

THE ARCHITECT'S NEWSPAPER

04 08.18.2010

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FIRM MAKES AMERICAN DEBUT WITH NEW MUSEUM IN CLEVELAND

FOA FACET-NATES



The design for the Museum of Contemporary Art.

GSA REDRAWS PLANS FOR FEDERAL OFFICES IN CHICAGO



AS THE FEDS TURN

An unrealized scheme by Julie Snow.

DEVELOPER'S SPECIAL ISSUE

AN PROFILES THREE DEVELOPERS WHO ARE REMAKING CENTRAL CHICAGO. SEE PAGES 10-12

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**04 EAVESDROP
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The Cleveland Planning Commission has approved, with commendation, a design by Foreign Office Architects (FOA) for a new home for the Museum of Contemporary Art. The design for the 34,000-square-foot

museum calls for a dark, faceted facade pulled to the point of a wedge-shaped lot in the University Circle area near Case Western Reserve University.

The \$26.3 million [continued on page 8](#)

An old department store on State Street is getting a new look as part of the expansion of the Chicago Federal Center. The Chicago office of 4240 Architecture has been tapped to [continued on page 8](#)



COURTESY HOERR SCHAUFT LANDSCAPE ARCHITECTS

NORMAL, IL GOES GREEN IN A ROUNDABOUT WAY

CIRCULAR LOGIC

Can urban renewal start with a traffic circle? Normal, Illinois, is banking on it. Home to about 50,000 people as well as Illinois State University, the city has christened a new roundabout, at

the center of which stands a park that is both a welcome public gathering place and a showpiece for the city's surprisingly ambitious green initiatives.

In spite of a student popu-

lation, downtown Normal had been in decline since the 1950s, when malls pulled businesses from its main streets. Worse yet, five roads converged at the core of the city in an inelegant solution to downtown traffic. So in the late 1990s, city planners hired Chicago-based Farr Associates, known for promoting [continued on page 4](#)

MIDWEST SCORES FEDERAL DOUGH FOR RAIL/BUS EXPANSIONS

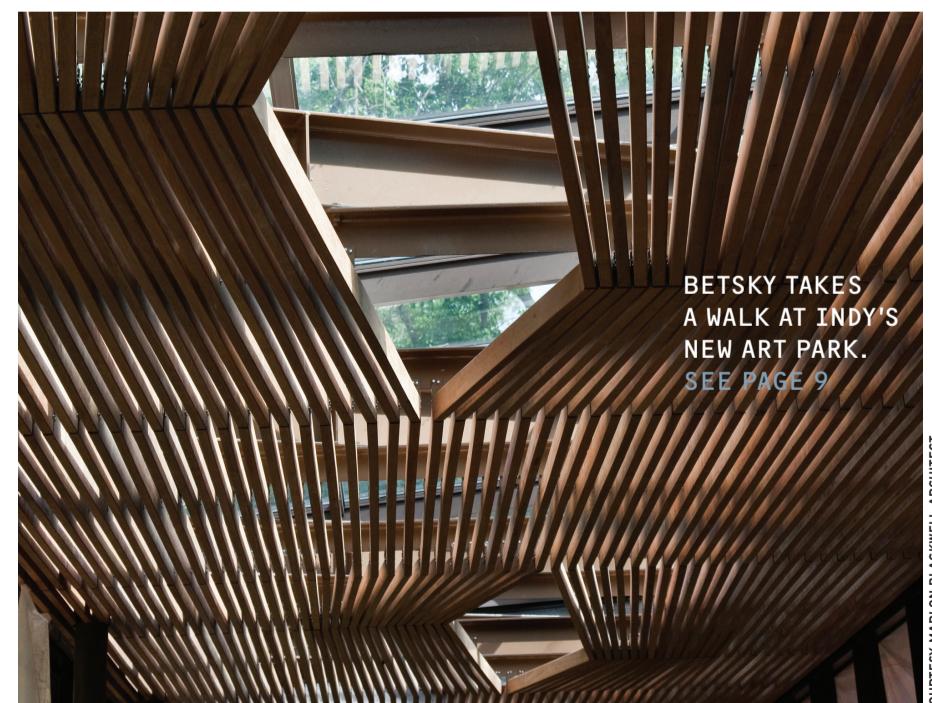
TRANSIT TRANSFUSION

The familiar clang-clang of trolleys and rumbling of streetcars will soon be heard again in cities across [continued on page 2](#)

WALMART CLEARS COUNCIL FOR FAR SOUTH SIDE PROJECT

A BARGAIN FOR PULLMAN?

With the support of the mayor, the aldermen, and even unions that have long opposed it, Walmart is coming to the South Side of Chicago. What will be joining the 150,000-square-foot Super Center on the sprawling 180-acre site remains less certain. Whatever gets built, it will bring economic activity to a depressed corner of the city, part of the reason Walmart succeeded against such stiff opposition. [continued on page 6](#)



BETSKY TAKES A WALK AT INDY'S NEW ART PARK. SEE PAGE 9

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NOT TOEING THE TEA-PARTY LINE

After reading the June 9, 2010 issue of *The Architect's Newspaper*, it has become clear to me that it is less an objective publication than another mouthpiece of the liberal left and the Democratic party.

First of all, the article titled "Crowning Porkopolis" makes reference to "some terrible former governor, who will not be named," and was meant as an obvious cheap insult to Sarah Palin and those who support her views. The sarcasm and petty quotes were tacky and not germane to the topic.

Second, in the editorial "Leeding by

Example," the writer unfairly bashes Frank Gehry for what I consider to be Mr. Gehry's common-sense approach regarding the rush to the so-called "green agenda." The science that man has had a significant effect on climate change is not proven, nor is it undeniable. As articulated by the likes of Al Gore, the green agenda provides support to a political ideology that seeks the national redistribution of wealth through the deliberate creation of panic in the minds of the public.

In yet another article, "The Unbillables," what amounts to a shakedown of the profession by the city of Chicago is treated

with kid gloves. Rather than labeling it for what it really is, "pay to play," the writer hems and haws. The article fails to honestly come out and say that the government is using the veiled threat of retaliation to perpetuate its own ruthless political goals.

STEVEN J. PAUKSTIS
MUNDELEIN, IL

CORRECTION

Our feature on young Chicago designers ("Making a Scene," AN 03_06.09.2010) omitted a photo credit for an image of Felicia Ferrone's Revolution Glassware. The photographer was Mark Walker.

SIGNS OF LIFE?

In a high-speed world, it can be heartening to remember that architecture is slow. During the real estate bubble, architecture grew quicker and flashier as it shaped everything from condos to museums. Just because we can build new forms, some critics wondered, should we? Though no consensus on such questions has emerged, this period of introspection has not been without benefits, as many architects are devoting themselves to research as well as figuring out how they can practice given the changed marketplace.

Without a doubt, the Great Recession has been brutal for architects (ditto publishing), but light, it seems, is beginning to be visible at the end of the long tunnel. In working on our annual issue devoted to the development community, it was encouraging to hear that things are beginning to look up. All the developers we spoke to indicate that banks are beginning to lend again, and groundbreakings should pick up in the fall. Still, no one expects a return to the boom years.

Our feature story this month is devoted to profiles of three development companies that have focused much of their energies and investments in central Chicago, especially in areas neighboring the Loop. These companies, and their leaders, have contributed to the city's strength, while so many other cities in the region have declined over the last decade. It will take time for the city to absorb all these new units of housing, as well as new commercial and retail space. In the meantime, projects will likely be smaller-scaled and programs will shift (hotels and rental buildings are currently easier to finance than condominiums).

There are other indications that the downturn may still yield opportunities. On the far South Side of the city, we take a look at the Pullman Park project, anchored by a Walmart and other big-box retail. The development is the result of years of debate over allowing Walmart to expand into the city. Whatever you may think of the world's largest retailer, they are committing to a part of Chicago that other retailers have long ignored.

In addition, we offer a couple of views of the new Museum of Contemporary Art in Cleveland, designed by Foreign Office Architects. During the downturn, and drawing from an economically challenged community, the scrappy institution has raised enough money and, with the help of a private developer, is on schedule to break ground this fall. The small, tightly budgeted building could do what the New Museum by SANAA in New York did three years ago: remind us that economy of means does not have to scale down architectural ambition, and that there need not be a choice between formally inventive design and providing good spaces to hang and view art.

So where does that leave the profession? Time will tell. Most of us have been humbled by this recession and have learned to do more with less. In architecture, as in life, limitations can be liberating.

ALAN G. BRAKE

TRANSIT TRANSFUSION continued from front page the country, following the announcement of \$293 million in Federal Transportation Administration (FTA) grant awards. More than 50 transportation projects located in 31 states won federal assistance through the FTA's Urban Circulator Grant Program or the Bus Livability Grant Program, including large awards to projects in Cincinnati, St. Louis, and Chicago.

The funding is intended to help develop or enhance trolley, streetcar, and bus rapid transit systems, or to construct or renovate community transit hubs. "Our goals are to provide cleaner, safer, and more efficient ways to get around," United States Transportation Secretary Ray LaHood stated during the announcement of the grants.

"Streetcars are making a comeback because cities across America are recognizing that they can restore economic development downtown," FTA Administrator Peter Rogoff said, in a press release. "These streetcar and bus livability projects will not only create construction jobs now, they will aid our recovery by creating communities with the potential to be more prosperous and less congested."

Cincinnati received \$24.9 million for its Urban Circulator undertaking. The Cincinnati Streetcar Project will consist of a 6-mile line at grade and will move passengers from the riverfront and downtown central business district to the Over the Rhine neighborhood and the University of Cincinnati uptown. The route will offer 18 stops linking Cincinnati's two largest employment centers.

"There's some tremendous potential along this line," said Bradley Thomas, who runs Cincystreetcar.com, which has advocated for the line. "We haven't had rail service in Cincinnati since April 29, 1951, and we're bringing it back in 2013."

