

THE ARCHITECT'S NEWSPAPER

05 09.15.2010

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FIVE VISIONS UNVEILED TO REINVIGORATE ST. LOUIS ICON

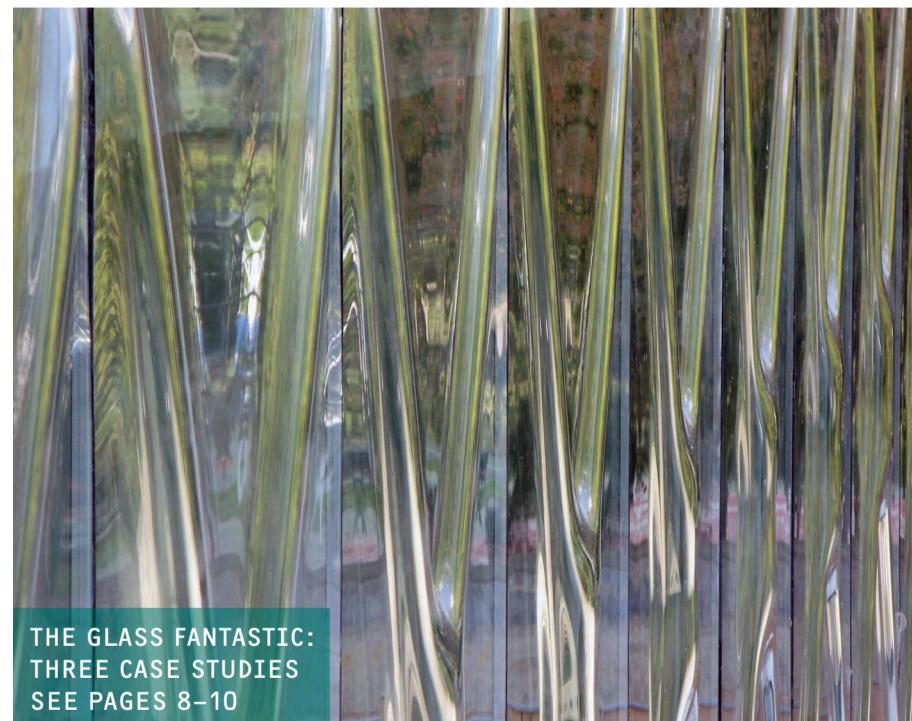
ARCH RIVALS

Few structures are as synonymous with their locations as the Jefferson National Expansion Memorial Arch. Designed by Eero Saarinen with a landscape by Dan Kiley and completed in 1965, the Arch is central to the identity of St. Louis. And yet while the glinting form draws a million tourists each

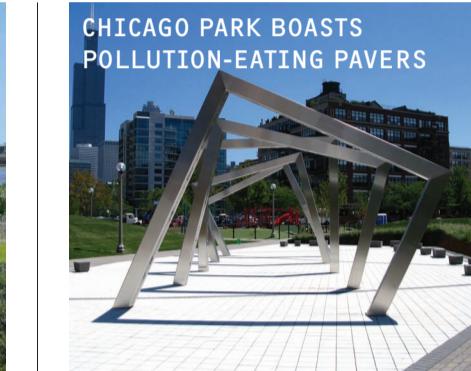
year, the structure adds little vitality to the city's downtown.

On August 17, five competing teams unveiled ambitious plans to re-envision the memorial and grounds as a dynamic urban park, revitalizing both its relationship to the city as well as its

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THE GLASS FANTASTIC:
THREE CASE STUDIES
SEE PAGES 8-10



CHICAGO PARK BOASTS POLLUTION-EATING PAVERS

COURTESY SITE

SMOG GOBBLERS

When Chicago's Mayor Richard M. Daley cut the ribbon on Mary Bartelme Park late last month, he reaffirmed the city's goal of planting 15,000 trees by 2015 and announced it will have invested \$14 million in ADA accessibility park improvements by year's end. But the park, named after Illinois' first female judge, carries another milestone, with a design that incorporates innovative smog-eating permeable pavers, the first of their kind in the city.

Designed by Chicago-based landscape architecture firm Site

[continued on page 4](#)



NEW CHICKASAW HOSPITAL IS CULTURALLY SENSITIVE

ART GRAY

WEALTH OF HEALTH

With a health care system serving 40,000 Native Americans annually, the Chickasaw Nation, headquartered in the central Oklahoma town of Ada, sees medicine differently than the rest of the United States. The semi-autonomous tribal group has for decades committed itself to universal, patient-centered care, a quest that culminated in July with the dedication of a \$145 million facility that embodies both traditional Chickasaw values and humane hospital design.

