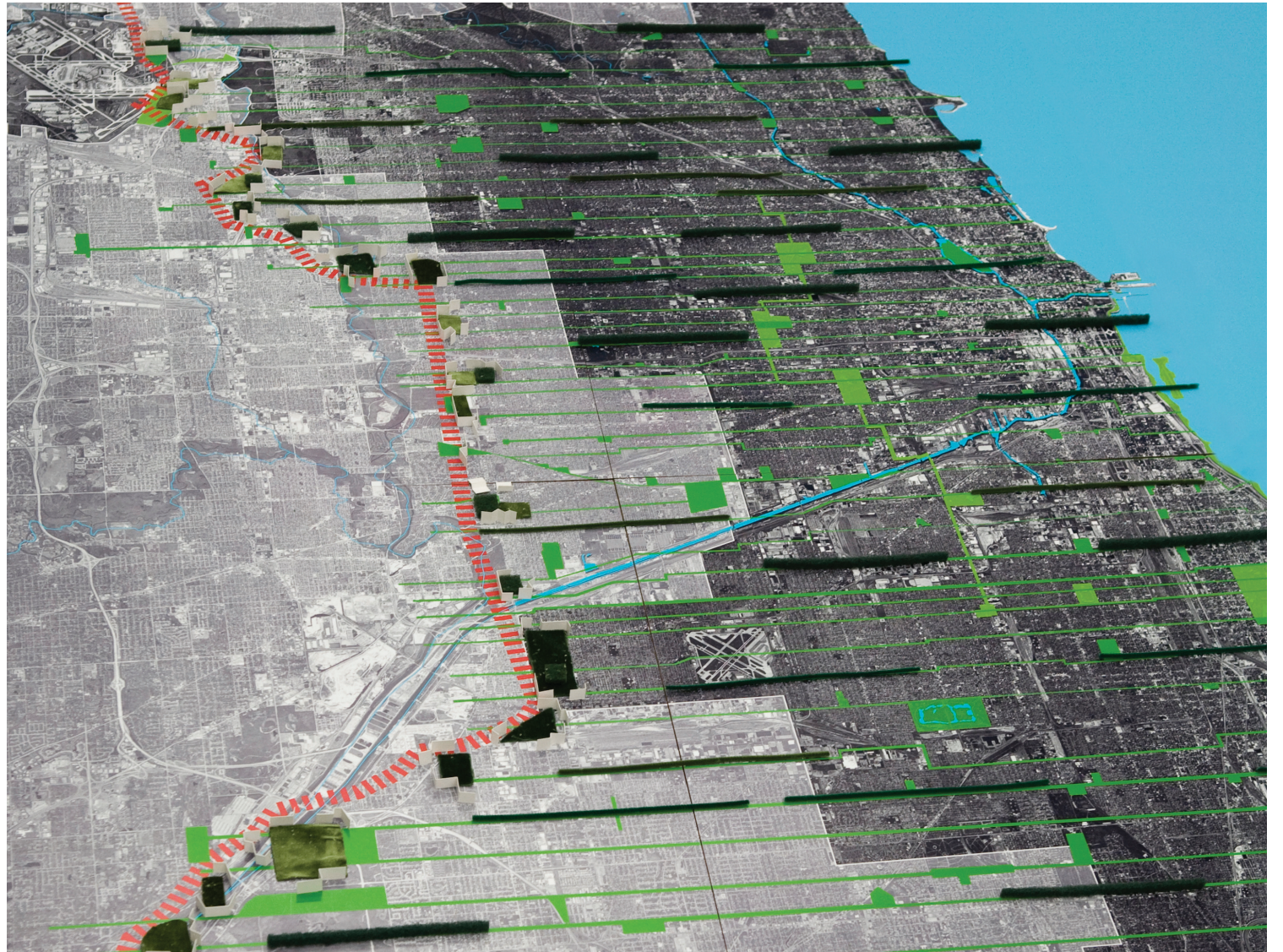
Barton sees soft infrastructure as a powerful planning and advocacy tool that promises to change people's behavior. And while Bike It seems like it could be a model way

to encourage bicycle commuters, Barton, like many others, realizes that there is a cultural component to soft infrastructure that could thwart the best-laid plans: People don't like to arrive at work in sweaty clothes. And so there is Cool Biz, a governmental initiative from Japan that recommends minimal air-conditioning at work and a greater tolerance for casual clothing. Intended to lower energy costs but equally focused on office culture,

pilot programs are already in place in California and Colorado.