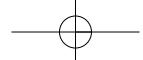
"Along the first phase of our streetcar line, 48 percent of households are 0-car households, so you'll have tremendous mobility benefits there," Thomas stated. "Additionally, you'll have redevelopment opportunities in Over the Rhine, where there are hundreds of vacant buildings. This will allow you to repopulate Over the Rhine and preserve a lot of these wonderful historic structures."

Similarly, the St. Louis Loop Trolley project won \$24.9 million, and will transport passengers on a 2.2-mile fixed-track trolley from the thriving Loop neighborhood in University City to the Missouri History Museum in Forest Park. The hybrid electric/battery-powered trolley will offer nine stops that include a connection with the existing light rail MetroLink system, potentially bringing commercial and residential redevelopment to interstitial neighborhoods.

Chicago won \$35.6 million in grants, \$24.6 million of which will go toward the development of a Bus Rapid Transit (BRT) project to provide 2 miles of bus priority lanes from Union Station to the Loop and Navy Pier. Bus-shelter branding, updated information signals, bicycle lanes, and streetscape enhancements are also included.

The remaining \$11 million will be employed in the Jeffery BRT Corridor project, which will connect more than 200,000 residents of Chicago's South Side to the central business district. Chicago's Metropolitan Planning Council estimates that the BRT fleet may reduce travel times by as much as 30 percent compared to the current bus system.

BRIAN NEWMAN



September 24, 2010

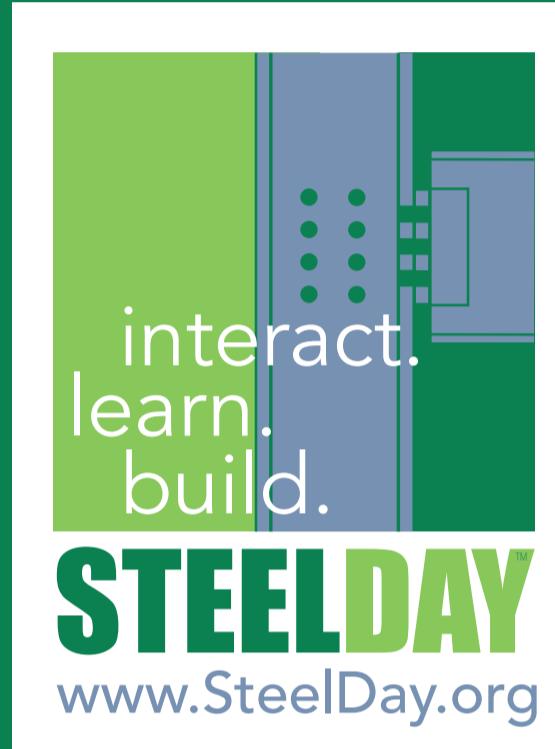
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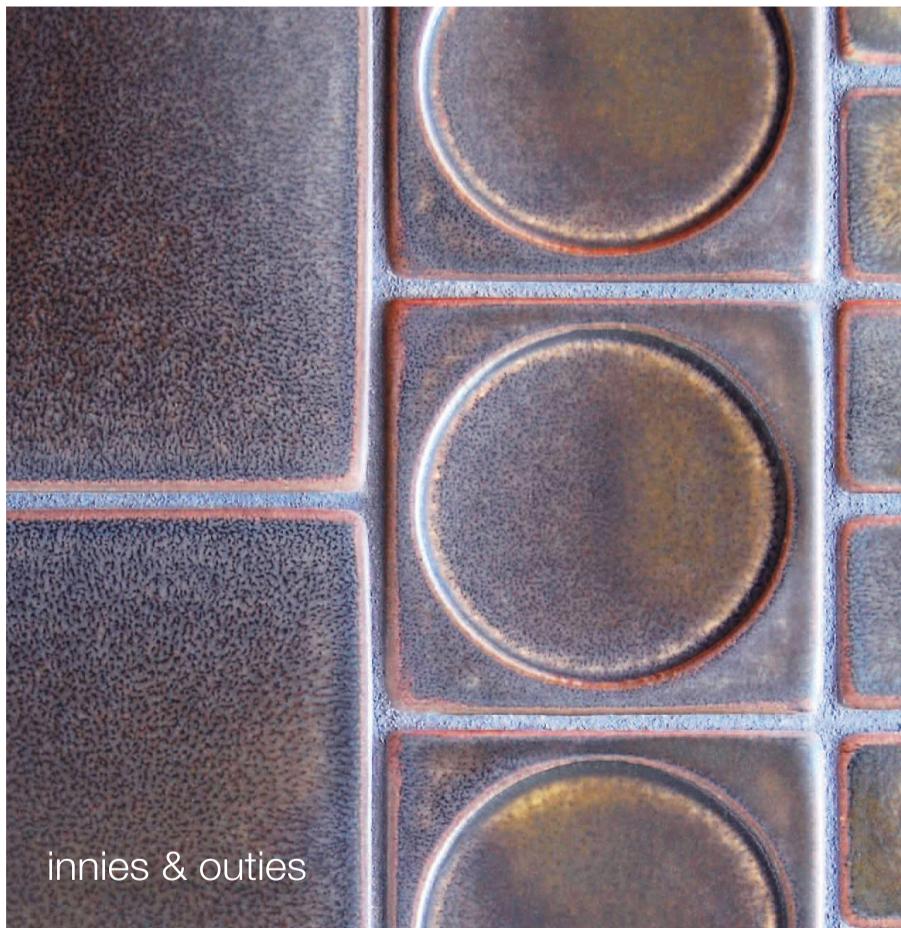
> GIRL & THE GOAT
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Tel: 312-492-6262
Designer: 555 International



JEFF KAUCK

The design team behind Las Vegas' Playboy Club, James Geier and Karen Herold of 555 International, recently completed the interior of the anxiously awaited restaurant Girl & The Goat. There may not be a Hefner behind this project, but there is Stephanie Izard, winner of the cooking show *Top Chef*. As guests enter the front door, the first sense triggered is smell, from the smoky wood-burning oven. The second is sight, via charred cedar paneling and a host stand that complement the earthy aromas wafting from the open kitchen. The designers created two areas for a more interactive and intimate dining experience: two bar chairs at either end of the serving station for couples, and a long king's table next to the open kitchen that sits on a tile "rug." The oven, central to Izard's food, is further evoked by the installation of old fire boxes over the bar, lit with repurposed security lights.

RYAN LAFOLLETTE



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EAVESDROP> RYAN LAFOLLETTE

SECRETS AND SPIES

Studio Gang threw a tasteful little party with the Natural Resources Defense Council, and let us tell you something: Jeanne Gang's got some friendly folks on her staff, leaving us with nary a catty comment to make. The point of the party was to show off some of the greener components of the firm's work—we think—but Eavesdrop was more interested in the juicy gossip, people, and new projects. One model on view gave us severe *déjà vu*, like haven't we heard that song before? And another seemed to be a model highlighting a suspiciously vacant footprint in a very recognizable location. Jeanne's rascally associates stashed the building in the closet before the party, but once they got a little boozy, lips loosened. We can't tell you exactly what we heard, but after the open bar we could barely walk in a straight line. Fingers crossed for you, Jeanne!

GUZZLE AND GO

The summer party train continued over in River North at the opening of Fiandre, the Italian architectural surfaces showroom, where a new bacteria-resistant and actually handsome solid surface was on display alongside the natives: oodles of real Italian, Fendi-clad women in gravity-defying heels. Eavesdrop got jittery with HOK staff in attendance, after last month's column where we accidentally disparaged one of their projects. We didn't mean it! Eavesdrop is a lover, not a fighter. But it was Perkins + Will that dominated the party, with a gaggle of representatives hanging out near the back. We couldn't tell if they were there for the sanitary surfaces or the salumi—in this market, probably the latter.

CORRECTING THE COMPETITION

There's a new design rag in town, *Design Bureau*, a thick, full-color glossy covering everything from graphic design to jewelry and fashion to architecture. The launch—yes, another boozy cocktail soiree—was stylishly set in Chicago's original Gold Coast, the historic Prairie Avenue District. The inaugural issue might as well have been entitled *Russia! Russia! Russia!* with a third of the content devoted to... Russia. Also, you can play a fun game called Find the Mistakes on Pages 17, 49, and the Great Big One on 146. Bring it on, *Design Bureau*. XOXO, Eavesdrop.

SEND HOMEMADE PIES, FEASTS FOR MY EYES, AND DIRTY WHITE LIES TO
MIDWESTEAVESDROP@ARCHPAPER.COM.



Rainwater is collected in the traffic circle.

planning model in more ways than one. For Schaudt, it anticipates a future where cities have stricter environmental laws. "The future of landscape, in our lifetime, is that municipal governments won't allow potable water to water landscapes," he said. The surrounding LEED-certified buildings will also fall under Uptown District requirements that any new construction over 7,500 square feet adopt minimum LEED standards—the first ordinance of its kind in the country.

According to town planner Mercy Davidson, Normal has received inquiries about its plan from around the nation. Earlier this year, the city gained attention when it unveiled a \$47 million multimodal transit center, designed by Indianapolis-based Ratio Architects and funded in part by a \$22 million Department of Transportation TIGER Grant. As the central stop between Chicago and St. Louis, the existing Amtrak station is the second busiest in Illinois, and though the poor economy has stalled three privately owned building sites surrounding the circle, the town is confident they will find solid ground soon.

JENNIFER K. GORSCHE

CIRCULAR LOGIC continued
from front page sustainable urbanism. Farr helped them adopt the Uptown Renewal Project, a multi-phase redevelopment of the area formerly known as downtown.

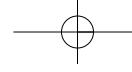
The city then hired Chicago-based Hoerr Schaudt Landscape Architects to design a centerpiece for the plan in 2002—a traffic roundabout with an outdoor room ringed by LEED-certified buildings. Last month, the circle opened, and is already crowded with children from the first completed building, the Children's Discovery Museum. But perhaps the park's most significant feature is below ground, where designers placed an extensive rainwater collection system.

"I wanted a modern, inno-

vative statement of where Normal was headed," said firm principal Peter Schaudt. To that end, he worked with a team of consultants to integrate stormwater into the site's irrigation and its aesthetics. The process begins in an abandoned underground storm sewer, repurposed as a 76,000-gallon holding tank. After passing through a filter and ultraviolet sanitizer, the water is pumped into a filtration bog before gravity pulls it through four pools and into a fountain. The landscape is both welcoming and durable, with a 56-foot sloped lawn and 12 London Plane trees surrounded by concrete elements able to accommodate foot traffic and the occasional bump from a beer truck on its way to campus.

The project is an urban

COURTESY HOERR SCHAUDT LANDSCAPE ARCHITECTS



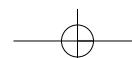
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A BARGAIN FOR PULLMAN? continued from front page

When the council approved the new store on June 30, with it came a masterplan for hundreds of units of housing and hundreds of thousands of square feet of retail and recreation space. The developer, David Doig, said those elements will be phased in over the next decade, after infrastructure work is completed on the site and Walmart opens, possibly by the spring of 2012.

Walmart's campaign to increase its Chicago presence has been underway for several years. The company was unsuccessful in landing a store in the middle-class South Side neighborhood of Chatham. Local businesses opposed the project because they feared the competition, and unionists and community groups argued Walmart's notoriously low wages and business practices would undermine workers citywide. Without the support of the local alderwoman, the project was practically dead on arrival.

Walmart then turned its attention to Pullman, where Doig and Beale had struggled to find tenants for the retail component of their Pullman Park development. "No one else was interested in our community," Beale said. The recession aided Walmart's efforts in an unusual way. The city was desperate for development, as were the construction trades, whose workers were experiencing widespread unemployment in the downturn. This allowed

Walmart to pit one group of unions against the other, though the company did eventually agree to a starting wage of \$8.75, 50 cents above the state minimum though short of the \$9.25 the retail unions were seeking.

Beale and the overwhelming support he enjoyed from his community ultimately won over the recalcitrant council. Many of the area's working-class residents must leave the area to go shopping for basics like groceries. George Pappageorge, principal of PappageorgeHaymes Partners, the firm designing Pullman Park, said his firm has worked hard to convince the retailer of the benefits of planning, and 60 community outreach sessions have been conducted.

The parking lot—with 3,008 non-residential spaces—will be landscaped and have permeable pavers. The site will have zero storm water runoff, managed through three large retention ponds, and green roofs. Walmart also agreed to alter the appearance of its building to better blend with the surroundings.

Doig said the first phase of the project will include

the Walmart and another 250,000 square feet of big-box retail. Toward the end of phase one, work on a 125,000-square-foot recreation center in a former steel mill will commence, with planned completion by 2014. The second phase will include more urban-scale retail on the site's southern edge, along 111th Street. "The idea is to create a gateway to the rest of the Pullman community," Pappageorge said.

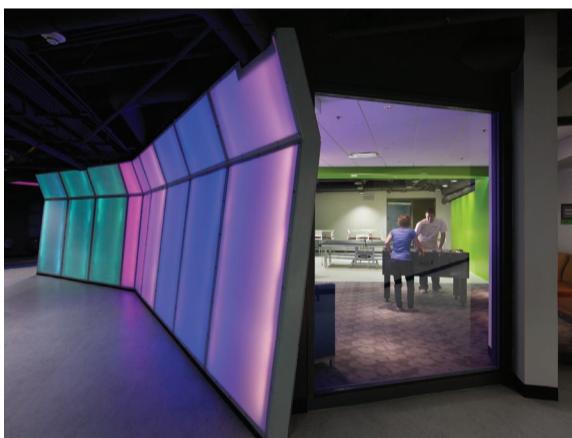
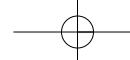
Once the retail is in place, housing developers will build out the rest of the site in two phases, with upwards of 1,150 units, including a mix of townhouses and bungalows. As part of a TIF development receiving city subsidy, 20 percent of the units will be affordable.

Connections between the development and the rest of Pullman are limited to two at the south and one in the north, due to the expressway on the east and a rail line and light industrial buildings on the west. They are also limited within the development. "It would be very hard to mix, in one place, a walkable, pedestrian neighborhood and big-box store," Pappageorge said. "What we did was place them side-by-side, with the necessary ingredients so they can thrive independently and together."

The project has bike lanes throughout, and a bus route will be drawn in at 111th Street, terminating at the stores. Even preservationists and planners, including the Congress for New Urbanism, have expressed some support for the project. "This can't do any harm to the historic district, and it's our hope that it will help restore it," said Lisa DiCihiera, director of advocacy at Landmarks Illinois.

"I believe, at the end of the day, Walmart will prove everybody wrong and be a huge supporter of the city of Chicago," Beale said. The council finally seems to believe so, as it voted on July 28, less than a month after the Pullman vote, to approve a Walmart for Chatham. **MATT CHABAN**





Like many residential campus buildings of the late 1950s and early '60s, Michigan State University's Owen Hall was built to house an influx of students taking advantage of educational benefits for war veterans. Its concrete-slab-and-column construction had gone up quickly and filled the bill for on-campus graduate student housing, but nearly 50 years later, it wasn't living up to the East Lansing campus' needs. An originally grand floor-to-ceiling glass entrance had been mirrored over to create private offices, and students found the dark interiors unappealing, compared to modern off-campus housing nearby.

With a tight timeframe of just nine months for design and construction, and a budget of \$9 million, the school called upon SmithGroup to refurbish the building, making it into a space that met students' dining, living, and studying needs without performing major demolition. "They wanted to create a situation for graduate students to stay in spite of small dormitory rooms," said SmithGroup design principal Bob Varga.

The new design is organized with two concepts, which the design team termed "peek" and "path." Upon entering the glazed entrance, students can see down a new staircase into a basement study area.

"That's the peek," said Varga. "The idea of people studying is what Owen is all about. It's graduate students; it's not just fun." Green walls provide the path, drawing students downstairs or into the building's main-floor study spaces.

A second glimpse of the lower level occurs beyond the relocated security desk, which now offers a view of people entering from every direction. In the evenings, students can be seen relaxing in the basement television lounge—large video game tournaments can be viewed even from above—adjacent to foosball tables marked by a multicolored resin light wall. Because many international students enjoy cooking familiar food, a formerly dilapidated small kitchen was replaced with a communal cooking and dining area. Nearby, new study areas of varying sizes are also almost always occupied, arranged along the downstairs corridor with transparent glass walls to alleviate security concerns.

Upstairs, too, lighting and transparency play a greater role than structural alterations, due to the 11-week construction timeline. Computer stations in illuminated resin kiosks let students without laptops check email, and more backlit resin panels

bring students along the path to study areas. No space was more challenging than the cafeteria: "Because of the way it was lit and functionally set up over time, you lost the impact of what you could see outside," said Varga. The architects restored the view to the forested landscape, relocating food stations to the low-ceilinged portion of the cafeteria, and placing a range of banquette, table, and high-top seating near 15-foot-tall windows. By keeping the servery separate, the dining area, which seats 450, easily becomes another study space after hours. Instead of ceiling elements, SmithGroup's lighting team used oblong fluorescent lights as pendants to keep the space open and evoke the tall trees outside. Now, students walking from dorms to the east of Owen are drawn into the building as well.

Though Owen Hall has been reconnected with its landscape, Varga said the open interiors also point to the way today's students use technology to learn organically. "Everything in the past has been set up for individual learning," he said, "but learning has become a lot more spontaneous. As long as I have access to technology, I can sit with friends in a group and it can be structured however we want."

JKG



JIM HAEFNER PHOTOGRAPHY



The refurbishment restored views out of, and into, the building while incorporating a student-centered space that could compete with off-campus housing.

RESOURCES:

Acoustical ceiling tiles:
Armstrong WoodWorks Canopy
www.armstrong.com

Cafeteria lighting:
Waldmann RL70E Series
www.waldmannlighting.com

Carpet:
Shaw Contract Group
www.shawcontractgroup.com

Cement board:
PaperStone Solid Surface Panels
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Cafeteria fabric:
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Daltile Quarry Tile
www.daltile.com

Translucent plastic:

Veritas Resin Panels
www.veritasideas.com

Flooring:

Forbo Linoleum Sheet Flooring
www.forbo-flooring.com

Bamboo plywood, woven plywood:
Smith & Fong Plyboo Surfaces
www.plyboo.com

Windowshades:

MechoShade ElectroShade
www.mechoshade.com

THE ARCHITECT'S NEWSPAPER AUGUST 18, 2010



FOA FACET-NATES continued from front page museum will give MOCA a street presence for the first time in its 40-year existence. It is also FOA's first museum and first project in the U.S. Though still intimate in scale, the new building will increase the museum's space by 40 percent.

The design calls for a building with a hexagonal base that transitions to a square at the building's roofline. The building has six facets, some sloping and others flat, creating a subtle but sculptural presence. Through a combination of tinted glazing and mirror-finished stainless steel cladding, the building will look darkly monolithic during the day but animated at night, when light shines through the glazed portions of the facade.

Three facets, including one that is transparent, will face a broad public plaza, which will be programmed with events. "We're part of an emerging district called Uptown that's being developed through a private developer and the university," said Jill Snyder, executive director of MOCA. Field

Operations is designing the landscapes and public spaces throughout the district, including the plaza, the design of which will be presented for review at the end of August.

Inside the building's atrium, a monumental staircase containing both an open stair and a fully enclosed fire stair draw the eye up to the building's four levels, which include a double-height event space, shop, cafe, educational and staff facilities, and galleries. "I think it's clear that museums, especially

non-collecting museums, are best as blank buildings," FOA principal Farshid Moussavi told AN. "We want to use the social and administrative spaces as a way to break through what would otherwise be an opaque building. We want to animate the section."