"The way we build has to be rethought, as the old ways don't cut it," said Hunt of Parsons' TransDesign program. "The real opportunity for designers is to have a voice. We bring the right capabilities to this kind of problem." And better understanding may offer the sturdiest bridge to get there.

**JULIE V. IOVINE IS EXECUTIVE EDITOR AT AN.**





THE ARCHITECT'S NEWSPAPER MAY 19, 2010

Five young designers rethink  
a house in the Motor City.  
**Ryan LaFollette** takes a tour.

# DOMESTIC INTERVENTION



Detroit is eager to tear down houses, as thousands of abandoned, foreclosed, and burned-out homes sit vacant in large swaths across the city. Five architecture fellows from the University of Michigan's Taubman College of Architecture and Urban Planning sought to do the exact opposite: Each would construct something new on one dilapidated site. These teaching and research fellows pooled their stipends, \$4,000 each, and banded together, opting out of a traditional studio presentation of their research in favor of full-scale field work. With that goal in mind, they purchased a foreclosed property at auction for \$500 in the near north community of Hamtramck and began their project: *Five Fellows: Full Scale*.

From the get-go, the designers received some real street lessons in actualizing their concepts within Detroit's challenging framework of devastated neighborhoods. The house had no plumbing, electricity, doors, or windows. While these conditions would cause heart-stopping anxiety in any homeowner, it all came with the territory, according to fellow Catie Newell, who turned these challenges into assets: "Instantly, we had a site, materials, and something extraordinary to respond to." Vacant lots and abandoned homes fallen victim to foreclosure or arson surround the home. It's not likely these homes will be filled

**Top left:** The rear of the house purchased by the Five Fellows. Meredith Miller's intervention is visible from the exterior.

**Above:** Light pierces the garage in Catie Newell's *Weatherizing*.

**Right:** Interior of Miller's operable *R.O.*





**Top left:** *Tables and Chairs* designed by Thomas Moran. **Right and center:** Rosalyne Shieh's *About Face*. **Below:** The plywood *Tingle Room* by Ellie Abrons.

with residents anytime soon. This led the group to explore various interventions, challenging traditional single-family home typology.

No project responds to these challenges more earnestly than Thomas Moran's *Tables and Chairs*, which is both conceptually and practically inspired by the conditions of Detroit. His design focuses on the basic need for a staircase, something the home was also lacking. He constructed a multi-tiered structure with simple materials and hand tools (there was no guarantee that electricity would be restored). Using inexpensive 1 x 2s, nails, and wood glue, the almost bleacher-like staircase cascades from an opening in the second level down into what used to be a dining area. It will serve as a means of climbing from one level to the next, while simultaneously offering a place to congregate or display objects.