The largest gallery is located at the top level, a 6,000-square-foot, column-free space covered by a lightweight roof and divided by movable walls. "We're developing a system that will be a combination of beams and cables to relieve the top floor of columns," Moussavi said. "Really, the gallery is the very point of the project." A lounge with views of the city and a room for film and video art are also placed on the top floor. The museum plans to break ground late this fall. **AGB**

COURTESY FOREIGN OFFICE ARCHITECTS

AS THE FEDS TURN continued from front page redesign the old Bond department store, which will house offices for the Department of Labor, and other federal tenants such as the General Services Administration (GSA).

The current project now encompasses the whole building, thanks to funding from the American Recovery and Reinvestment Act. An earlier scheme by prominent Minneapolis-based modernist Julie Snow had called only for a new entrance and lobby on the rear of the building at Quincy Court, the alley turned pedestrian street behind the Dirksen Federal Building. In that scheme, Snow proposed covering the facade with a subtly folded plane and a narrow band of glazing that ran vertically up the building.

When the scope of work expanded to include the entire structure, less money was available for the Quincy Court entrance. 4240, now able to work with the whole building, opted to move a service elevator, allowing for much more glazing and transparency. On the State Street side, digital fritting evokes the horizontal bands of the old department store, which the architects say was designed in part by Morris Lapidus. "We looked a lot at the mass/void relationship. We wanted to allude to that without replicating it," said Robert Benson, associate principal at 4240. "The building will be open and bright, which we think is a nice message for the federal government to send through its buildings."

For her part, Snow is unfazed that her design won't be built. "You have to roll with the realities," she said, adding that her firm is working on other projects for the GSA. "It's great to work on public projects in whatever capacity you can," she added.



The new State Street facade by 4240 Architecture. Below: The Quincy Court entrance.



COURTESY 4240 ARCHITECTURE

Demolition work has been completed, and Benson said he expects the project to conclude in 2012. **AGB**

LANG LANG GOES UNION STATION

Amtrak has selected Jones Lang LaSalle to redevelop Union Station over four other teams of architects and developers. Amtrak is looking to develop office space in the building as well as animate the Great Hall, likely with restaurants and retail. Architect Lucien Lagrange is part of the JLL team. No word yet on if he will continue working on the project now that he has filed for bankruptcy protection and is in the process of shutting down his firm.

BOA'S BIG CREDIT LINE AT THE MALL

Bank of America has given a \$100 million loan to redevelop the Randhurst Mall in the northwest suburb of Mount Prospect. The loan is one of the biggest in the region since the 2008 credit crisis, according to *Crain's Chicago Business*. The development includes a new 12-screen theater and a 120-room hotel, as well as a 12 percent increase in retail space.

ROSES FOR RUSSELL

Attention high-end residential architects and interior designers: The new queen of decorating has been crowned. Condé Nast has named Margaret Russell the new editor-in-chief of *Architectural Digest*. Russell, who has been editor-in-chief and vice president for brand content at *Elle Décor*, will replace Paige Rense, who has been at the helm of *Digest* for nearly 40 years. If you're planning to send flowers, the magazine's offices are moving from Los Angeles to New York.

ARCHITECT FLOATS LAKEFRONT PLAN

Evanston architect Michael Vasilko presented a plan to the Economic Development Committee of the Evanston City Council for a new marina and performing arts center that would extend into the lakefront. The aldermen were divided on the plan, with those representing lakefront wards opposing, while others argued that arts venues and a hotel, conference center, and 650-slip marina could provide badly needed tax revenue.



COURTESY STUDIO GANG

After putting ripples in the Chicago skyline with their award-winning Aqua Tower in 2008, architectural firm Studio Gang added one more curve to the city this spring with a pavilion at the Lincoln Park Zoo. Part of the studio's \$6 million renovation of the Zoo's South Pond, the pavilion is built of prefabricated wooden planks milled into parabolas and joined together at their ends, creating a loosely woven pattern that arcs from one edge of the boardwalk over to the other. Translucent half-pods are set into the negative spaces created by the frame, giving the pavilion the feeling—fittingly, for an aquatic habitat in a zoo—of a tortoise shell. They also provide shelter from the elements, turning the pavilion into a popular space for community meetings, classes, and recreational activities like yoga. The pavilion sits on a boardwalk encircling the four-acre pond, which Studio Gang converted from a shallow, dirty, manmade pool fed by city tap water into a natural, self-cleaning habitat that now doubles as an educational exhibit. Especially at night, with floodlights illuminating it from below, the pavilion beckons pedestrians from across the pond, drawing them around the boardwalk and through its arc. **JULIA GALET**

AT DEADLINE

SHELL STATION

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BOA'S BIG CREDIT LINE AT THE MALL

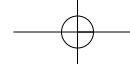
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COURTESY INDIANAPOLIS MUSEUM OF ART

"Who needs another Richard Serra sculpture plunked down on a lawn?" asked Indianapolis Museum of Art Director Max Anderson. "What we wanted was something that was a space, an experience that was art, a landscape that would always be changing." 100 Acres, the museum's new art park of that size, manages to fulfill that vision: a place where art appears out of, or is part of, the landscape, creating spaces and inhabitable objects that may or may not outlast the passing of a few seasons.

The site for this new showcase—a hybrid of landscape, art, and architecture increasingly prevalent around the world—is a former gravel pit between a bend in the White River and a tow canal that separates the new park from the Olmsted & Olmsted landscape of the museum grounds proper that holds more traditional "plunk art." After the pit was donated to the museum several decades ago, it continued as a wilderness, its void, denuded of Indiana limestone, filling up with water and becoming a popular swimming hole. Once the museum raised enough money to recuperate the area, it hired landscape architect Edward L. Blake, principal of the Hattiesburg, Mississippi-based Landscape Studio. Blake's work in itself is

a lesson in what (landscape) architecture can and increasingly does do: It is an act of recuperation and subtle adjustment, wherein he removed most of the non-native "blow-ins" and planted trees and bushes to define larger and smaller spaces, winding paths through the park to connect it all together. Spaces appear and sequences evolve, what can be is preserved, and the new appears as a comment on or in contrast to the old.

A small visitor center, designed by the Arkansas architect Marlon Blackwell, serves not so much as a focal point but as a respite in the woods, providing geothermally produced warmth or cooling in a triangular volume lifted off the floodplain between a sandwich of Ipe wood planes. It is the only piece of more or less traditional architecture. The one other inhabitable and enclosed space is a fiberglass volume by artist Andrea Zittel that floats in the middle of the lake. Inhabited in the summer months by art students and accessible by rowboat, its blob-like shape might seem a condensation of current theories on computer-assisted form-making, but for the artist it is a simple, non-referential form.

Near the Zittel piece, a rusty boat appears to make its way across the lake. It is part of *Eden*

//, an installation by Tea Makipaa, and includes a guard tower on the shore. In this bit of set design, invisible performers, whose voices you hear in the tower, worry about illegal immigrants trying to come onshore, and gunfire rings out somewhere in the woods. You can watch it all from an undulating bench, a work by Kendall Buster, which traces the shoreline and provides a place for local fishermen to pass the day. Another set of benches designed by Jeppe Hein pop up throughout the park. They are part of a continuous ribbon that, at least conceptually, runs through the park, surfacing mid-curve or swerve to give you a place to sit and rest.

The most complete space is a square carved out by the usually strident political artist Alfredo Jaar, *Park of the Laments*. A path guides you into a tunnel that slopes into the ground before you rise on steps into a raised platform surrounded by loose stone walls. It is an isolated, empty, demarcated space, where he encourages you to contemplate all those who have been displaced or lost in wars. It might, however, also become a party space, a place for a picnic, or a site for sunbathing. It is above all a clearly human-made space, a monument of sorts that stands in contrast to the near-chaos of

the landscape surrounding it.

The *Park of the Laments* is, however, not the best space in the park. Much more successful is *Team Building (Align)* by the artist duo calling itself Type A. It consists of two aluminum rings suspended between trees. At the summer solstice, they project a perfect circle in the middle of the little clearing they define, but the rest of the time they inscribe a much more complex and allusive space, a moment of the difficult, shifting, and elusive perfection you find, like Adolf Loos' grave-marker, in the middle of the woods.

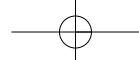
The most exuberant space, however, is Los Carpinteros' *Free Basket*. Its blue- and red-painted steel loops surround two basketball backboards, mimicking possible throws and leaps. It forms the park's back door, and has become a popular place for neighborhood kids to play in and

Clockwise from top left: *Park of the Laments* by Alfredo Jaar; *Free Basket* by Los Carpinteros; *Stratum Pier* by Kendall Buster; the Visitors Center by Marlon Blackwell Architect; *Type A's Team Building (Align)*; the interior of Andrea Zittel's *Indianapolis Island*.

with the art. Here, 100 Acres achieves its goal of art as a real part of community everyday life, which comes out of and provides an alternative to both the natural and the human landscape from which it arose. Over the years, Anderson said, the museum might add a few pieces, and a few might fade into the landscape as they deteriorate. But 100 Acres will remain a place where landscape becomes art, and art that looks an awful lot like good architecture.

AARON BETSKY





OKRENT ASSOCIATES

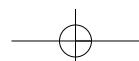
Over the last decade, Chicago's downtown core and surrounding neighborhoods have seen a renaissance in design-driven development. **Alan G. Brake** talks to three developers that have been instrumental in that growth about their business philosophies, the downturn, and their predictions for the future.

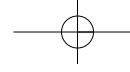
THE NEW NEIGHBORHOOD MAGELLAN DEVELOPMENT GROUP

The undulating balconies of Aqua are the newest landmark on the Chicago skyline, and the building has cemented Studio Gang's reputation as one of the city's leading high-design firms. It has also signaled the ambitions of the project's developer, Magellan Development Group, as one of the most innovative and design-minded in Chicago.