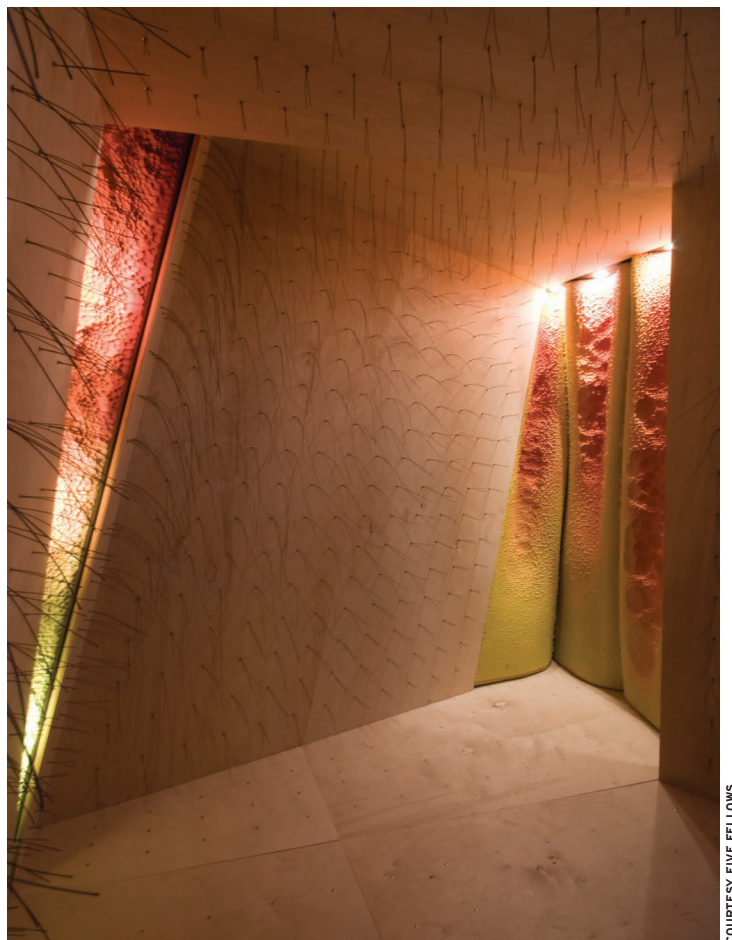
Catie Newell's project, *Weatherizing*, is an ethereal alternative to the house as a traditional material system and barrier to atmospheric and weather conditions. She installed 1,000 glass tubes through the walls and roof of the garage that serve as conduits to air, light, and water, while calling out architectural features. She wanted her installation to be a "registration of what weather conditions are without being something obvious like a window or a door." The daytime effect can be seen on the interior as the light is picked up and carried through the glass. At night, LEDs charged from rooftop solar panels lend a fiber-optic glow to the exterior.

A new space within the home, *About Face*, was designed by Rosalyne Shieh as an octagonal staircase wrapped in fabric that transverses and reorients the house. Capped by a bubble window, it provides a new way to see the neighborhood, anticipating future tear-downs.

*The Tingle Room* is Ellie Abrons' effort to reconsider materials and thin surfaces such as paint or window treatments that normally adorn our walls. And Meredith Miller's *R.O.* creates an operable door/ vestibule, securing the interior and providing an entrance for the structure.

When asked if Moran would be interested in moving to Detroit, he said, "It's still a challenging place to live." But their work won't be lost. The students donated the house to Design 99, where artists and architects will continue to add to and intervene in the home's design. The next group will apparently add the plumbing.

**RYAN LAFOLLETTE IS A FREQUENT CONTRIBUTOR TO AN.**



COURTESY FIVE FELLOWS



MAY

THURSDAY 13  
LECTURES

**Robert Ritrner**  
**The Legacy of Thoth-Hermes—Cross-Cultural Interaction in Hellenistic Egypt**  
6:00 p.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**Artist Talk: Lorna Simpson**  
7:00 p.m.  
Walker Art Center  
1750 Hennepin Ave.  
Minneapolis  
www.walkerart.org

FRIDAY 14  
EXHIBITION OPENINGS

**Andrea Stanislav**  
**To the Western Lands**  
Packer Schopf Gallery  
942 West Lake St.  
Chicago  
www.packergallery.com

**Deborah Butterfield**  
**New Sculptures**  
Zolla/Lieberman Gallery  
325 West Huron St., Chicago  
zollaliebermangallery.com

**A New Angle**  
Schneider Gallery, Inc.  
230 West Superior St.  
Chicago  
schneidergallerychicago.com

**SATURDAY 15  
LECTURE**  
**Peter Lacovara**  
**Art and Science in the Exploration of Egypt**  
1:00 p.m.  
The Nelson-Atkins  
Museum of Art  
4525 Oak St.  
Kansas City  
www.nelson-atkins.org

**EXHIBITION OPENINGS**  
**Global Positioning c. 1600: A Rare World Map**  
Minneapolis Institute of Arts  
2400 3rd Ave. South  
Minneapolis  
www.artsmia.org