As impressive as Aqua's profile in the skyline may be, it is only one piece of the Lakeshore East development, the large mixed-use area just north of Millennium Park developed entirely by Magellan, which has helped infuse downtown with residents and activity. When it is complete, Lakeshore East will have approximately 5,000 units

DEVELOPING STORIES





of housing—3,000 of which have been built—along with 1,500 hotel rooms, 2.2 million square feet of commercial space, and a 6-acre park. Built on 28 acres of a former golf course, Lakeshore East is one of the largest developments within a central business district anywhere in the United States. “This site was in front of all of our eyes,” said James Loewenberg, co-CEO of Magellan. “Timing and luck are the most important things. And the timing was right for Lakeshore East.”

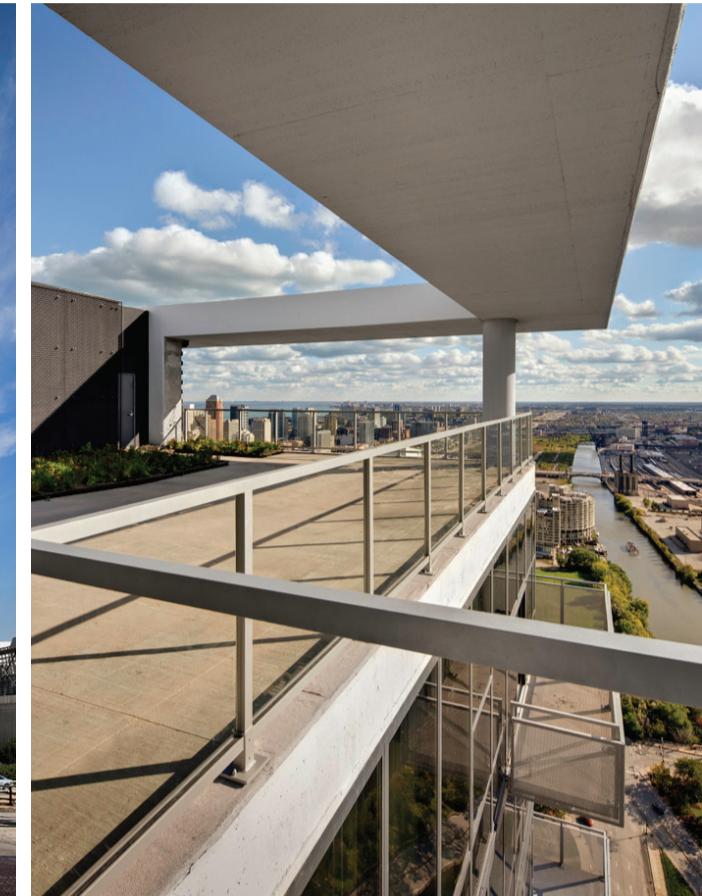
Based on a masterplan by SOM and built around a park designed by the Office of James Burnett with Site Design Group, the project includes buildings designed by DeStefano + Partners, Solomon Cordwell Buenz, Steinberg Architects, and Studio Gang, all within walking distance of the Loop and the lakefront. Aqua is only the latest amenity in this quickly evolving neighborhood. “Aqua is a one-of-a-kind building, and it’s definitely got a lot of cachet in the architecture community,” Loewenberg said. “From the beginning, we wanted buildings by different architects with different points of view. We think variety is a really good thing, as long as we maintain high quality.”

According to Loewenberg, the build-out of Lakeshore East is on schedule, with eight of the 13 major buildings completed. Though the most recent buildings are smaller scale, such as the Studio Gang–designed townhouses known as the Parkhomes at Aqua, the market is picking up again. “There has been a dramatic turnaround in the last 60 to 90 days,” he said. A new building, likely rentals, is in the works, designed by Brininstool, Kerwin and Lynch (BKL), a firm in which Magellan is an investor. “The condo market is still fractured, but rentals have improved dramatically here,” he said. A condominium building by Arquitectonica is on hold until more financing can be secured. “It will come back,” Loewenberg said of the project.

Loewenberg believes that the location of Lakeshore East has made it a durable investment even during the downturn: Aqua is 85 percent sold, and the other buildings are performing just as well. And, the developer adds, Lakeshore East’s prospects look strong to banks. “There’s a lot of lending interest out there,” he said.

Even as the firm works to complete Lakeshore East, Magellan is looking for new opportunities in the Chicago area and beyond. Through working on a proposal for the athletes’ village for Chicago’s Olympic bid, Loewenberg formed a rela-

Profile and detail of 235 Van Buren, developed by CMK and designed by Perkins + Will.



PADGETT & COMPANY

SELLING HIGH DESIGN CMK COMPANIES

With 1,977 units and \$1.1 billion in construction under their belt, CMK Companies can hardly be called an emerging development firm. Founded in 1995 with a few single- and multi-family projects, the company quickly gained the confidence of lenders, allowing them to move up to larger projects. A commitment

to contemporary design runs through all their work, which quickly and steadily began to attract buyers.

“Our projects have a more modern feeling, with clean lines that stand apart in the marketplace,” CMK founder and president Colin Kihnke said. “A lot of buyers can tell it’s one of our projects just looking at the building. You enter the unit and you can sense it.”

Scott Osterhaus, principal of Osterhaus McCarthy, who worked on a number of smaller and mid-scale projects for CMK in the late 1990s as well as more recently, said Kihnke was a good client from the start. “He was looking for something that was interesting and more modern than was the norm in the speculative market. He’s always been a bit of an architecture buff,” Osterhaus said. He believes

Kihnke not only connected with buyers but also helped to push residential design forward in the city.

Ralph Johnson, design director of Perkins + Will in Chicago, agrees. “For a long time the city was pushing really retro stuff. That was what you needed to get approved. Colin really worked to resist that,” he said. “It’s been a breath of fresh air for Chicago. **continued on page 12**

tionship with Thomas Kerwin, who was then working for SOM. When Kerwin decided to join David Brininstool and Brad Lynch in starting a new firm, Loewenberg sensed there was an opportunity for further collaborations. An architect by training and a principal of Loewenberg Architects—also affiliated with Magellan—Loewenberg believes the company’s relationship with BKL will allow it to pursue development opportunities abroad (Kerwin has extensive experience on large-scale projects in Asia from his time at SOM). “It’s a part of the natural evolution of things. They’ll go after a project on their own, and we’ll pursue things together when it’s appropriate,” he said.

Back at home, Magellan is working on a proposal for a grocery store, retail center, and parking garage to be built on a

surface lot in the Ravenswood neighborhood. Smaller projects like these are part of Magellan’s pragmatic strategy. The company has a strong relationship with the owners of Roundy’s Supermarkets, and realized that the site, close to transit lines and a compact residential neighborhood, was ideal for a grocery tenant. The company is waiting for approval for tax increment financing funds from the city. “We’re always looking for opportunities,” he said.

Loewenberg credits the company’s success to following the market, along with a large measure of good luck. At Lakeshore East, good planning, innovative design, and an incredible central location might also have played a role. “My love has always been designing and developing highrises,” he said. “I knew that was a niche we could fill.”

The Parkhomes at Aqua, designed by Studio Gang.



COURTESY MAGELLAN

THE ARCHITECT'S NEWSPAPER AUGUST 18, 2010

THE PLACEMAKERS

FRIEDMAN PROPERTIES

With its restaurants and showrooms, lovingly converted old buildings, and busy new hotels, it's easy to forget that River North wasn't always a nice place to live, work, or go out at night. "Fifteen years ago, this place was blighted. People thought we were crazy," said Robert Lopatin, chief operating officer of Friedman Properties, one of the principal forces behind the area's renaissance. "Now it's the hottest area in the city." The company manages more than 50 properties, many in River North, with a total of more than 4 million square feet of holdings.

Through historic preservation projects—like the conversion of Reid Murdoch Center from a warehouse into a combination of office, retail, and restaurant spaces—and new construction, Friedman has been a leader in turning the area into a vibrant, and highly sought after, mixed-use neighborhood. With many buildings converted to retail and restaurants with office space above, River North has also extended Chicago's central business district beyond the Loop.

"Albert Friedman has been truly innovative. He started buying up properties in River North in the '70s, and began creating value out of classic old buildings," said Todd Halamka, design director of HOK Chicago, referring to the firm's president

and founder. "He has a good eye for design, and a commitment to well-crafted buildings, and he understands the importance of human, street-level scale." HOK has worked with Friedman on a number of projects, including the recently completed Greenway Garage.

The sustainably designed garage shows the company's commitment to adding contemporary new construction to its extensive portfolio of rehabilitated properties, as well as its continued belief in mixing uses and adding urban amenities. Built on the site of a former surface parking lot, the garage has ground-floor retail and a multi-story corkscrew wind turbine at the corner, which will generate enough electricity to power the garage and even supply a couple of electric car-charging stations. Cisterns collect rainwater, and the building will have a green roof that will be accessible to a new 40-story residential tower next door, developed by AMLI with Friedman.

According to Lopatin, vacancy rates are very low and new businesses, especially restaurants, continue to open in the neighborhood, even in the slow market. "Younger people are living in the city again," he said. "They want the amenities close by." With these demographic trends and the company's long view, Friedman's commitment to River North looks like a good investment that will continue to grow over time.

CMK's 235 Van Buren, foreground, and its ground-floor lobby.



PAGETT & COMPANY



JAMES STEINKAMP

SELLING HIGH DESIGN

continued from page 11

He's done a lot to bring modern residential architecture back, and he's put himself on the line to sell it."

Johnson first worked with CMK on the Contemporaine, a highly sculptural, 28-unit condominium building in River North. The building went on to receive critical raves, and sold so well that CMK asked Johnson to design a much larger, moderately priced project, the recently completed 235 Van Buren. "He said he wanted to do something for more of an entry-level buyer," Johnson said. "I thought it was a good challenge." The 714-unit building has a glazed south facade with concrete balconies that appear to float. As Kihne said, "Unique architecture has value."