**Works on Paper from the MCA Collection**  
Museum of Contemporary Art  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org

**Robert MacNeill**  
**Frozen Music**  
Iceberg Gallery  
7714 North Sheridan Rd.  
Chicago  
www.icebergchicago.com

**Theaster Gates**  
**Dry Bones and Other Parables from the North**  
Bruno David Gallery  
3721 Washington Blvd.  
St. Louis  
www.brunodavidgallery.com

**EVENTS**  
**Bus Tour:**  
**Devil in the White City**  
1:00 p.m.  
Chicago History Museum  
1601 North Clark St.  
Chicago  
chicagohistory.org

**artEdge Benefit**  
7:00 p.m.  
Venue One  
1044 West Randolph St.  
Chicago  
www.mcachicago.org

**SUNDAY 16  
EXHIBITION OPENING**  
**Prints and H.C. Westermann: See America First**  
Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**WITH THE KIDS**  
**Artist Demonstration: Cedric Tai**  
12:00 p.m.  
Detroit Institute of the Arts  
5200 Woodward Ave., Detroit  
www.dia.org

**MONDAY 17  
WITH THE KIDS**  
**Repurpose and Play**  
10:30 a.m.  
Chicago Children's Museum  
700 East Grand Ave., Chicago  
chicagochildrensmuseum.org

**TUESDAY 18  
EXHIBITION OPENING**  
**Jim Budish and Kate Hoyer**  
**Animal Menagerie**  
Jackson Junge Gallery  
1389 North Milwaukee Ave.  
Chicago  
www.j2gallery.com

**THURSDAY 20  
LECTURES**  
**Luis Perez-Oramas**  
**Lygia Clark: A Laboratory for the End of Art**  
6:00 p.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**Planet Indy: The Not So Big House with Sarah Susanka**  
7:00 p.m.  
Indianapolis Museum of Art  
4000 Michigan Rd.  
Indianapolis  
www.imamuseum.org

**FRIDAY 21  
EXHIBITION OPENINGS**  
**Sheila Finnigan**  
**Covered Memories. Untold Truth**  
Josef Glimmer Gallery  
207 West Superior St.  
Chicago  
www.josefglimmergallery.com

**Chris Garofalo**  
**aquibotaneous zoolatry**  
Rhona Hoffman Gallery  
118 North Peoria St., Chicago  
www.rhoffmangallery.com

**SATURDAY 22  
LECTURES**  
**Kerry James Marshall: The Artist in the Studio**  
3:00 p.m.  
Museum of Contemporary Art Chicago  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org

**Preview: I Do! Chicago Ties the Knot**  
10:00 a.m.  
Chicago History Museum  
1601 North Clark St.  
Chicago  
chicagohistory.org

EVENTS

**Teen Workshop: Found Object Bookmaking**  
10:30 a.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**Edward I. Torrez**  
**Tour of Early Industrial Planned Communities: Marktown and Pullman**  
10:30 a.m.  
Chicago Architecture Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**EXHIBITION OPENINGS**  
**American Quilts: Selections from the Winterthur Collection**  
Milwaukee Art Museum  
700 North Museum Dr.  
Milwaukee  
www.mam.org

**Basins, Baskets and Bowls: Women Explore the Vessel**  
Minneapolis Institute of Arts  
2400 3rd Ave. South  
Minneapolis  
www.artsmia.org

**SUNDAY 23  
EXHIBITION OPENINGS**  
**20th Evanston + Vicinity Biennial 2010**  
Evanston Art Center  
2603 Sheridan Rd.  
Evanston  
www.evanstonartcenter.org

**Spatial City: An Architecture of Idealism**  
Hyde Park Art Center  
5020 South Cornell Ave.  
Chicago  
www.hydeparkart.org

**TUESDAY 25  
LECTURE**  
**Julio César Pérez Hernández**  
**Preserving the Magic and Poetry of Havana**  
6:00 p.m.  
Chicago Architecture Foundation  
224 South Michigan Ave.  
Chicago  
www.architecture.org

**THURSDAY 27  
LECTURE**  
**Yve-Alain Bois**  
**The Case of Elsworth Kelly: What Does it Mean to be a Happy Modernist?**  
6:00 p.m.  
The Art Institute of Chicago  
111 South Michigan Ave.  
Chicago  
www.artic.edu

**EXHIBITION OPENINGS**  
**Jef Geys:**  
**Woodward Avenue Design 99: Too Much of a Good Thing**  
**LaToya Ruby Frazier: Mother May I**  
Museum of Contemporary Art Detroit  
4454 Woodward Ave.  
Detroit  
www.mocadetroit.org

**Women Creators of Culture**  
ARC Gallery  
832 West Superior St.  
Chicago  
www.arcgallery.org

**SUNDAY 30  
EXHIBITION OPENINGS**  
**Louis Jacquet**  
**Jacquet's Women**  
Galleries Maurice Sternberg  
875 North Michigan St.  
Chicago  
www.galleriesmauricesternberg.com

**Pellot Gonzalez Rios**  
Hyde Park Art Center  
5020 South Cornell Ave.  
Chicago  
www.hydeparkart.org

**WITH THE KIDS**  
**Family ARTventures: Color Me Contemporary**  
3:00 p.m.  
Cincinnati Art Museum  
953 Eden Park Dr., Cincinnati  
cincinnatiartmuseum.org

JUNE

**FRIDAY 4  
EXHIBITION OPENINGS**  
**Susan Kraut:**  
**New Paintings**  
**Mark Perlman:**  
**Encaustic Paintings**  
Addington Gallery  
704 North Wells St., Chicago  
www.addingtongallery.com

**Jerome Powers and Heidi Van Wieren**  
**New Work**  
Roy Boyd Gallery  
739 North Wells St., Chicago  
www.royboydgallery.com

**Patrick Adams and Peter Hoffer**  
**Surfaces**  
Gallery KH  
311 West Superior St.  
Chicago  
www.gallerykh.com

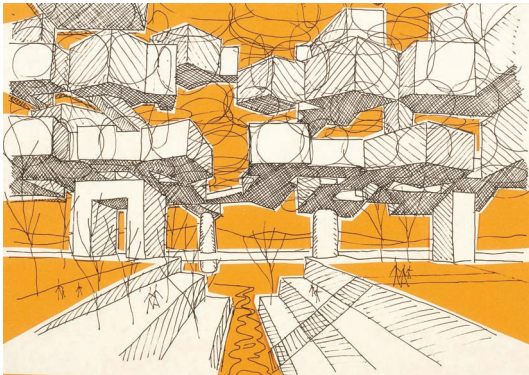
**SATURDAY 5  
LECTURE**  
**Giovanni Cardinal Lajolo**  
**The Vatican Museums**  
2:00 p.m.  
Minneapolis Institute of Arts  
2400 3rd Ave. South  
Minneapolis  
www.artsmia.org

**EXHIBITION OPENINGS**  
**Jose Arceo & Antonio Martinez**  
**Contrast**  
Prospectus Art Gallery  
1210 West 18th St.  
Chicago  
chicagogallerynews.com

**New Icon**  
Loyola University  
Museum of Art  
820 North Michigan Ave.  
Chicago  
www.luc.edu/luma

**EVENT**  
**Bus Tour:**  
**Work Spaces, Chic Places**  
1:00 p.m.  
Chicago History Museum  
1601 North Clark St., Chicago  
chicagohistory.org

**TUESDAY 8  
LECTURE**  
**Caleb J. Lyons**  
6:00 p.m.  
Museum of Contemporary Art Chicago  
220 East Chicago Ave.  
Chicago  
www.mcachicago.org