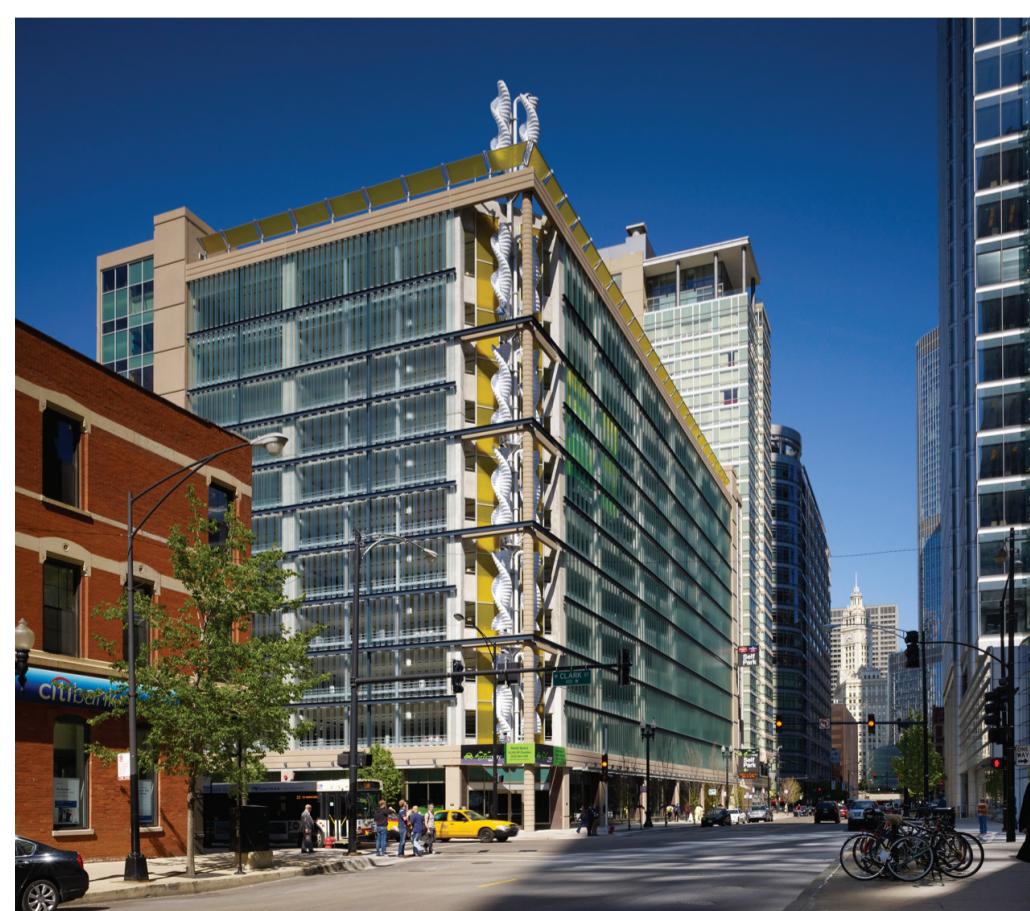
Aside from Johnson at Perkins + Will, CMK has worked with Brininstool and Lynch (now Brininstool, Kerwin and Lynch)

on large projects including 1620 and 1720 Michigan Avenue in the South Loop, both of which are sold out, and John Ronan on the renovation of the company's offices. Ronan has also worked on a project in the Turks and Caicos in the Caribbean that has yet to break ground.

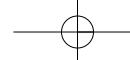
Kihne believes that though the market still has a lot of excess inventory, especially in condominiums, there is activity. "If your project has momentum, you can still do well," he said, noting that 235 Van Buren has ten to 12 closings per month.

For the near future, he plans to focus on smaller projects, more along the lines of those he started in the beginning. "I live and breathe real estate development," he said. "I get as much pleasure out of developing a 50-unit building as I do a 500-unit building."

Osterhaus added, "As an architect, you wish there were a lot more Colins out there."



HEDRICK BLESSING



AUGUST

WEDNESDAY 18
LECTURE
Jackie Kazarian and Ginger Farley Awareness Practice
12:15 p.m.
Chicago Cultural Center
78 East Washington St.
Chicago
www.chicagoculturalcenter.org

EVENT
Best Practices: Project Checklists
Michael Lough
5:30 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

THURSDAY 19
LECTURE
Dewain Peterson Understanding Architectural Hardware Submittals
12:00 p.m.
Chicago Bar Association
321 South Plymouth Court
Chicago
www.aiachicago.org

EVENTS
Columbia College Media Production Center Tour
5:30 p.m.
Columbia College Media Production Center
1600 South State St., Chicago
www.aiachicago.org

Chicago Real Estate 80's 5K Fun Run
7:00 p.m.
Duffy's Tavern
420 West Diversey Pkwy.
Chicago
chicago.corenetglobal.org

FRIDAY 20
EXHIBITION OPENING
New Pictures 3: James Welling, Glass House
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis
www.artsmia.org

SATURDAY 21
EXHIBITION OPENING
On Beauty and the Everyday: The Prints of James McNeill Whistler
University of Michigan Museum of Art
525 South State St., Ann Arbor
www.umma.umich.edu

EVENT
Paddle Into the Past Kayak Tour
10:00 a.m.
1501 North Magnolia Ave.
Chicago
www.chicagohistory.org

WITH THE KIDS
15th Annual Kaleidoscope Family Day
10:00 a.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

MONDAY 23
EVENT
Visiting Schools Session 1
6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
www.aiachicago.org

TUESDAY 24

LECTURE
Christopher Miller Urban Morphology
5:30 p.m.
APA Chicago Office
205 North Michigan Ave.
Chicago
www.planning.org

EXHIBITION OPENING
David Mayhew: Storm Chaser
Jackson Jungen Gallery
1389 North Milwaukee Ave.
Chicago
www.J2gallery.com

WEDNESDAY 25

LECTURE
John Breitinger and Jay Demma The Future of Retail: What Does It Look Like in the New Economy?
11:30 a.m.
DoubleTree Park Place
1500 Park Place Blvd.
Minneapolis
sensibleland.org

WITH THE KIDS

Art Challenges
1:00 p.m.
Columbus Museum of Art
480 East Broad St., Columbus
www.columbusmuseum.org

THURSDAY 26

EVENT
Rewilding the Commons
6:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

FRIDAY 27

LECTURE
Ann-Maree Walker Form in Translation: Sculptors Making Prints and Drawings
6:00 p.m.
Saint Louis Art Museum
One Fine Arts Dr.
St. Louis
www.slam.org

SATURDAY 28

EXHIBITION OPENING
Victor M. Montañez and Know Art Collective Summer Sessions on the Square
Logan Square Monument
Milwaukee Ave.
Chicago
summersessionsonthesquare.org

EVENT

The Old Town Trek Tour
10:00 a.m.
Chicago History Museum
1601 North Clark St., Chicago
www.chicagohistory.org

SUNDAY 29

EVENTS
Artist Talk: Grant Ramsey Nicaragua: Photographs by Grant Ramsey
12:15 p.m.
Chicago Cultural Center
78 East Washington St.
Chicago
www.chicagoculturalcenter.org

Boulevard Lakefront Bike Tour
7:30 a.m.
Morgan and Taylor St.
boulevardtour.org

SEPTEMBER

THURSDAY 2
LECTURE
Benjamin Ball and Gaston Nogues
7:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
www.imamuseum.org

FRIDAY 3
LECTURE
Lynette Roth Ernst Ludwig Kirchner
6:00 p.m.
Saint Louis Art Museum
One Fine Arts Dr., St. Louis
www.saintlouis.art.museum

EXHIBITION OPENINGS

Gravity's Loom
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
www.imamuseum.org

Patricia Treib Golden Gallery
816 West Newport Ave.
www.golden-gallery.org

Contemporary Figure Painting: Location, Chicago
The Art Center
1957 Sheridan Rd.
Highland Park
www.theartcenterhp.org

SATURDAY 4
EXHIBITION OPENING
The Experimental Print: Stanley William Hayter and the Artists of Atelier 17
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis
www.artsmia.org

TUESDAY 7
LECTURE
John McKnight The Abundant Community
5:30 p.m.
APA Chicago Office
205 North Michigan Ave.
Chicago
www.planning.org

EXHIBITION OPENING
Particulate Matter
Stephanie Syjuco
Gallery 400
UIC College of Architecture and Art
400 South Peoria St., Chicago
gallery400.aa.uic.edu

EVENT
Happy Hour at PechaKucha
7:00 p.m.
Martyrs
3855 North Lincoln Ave.
Chicago
www.aiachicago.org

WEDNESDAY 8
EXHIBITION OPENING
In Your Dreams: 500 Years of Imaginary Prints
Detroit Institute of the Arts
5200 Woodward Ave., Detroit
www.dia.org

FRIDAY 10
LECTURE
Robert Hillenbrand The Scramble for Persian Art
5:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

EXHIBITION OPENINGS

Leslie Tejada: Floribunda
Gallery KH
311 West Superior St., Chicago
www.gallerykh.com

Arturo Herrera and David Schutter
Tony Wight Gallery
845 West Washington Blvd.
Chicago
www.tonywightgallery.com

Firat Erdim: Sculptures and Drawings
Mario Trejo: New Work
Roy Boyd Gallery
739 North Wells St., Chicago
www.royboydgallery.com

Joseph Haske Sandra Dawson
Addington Gallery
704 North Wells St., Chicago
www.addingtongallery.com

Kelley Johnson: Recent Paintings
Bruno David Gallery
3721 Washington Blvd.
St. Louis
www.brunodavidgallery.com

Richard Artschwager: Hair
Elad Lassry: Sum of Limited Views
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
www.contemporarystl.org