COURTESY FRAC

**SPATIAL CITY:  
AN ARCHITECTURE OF IDEALISM**

Hyde Park Art Center  
5020 South Cornell Avenue, Chicago  
Through August 8

Spurred by the housing shortage in France in the aftermath of World War II, Hungarian-born French architect, urban planner, and designer Yona Friedman created the theoretical concept *Ville Spatiale*, or Spatial City. The project became a manifesto of his deep belief that housing developments should allow for the free will and needs of their inhabitants. The traditional city, according to Friedman, was not equipped for this new society. Instead, he suggested temporary, lightweight structures set atop piles to occupy as little ground as possible. The scheme was designed for construction anywhere and by anyone, cheap to manufacture, and adaptable to any climate. Beginning with Friedman's *Ville Spatiale* drawings (1959–60, above) this exhibition brings together sculpture, video, and installation work by an international, multi-generational range of artists, responding to his idealism and visionary thinking—as well as to the failed utopian social experiments and cynicism that ensued in postwar and contemporary culture. With an emphasis on artists born in France, the show also features Chicago-based artists Sara Schnadt and Hui Min Tsen.



COURTESY ART INSTITUTE OF CHICAGO

**THE CHALLENGE OF AMERICAN STYLE:  
MCKIM, MEAD, AND WHITE'S 1892  
LATHROP RESIDENCE**

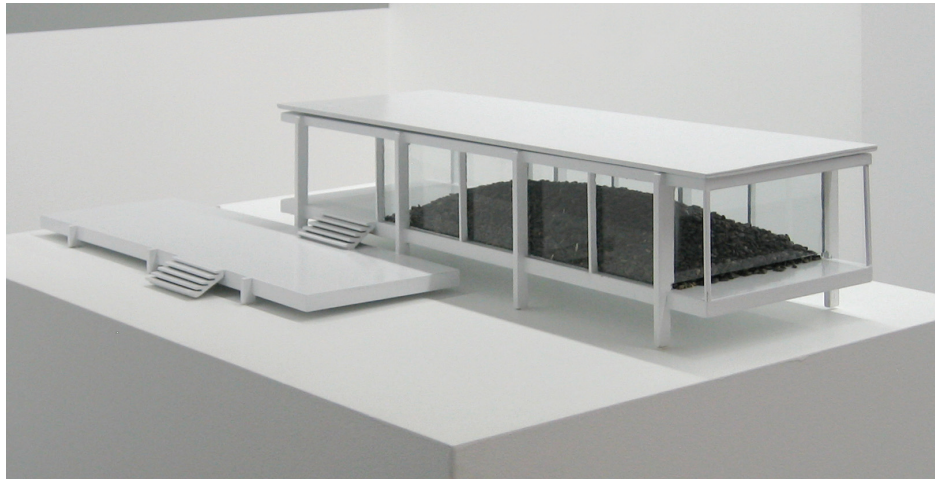
The Art Institute of Chicago  
111 South Michigan Avenue, Chicago  
Through June 13

What constitutes a national style? And how would the United States, a nation of immigrants from diverse backgrounds, be represented through architecture? A new series of exhibitions at the Art Institute examines these questions through three architectural responses. The first installment, *The Challenge of American Style: McKim, Mead, and White's 1892 Lathrop Residence*, offers up an exquisite Georgian Revival mansion as a response to Victorian fretting about the "riot of ugliness" that was that era's preference for stylistic eclecticism. Late 19th-century critics worried that this mishmash of styles reflected a degeneration of the national character. McKim, Mead, and White provided a correction. With an emphasis on scholarly research on European precedents, the New York firm fused Colonial and 18th-century British models in this grand Chicago residence for Brian Lathrop, a prominent real estate developer. Look for the small show in the architecture and design galleries in the historic Michigan Avenue building.



# Smithson, Daughter & Son

**Earthworks: Robert Smithson, Sam Durant, and Mary Brogger**  
Museum of Contemporary Art  
220 East Chicago Avenue  
Through September 5



**Left: Mary Brogger's *Earthwork* (2000). Right: Sam Durant's installation from 1998.**

It's hard to top the sight of Robert Smithson skipping along *Spiral Jetty*. Toward the end of the film he made documenting the earthwork's construction on the Great Salt Lake in 1970, the artist picks his way over the 1,500-foot-long, 15-foot-wide counterclockwise coil of mud and black basalt rocks, letting viewers grasp its scale for the first time. It's an unusually playful moment for a movie that links land art to cosmic phenomena and prehistoric natural forces. Earlier footage conflates the monstrous dump trucks building *Spiral Jetty* with dinosaurs.

Smithson's 32-minute film is the centerpiece of *Earthworks*, relegating the rest of the show—two sculptures by Sam Durant and Mary Brogger—to proof of the late artist's continuing influence. While Durant and Brogger respond to Smithson's *Partially Buried Woodshed* rather than *Spiral Jetty*, the two projects, completed a few months

apart in 1970, both address entropy, a favorite Smithson theme. (He created *Partially Buried Woodshed* during a residency at Ohio's Kent State University, piling dirt onto a wooden structure until its central roof beam cracked.) Both works changed in ways Smithson, who died in a plane crash in 1973, couldn't anticipate. *Spiral Jetty* was submerged for decades by the Great Salt Lake, and within the past few years has been threatened by oil drilling. A few months after the artist finished *Partially Buried Woodshed*, it became an unofficial memorial to the four Kent State students killed by the National Guard that year. Burned by arsonists, the structure was removed from campus in 1984.

This dark history influences Durant's 1998 installation *Partially Buried 1960s/70s Dystopia Revealed* (Mick Jagger at Altamont) and *Utopia Reflected* (Wavy Gravy at Woodstock). Dirt piled on two mirrors—

references to Smithson's sculptures—hides two speakers. One plays a recording of peace activist Wavy Gravy speaking at Woodstock. The other broadcasts Mick Jagger's pleas for calm at Altamont, which the Rolling Stones hoped would be their "Woodstock West" before the concert degenerated into fatal violence. The two men's voices blur into incoherent shouting, suggesting that Woodstock's hippie triumph is inseparable from the traumatic end of 1960s idealism. The horrors of the era won't die; they speak to us from Durant's twin grave mounds. We get it: It was a heavy time—but the weight of all these historical and art-historical references threatens to suffocate viewers.

Brogger's *Earthwork* (2000) introduces some welcome humor. The artist turns a small model of the Mies van der Rohe-designed Farnsworth House in Plano, Illinois, into a birdhouse, sully the modernist icon with

a pile of birdseed resembling Smithson's mud and rocks. (Michael Green and Diana Nawi, who organized *Earthworks* for the MCA, also note Brogger's debt to Walter De Maria's *Earth Room*.) The grave that *Earthwork* brings to mind belongs to Mies and he is spinning in it. Brogger's sculpture stops seeming absurd, however, once one recalls the real Farnsworth House's encounters with nature: The Fox River has flooded the landmark several times, causing severe damage in 1996 and 2008. Smithson—who expected salt crystals to engulf *Spiral Jetty* and considered the weathering of *Partially Buried Woodshed* part of the piece—might have appreciated the entropy.

**LAUREN WEINBERG IS THE ART + DESIGN EDITOR AT TIME OUT CHICAGO.**




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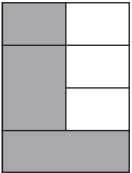
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The Olympic Village in Vancouver, masterplanned by HBBH Architects, is a pilot project for LEED-ND.

can also earn points for recycled content in public-realm infrastructure. Alleys, for example, are in the street hierarchy. They get points for connectivity. Street widths are always one of the toughest issues that developers and communities struggle with. That's something CNU has been passionate about for years. LEED-ND has a minimum number of intersections per square mile—150 intersections per square mile—rather than arterial roads.

#### That seems like a lot.

It's relative. Portland, Oregon has 400 intersections per square mile. Central Rome has 700 per square mile. The area around Lincoln Center in Manhattan has 150. New York has large blocks, and the area around Lincoln Center is a superblock, but it's still very connected. Any place with alleys will score well.

#### Are you talking only about roads that allow cars? Do pedestrian streets count?

Trails and pedestrian-only streets also count. They definitely count.