Spatial City: An Architecture of Idealism
Museum of Contemporary Art Detroit
4454 Woodward Ave., Detroit
www.mocadetroit.org

SATURDAY 11
EXHIBITION OPENING
Jitish Kallat: Public Notice 3
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SUNDAY 12
EXHIBITION OPENING
From Here to There: Alec Soth's America
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

MONDAY 13
EVENT
Visiting Schools: Session 2
6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
www.aiachicago.org

TUESDAY 14
LECTURE
Ben Russell UBS 12 x 12 Artist Talk
6:00 p.m.
Museum of Contemporary Art, Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

WEDNESDAY 15
EVENT
ARE Study Hall
5:30 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org



COURTESY REGEN PROJECTS

NEW PICTURES 3: JAMES WELLING, GLASS HOUSE

Minneapolis Institute of Arts
2400 3rd Avenue South, Minneapolis

Through March 7, 2011

Philip Johnson's 1949 Glass House has long been an icon, but not until Los Angeles photographer James Welling visited the Connecticut site with a rainbow of colored filters had the house been pictured with such saturation and luminosity. Welling, who gained recognition in the 1970s and 1980s for his carefully staged black-and-white images, is known for the use of unconventional media such as pastry dough, gelatin, and tinfoil. Originally commissioned by *New York Magazine* for an article about the Glass House, Welling's color-dipped photographs, made by holding tinted filters in front of his digital camera lens, add another layer to the modernist landmark. "The use of color filters is a way to accentuate the house and add a sense of stability," according to curator David Little. "It's an idea of clarity and humanity, where the landscape becomes a part of the work and the experience of the house is more important than seeing it from a distance." The ten photographs on view, including the red-tinted *80/67* (2008, above), reveal that much remains to be gained from the conflux of architecture and photography.



COURTESY SMART MUSEUM OF ART

MID-CENTURY: "GOOD DESIGN" IN EUROPE AND AMERICA, 1950-1950

Smart Museum of Art
5550 South Greenwood Avenue, Chicago

Through September 5

Design history is often presented as an inexorable march through time, in which innovations are isolated from their social surroundings. But that view is questioned by this provocative exhibit of iconic design pieces at the University of Chicago's Smart Museum of Art. Featuring both one-of-a-kind commissions and mass-produced objects, the more than 60 works on view span a century from revivalism to modernism, and include Edmund Johnson's facsimiles of medieval treasures made for the 1893 World's Columbian Exposition in Chicago, Frank Lloyd Wright's dining-room furniture from the Robie House, and Hans Wegner's oak-and-split-cane folding chair designed in 1949 for Knoll (above). The exhibit is divided into four overlapping themes that probe both formal innovations and cultural contexts, pointing out how architects and artists advocating for design reform were also often dedicated to social change. The discussion will be extended through a series of public programs that further situate the work within broad social and political currents, including the August 29 event "Containing Emotions: Chairs," exploring meditations on seating by the likes of Gertrude Stein, Martin Heidegger, Lorine Niedecker, and John Dewey.

THE ARCHITECT'S NEWSPAPER AUGUST 18, 2010

Birches growing at the Detroit Public Schools Book Depository; Right: A clock at the former Cass Technical High School.



ANDREW MOORE

aftermath. As Moore writes, "Detroit's transfiguration has led it beyond decay into a surreal landscape, where the past is receding so fast that time itself seems distorted." More than in his earlier documentary photographs of buildings and street scenes in Cuba, Russia, Vietnam, and New Orleans, Moore's emphasis here is on epiphanies of scale, and on the subjective experience of time.

The dramatic beauty and pictorial perfection of large-scale photographs of the Packard Motor Car Company plant or Michigan Central Station lend them a gee-whiz romantic grandeur and theatricality, which is perhaps misleading. Neither tragic, ironic, nor nostalgic, they take a long, very contemporary look at the way various types of degradation bring forth utterly strange, transitional vistas. Some of the buildings Moore observes in this way are seminal structures. He conveys the vastness of Albert Kahn's 1907 Packard Plant, the first industrial building in America constructed with reinforced concrete. Castellated tile battlements glow in afternoon light at

After Autos

Detroit Disassembled:
Photographs by Andrew Moore
Akron Art Museum
One South High Street
Akron, OH
Through October 10

Rotting carpet, stained a sodden green, spreads to the paneled walls of an old office, breaking up into a rumpled, uneven patchwork. This scene of longstanding neglect is the subject of one of Andrew Moore's large photographs on exhibit at the Akron Art Museum. As a cogent study of intimate aspects of postindustrial decay, it's a success. Yet there's more to it; something wild peeks out around the edges of Moore's sharply detailed, scientifically precise digital chromogenic print: a panorama of humid fields, maybe, cultivated in the receding folds of

some otherworldly landscape.

Such a hidden world, found at the intersection of form, function, and decay, seems to underlie many of Andrew Moore's images. Photographed last year at the old Ford headquarters in Highland Park, Detroit, the room is part of a lost world of commerce and architecture, left desolate by economic upheaval. *Detroit Disassembled: Photographs by Andrew Moore* shows 30 subtly mind-bending images made over a period of a few months during 2008–2009 that document an epic history of corporate failure and its long

GRID JUMPER

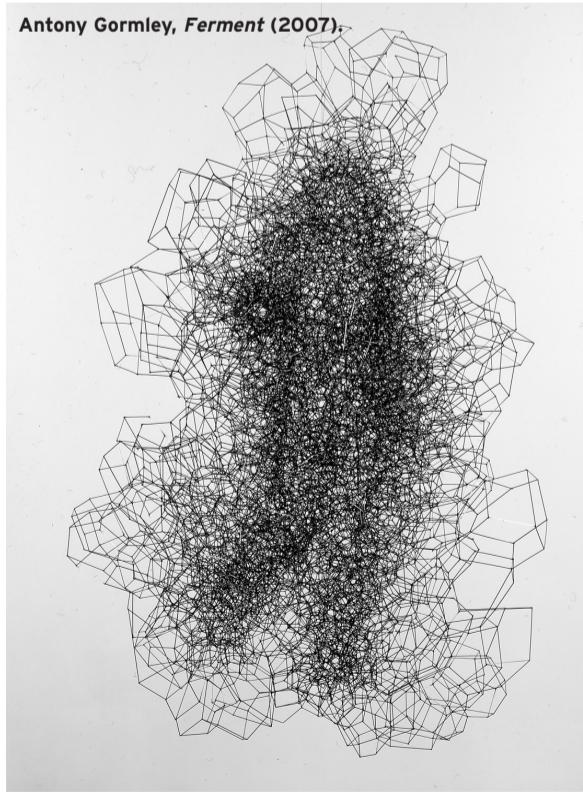
The Grid Book
Hannah B. Higgins
MIT Press, \$24.95

In *The Grid Book*, Hannah B. Higgins presents a sequence of ten emblematic grid types, framing the human condition in terms of departures from the grid and its implications for social control. Exploring the coalescence of real-world organizational principles and the virtual realm of musical notation, mapping, space-time, and Deleuzian logistics, Higgins suggests that there is a dynamic "biography of grids" that exists in a state of constantly evolving, discursive circumstances.

A professor in the art history department of the University of Illinois at Chicago, Higgins reveals her multidisciplinary approach in the book's introduction, subtitled "A Meditation on

Mrs. O'Leary." Using the Chicago fire of 1871 as a springboard, Higgins suggests that there are numerous examples of grids throughout history less obvious than the urban plan from which they spring. In doing so, she begins to describe a phenomenon ultimately more complex than modernist painting and architecture's visual mode, concerned with boxes and frames. Higgins counterintuitively returns grid discourse to the terms of fundamental human expression, nature, and "living material." She thereby uncovers a mythology that has less to do with mass

production and more to do with the reconfiguration of Western society. The following chapters, each devoted to a



grid type and its fundamental unit, include the brick, the cartographic representation of the world, the dissemina-



LEFT: STEVE WHITE/COURTESY JAY JOPLING/WHITE CUBE; RIGHT: NOMA/SCALA/ARS

tion of religious ideas through musical notation, and the invention of movable type as components of this continually

evolving grid genealogy. Through the lens of the grid, Higgins has found a way to write about everything. The

mélange of characters, events, and aesthetic shifts in *The Grid Book* is seriously thrash-ing. This

continued on page 15

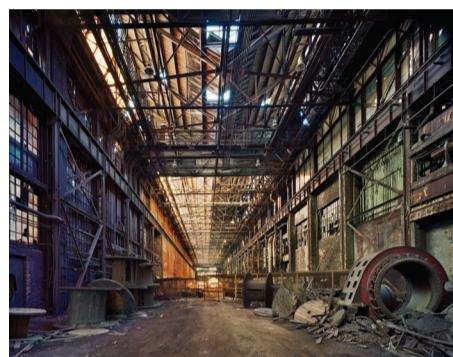


Top to bottom: Arnold Nursing Home, 7 Mile Road; Rolling Hall at Ford's River Rouge complex; House on Walden Street, East Side.

the 1924 Metropolitan Building, the masterpiece of Detroit architects Weston and Ellington. The abandonment of such monuments, like the capitals of roman columns protruding from an unexcavated forum, reminds us of the overwhelming powers that sweep all life toward annihilation. But the closest precedents for Moore's thematic choices probably aren't the neoclassical landscapes of Claude Lorrain or even the magnificent effusions of the Hudson River school, but experimental real-life alterations by artists like Robert Smithson and Gordon Matta-Clark. The latter's openings cut in the sides of abandoned apartments in the Bronx, and Smithson's *Partially Buried Woodshed* at Kent State University, were, like Moore's work, collaborations with the inevitability of decay.