## WON'T YOU BE MY NEIGHBOR?

On April 29, the United States Green Building Council unveiled new standards for LEED for Neighborhood Design at a ceremony in Chicago. While pilot projects have been in the works since 2007, the USGBC hopes LEED-ND will push the green accreditation program from the scale of individual buildings to neighborhoods, an expansion that could have vast implications for the way the country uses energy, manages waste and water, and gets from place to place. Developed in partnership with the Congress for New Urbanism (CNU) and the Natural Resources Defense Council (NRDC), LEED-ND is a guideline to evaluate projects and establish minimum standards. *AN* spoke with the director of LEED-ND, Sophie Lambert, about the evolution and potential impacts of the new standards. The first examination materials for certification become available on June 11.

**The Architect's Newspaper:** LEED has typically been applied to individual or small collections of buildings. Why did USGBC decide to tackle the neighborhood scale?

**Sophie Lambert:** The creation of LEED-ND was really a collaborative effort. CNU and NRDC

approached USGBC. The CNU knew there weren't a lot of examples of New Urbanism with green buildings, and we were aware that a lot of green buildings are in locations that aren't very sustainable. Over the years, USGBC has given more weight to location in the way we evaluate individual buildings. The guidelines were drafted by a committee of 15, with five members from each organization. Everyone's interests were well represented. We really hope it ties together connectivity, density, and building performance with strong minimum standards.

#### Who is the target audience for LEED-ND guidelines?

We hope that it really brings together the value of connectivity, density, and building performance for developers. We recognize that land-use planning is different from building a single building. We've seen from a lot of the pilot projects that these kinds of projects can be very hard for developers to get off the ground. Getting community support, approvals, changes in zoning, and financing are all very complex. We hope LEED-ND will be similar to a stamp of approval.

#### So it's really a tool for developers? An owner-developer is usually

the one who will decide to pursue LEED-ND, but architects and landscape architects have a big role in terms of green building and landscape planning on these projects.

#### Architects have a love/hate relationship with the CNU. Or I guess I should say some architects love New Urbanism and some hate it.

Obviously, there are principles of New Urbanism that are important in LEED-ND, especially in terms of connectivity. We had a Garden City-type development in the pilot project that isn't what you typically think of as New Urbanist. It's really about street patterns and making connections. We have minimum density of seven people per acre, or 12 if your site is near transit, but more density earns you more points. Projects in New York or Chicago could be rewarded at a higher level. It's not prescriptive in terms of highrise versus lowrise. We had a debate among the committee about whether there are diminishing returns for too much density at a certain point. I'm not sure that that was ever completely settled. I should say that we use the word "compact." Certain community groups are concerned about the word "density." For many people, that

immediately implies traffic.

#### The major problem a lot of architects have with New Urbanism is the notion of mandating historical styles.

The LEED-ND rating system doesn't talk about style. That was a very deliberate outcome. That's the choice of the design team. Several of our pilot projects were very cutting-edge. If people look at these projects, they'll think, "Wow! There's a whole lot of things you can do with LEED-ND."

#### What about landscape design? How is it treated in the ratings system?

We have a stormwater management credit to promote innovative ways of dealing with stormwater, like rain gardens. We encourage shade along streets. There's also wastewater management. But as I said, we're not prescriptive in how you design the project. There are credits for open space, plazas, and passive spaces. Existing parks also count. You can also get credits for uncovering buried streams to encourage wildlife.

#### Same question for infrastructure. We look at all different types of infrastructure. LEED-ND doesn't require access to transit, but projects receive credits for it. You

#### Do you hope LEED-ND becomes adopted as zoning code?

We do not want LEED-ND to be mandated. Land use is very locally based. Much of LEED-ND is illegal in many parts of the country, due to existing zoning regulations. We want them to be incentivizing use of LEED-ND rather than mandating it. Jurisdictions need to be careful in how it is used. LEED has always been a voluntary leadership standard.

#### What about green buildings within a LEED-ND development?

We encourage LEED-certified buildings, but only one is required for a LEED-ND development. We did have some pilot projects that didn't have good green buildings. Construction waste management was the only element that was initially required. We added minimum energy and water standards, and a certified green building.

#### How has LEED-ND changed since you started the pilot projects, and how do you see it changing in the future?

LEED is always evolving. We are now in a three-year evaluation process. That said, I don't anticipate major changes by 2012. But look for bigger changes by 2015. The standards will be tougher.

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