Moore is especially adept when he photographs anonymous scenes, like *House on Walden Street, East Side* (2008). Engulfed in the fecund embrace of a kudzu-like vine, the old peaked house seems to impersonate an oversize bush; or it may be that the house itself was consumed long ago. In the fresh grave that is much of Detroit, Moore discovers evidence of the improbable continuities of life, breeding from the soil of disappointment as readily as from triumph. Noting these oddly thrilling instances of metamorphosis, his realism becomes magical.

DOUGLAS MAX UTTER IS A CLEVELAND-BASED ARTIST AND CRITIC.



ANDREW MOORE

GRID JUMPER continued from page 14

isn't necessarily a criticism, as the author is somehow able to string together the chapters by virtue of a constant series of digressions that lead to logical conclusions. Beginning in ancient Mesopotamia, Higgins suggests that the brick has an inverse relationship to "the migratory paths of animals or the seasonal cycles of plant life." According to the author, the brick was formed by hand out of mud or clay in an effort to support domestication. This human tendency toward physical stasis leads to notions of wall, structure, pattern, security, ceremony, and decoration. It comes as no surprise that for Higgins, the "persistence of grids," or the inability to remove a grid from culture once it is established, explains the Tower of Babel, the Golden Section, magic, Derrida, perspective drawing, and Enron.

One of the book's most interesting digressions variously includes the box, the architectural adaptation of shipping containers, functional exterior architectural form, transparency, the skyscraper, and German

education reform. This is a fairly typical work flow for Higgins, and along the way one finds a photograph of the interior of a typical grocery store in a German village, a detail of Kazimir Malevich's *Black Square*, and a photo of *Opus 90* by Eric Andersen—a "four-dimensional voyage through a phase of an ever-changing artwork." Though these are incredibly interesting provocations worthy of their own thesis, Higgins' pairing of the box and Froebel's kindergarten curriculum, which employs "the evolution and articulation of geometric forms" in multiple dimensions, is by far the most unexpected of turns in the book. This observation suggests that interdisciplinary design, being the product of a synthesis between nature and geometry, ultimately inspired the birth of a distinctively modernist sensibility.

As an art historian of the postwar era, Higgins is not immune to the contradictory naming conventions that paradigm shifts carry with them. When the reader begins *The Grid Book*, he or she may encounter a very subtle antagonism toward

modernism and grid homogeneity. As the grid is further exploded, however, it conceptually unfolds into an open, organic condition that one can't quite put one's finger on.

Indeed, from the punch-card loom, differential calculating machines, and the genesis of IBM to force vectors and fractal scaling, Higgins' genealogy of grids has proven her false in a way. She admits in the introduction that her list of grids falls beyond the scope of her specialization. Yet if this is not an expert's writing, what could possibly be? *The Grid Book* provides us with a passionate and obsessive answer to this question, in spite of the author's charming self-abnegation.

T.A. HORTON IS A DESIGNER AT KOHN PEDERSEN FOX.



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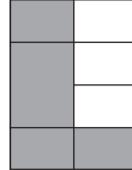
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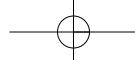
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A high-speed rail line crossing a viaduct in Spain.

features of the bridge's approach. Le Corbusier once declared the George Washington Bridge "the most beautiful bridge in the world." Still as graceful today, its integration of solid engineering and architectural qualities stands as a testament to careful planning and design-minded leaders.

Elsewhere during the 1920s and 1930s, the notion of "the bridge as art" captured the attention of builders and government officials. Joseph Strauss, chief engineer of the Golden Gate Bridge (1937) in San Francisco, hired local architect Irving Morrow to design architectural treatments and flourishes for the bridge. The streetlamps, railings, pedestrian walkways, art deco towers—even the burnt red-orange hue—were the artistic vision of Morrow.

On a much smaller scale, architect Edward H. Bennett's Michigan Avenue Bridge in Chicago, one of the most visible pieces of infrastructure in the city, unites historically cutting-edge engineering with art and sculpture. Completed in 1920, the bridge was built as part of Daniel Burnham's 1909 Plan of Chicago, still the preeminent example of integrating urban planning with architectural sensibility.

Depleted budgets and increased demands for speedy road and bridge expansions and repairs have, in many instances, left today's infrastructure projects devoid of any aesthetic richness or value. Architects, planners, and engineers should embrace these projects again as highly visible ways to begin rebuilding America's transportation infrastructure systems.

Consider, for instance, the story of three New York City bridges: the Williamsburg Bridge (1903), the Manhattan Bridge (1909), and the George Washington Bridge (1931). The awkward and starkly utilitarian Williamsburg Bridge, designed by architect Henry Hornbostel and engineer Leffert L. Buck, shows us how unfortunate the results can be when a project is built solely for a functional purpose, with little consideration for design and form.

The Manhattan Bridge, on the other hand, was designed with McKim, Mead & White as consulting architects and, while undeniably beautiful with its ceremonial entrance and distinctive balconies, serves as an example of what can happen when engineering details are neglected. While visually successful, the Manhattan Bridge has shown its deterioration over the years much more visibly than its neighbors.

The Depression-era George Washington Bridge, a collaboration between engineer Othmar Ammann and architect Cass Gilbert, demonstrates that a bridge can be both structurally sound and extraordinarily beautiful. Gilbert's influence is especially seen in the distinctive architectural

of the city uninterrupted by rusted steel trusses. Embedded sensor technology detects even the smallest of problems, meaning that the new bridge serves as both a beautiful piece of infrastructure and a model for other bridge designs.

The impacts of well-designed infrastructure projects like the I-35W bridge can be felt almost immediately. By contributing to these projects and sharing their ideas and visions, architects, planners, and engineers can become critical members of the planning and engineering teams. Looking ahead to the big picture of American infrastructure, a fully realized high-speed rail system may be years away, but planning has already begun. We have immediate opportunities to become involved in the programming of this initiative, and have the knowledge and insight to support and enable the process, rather than simply watching from the sidelines, or confining our efforts to station design.

High-speed rail seeks to use existing freight right-of-ways, meaning that grade separation will need to be designed. Raised rail lines and road underpasses will have an enormous impact on the American landscape. This is an opportunity for architects, planners, and engineers to ensure that comprehensive and thoughtful design is incorporated into this new system, establishing high standards and becoming the voice for alternative solutions that beautifully bring together form and function.

Looking ahead to high-speed rail and the future of American travel, the Midwest, California, and Florida are planning now for upgraded rail lines. European and Asian countries have submitted proposals for rail routes that connect cities across the Midwest. Besides the visual impact of nationwide high-speed rail, determining where these new trains and tracks go will significantly affect the future of our cities, their development and growth, and how communities and local economies are interlinked.

It is not too late for American architects to join the effort. We can be a voice for issues that might be overlooked in early planning stages, expanding the playing field and positioning ourselves to work with engineers and planners. By articulating the vision of high-speed rail and becoming involved in the process from the beginning, architects can usher in a new generation of train travel and make their mark on the future of American infrastructure.

PETER RUGGIERO IS A DESIGN PARTNER AT SOM CHICAGO.

Architects Get on Board

The past 100 years have witnessed the best and worst of times for American transportation infrastructure. A relatively short evolution from dirt streets and horse-drawn carriages to bullet trains and commercial jet aircraft has forever altered the design of transportation infrastructure. These systems require design that is not only functional but also beautiful, responding to the natural features of the locale and fostering a sense of community value and identity. As architects, planners, and engineers, we have a civic obligation to reinvoke ourselves in the design of infrastructure initiatives, just as we did more than a half-century ago.

When America's love affair with automobile travel began in earnest during the years following World War II, a new highway system was born, unrivaled anywhere else in the world. Crisscrossing the United States and incorporating massive bridges, tunnels, and other engineering feats, this new system of roads was celebrated for both its beauty and its innovation. During the mid-20th century, architects were called upon to design solutions that would make driving a more aesthetically pleasing experience. New York builder Robert Moses, for example, proposed plans for a six-lane Central Motor Expressway in 1953 that would run from Manhattan to the Eastern end of Long Island, taking advantage of existing parks and boulevards in Queens. His grand idea for a "romantic drive" through parkland was short-lived; Moses' vision has become what we know today as the Long Island Expressway.

As the highway movement gained momentum, beautification campaigns, many led by the federal government, lobbied to remove billboards and junkyards from the nation's highways and to replace them with wildflowers and parkland. Wayside oases sprung up along the highways, offering food, lodging, and entertainment for weary travelers. Throughout these changes, America led the charge in the design and development of infrastructure and transportation systems, and good design remained at the forefront of planning initiatives.

Today, however, political competition, exhausted government funds, and an influx of more appealing projects have left the American landscape littered with crumbling roads and bridges that are perpetually in need of repair and desperately outdated. Gridlocked traffic, overcrowded airports, and limited access to train travel has become the norm. Expansions or repairs that manage to get pushed through the system are often quick fixes and lack any architectural sensibility.

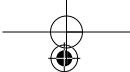
Just as we did almost a century ago, America now stands at a critical juncture as we anticipate the introduction of a new generation of railroads onto our landscape: high-speed trains. Europe and Asia have embraced high-speed rail as the future of intercity travel, and we are poised to have the same extraordinary opportunity to transform the way American cities connect. Once again, trains are becoming viable solutions for American travelers—but these are not like any trains we have seen before. High-

speed trains offer travel times comparable to some airplanes, with speeds reaching 220 miles per hour. With this new mode of rapid transit comes a responsibility to re-examine and reflect upon the way we design and implement transportation and infrastructure systems. Looking back, the past century is filled with examples of infrastructure projects from which we can learn important lessons.

Consider, for instance, the story of three New York City bridges: the Williamsburg Bridge (1903), the Manhattan Bridge (1909), and the George Washington Bridge (1931). The awkward and starkly utilitarian Williamsburg Bridge, designed by architect Henry Hornbostel and engineer Leffert L. Buck, shows us how unfortunate the results can be when a project is built solely for a functional purpose, with little consideration for design and form.

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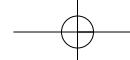
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