Nearly triple the size of the nation's previous facility, the 360,000-square-foot Chickasaw Nation Medical Center includes a 72-bed hospital and emergency department, along with spaces for diabetes care, a dental clinic, women's health, and other services. Drawing on

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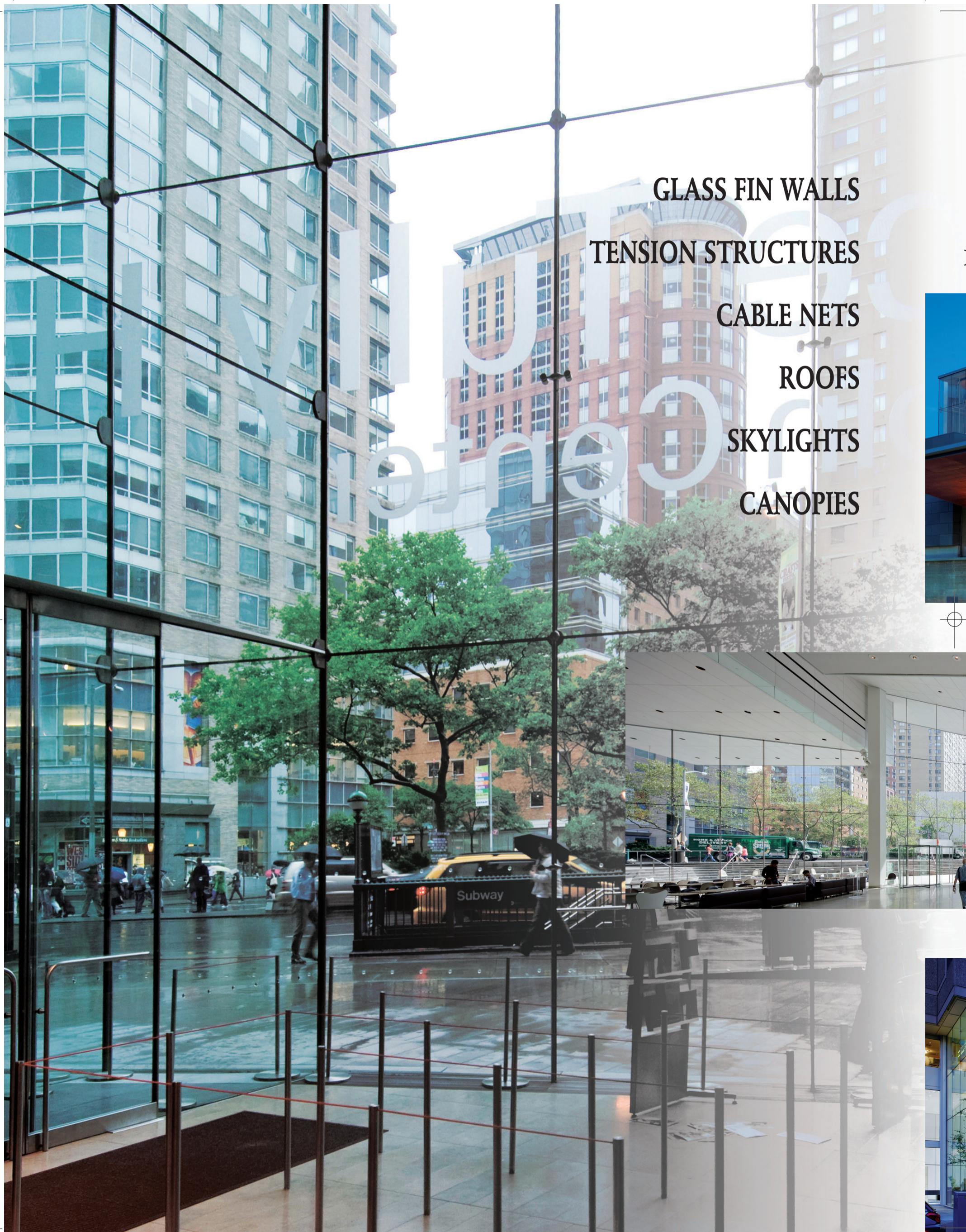
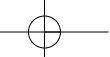
COURTESY GENSLER
CHICAGO'S 4TH PRESBYTERIAN TO ADD TO ITS 1914 BUILDING

Gensler to the Chapel

Chicago's Fourth Presbyterian Church spent a decade unsuccessfully seeking permission to partner with a developer to expand, proposing multiple iterations of a highrise condominium with the church on the lower few stories, only to be shot down by a public nervous about height and density. "So we stopped, and regrouped. We need to do this on our own," explained Fourth Presbyterian's Reverend John Buchanan.

The Neo-Gothic church was built in 1914 by Ralph Adams Cram, the prolific architect behind buildings that include the Cathedral of St. John the Divine in New York and much

[continued on page 4](#)



GLASS FIN WALLS

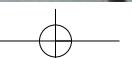
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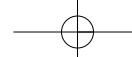
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ROOFS

SKYLIGHTS

CANOPIES

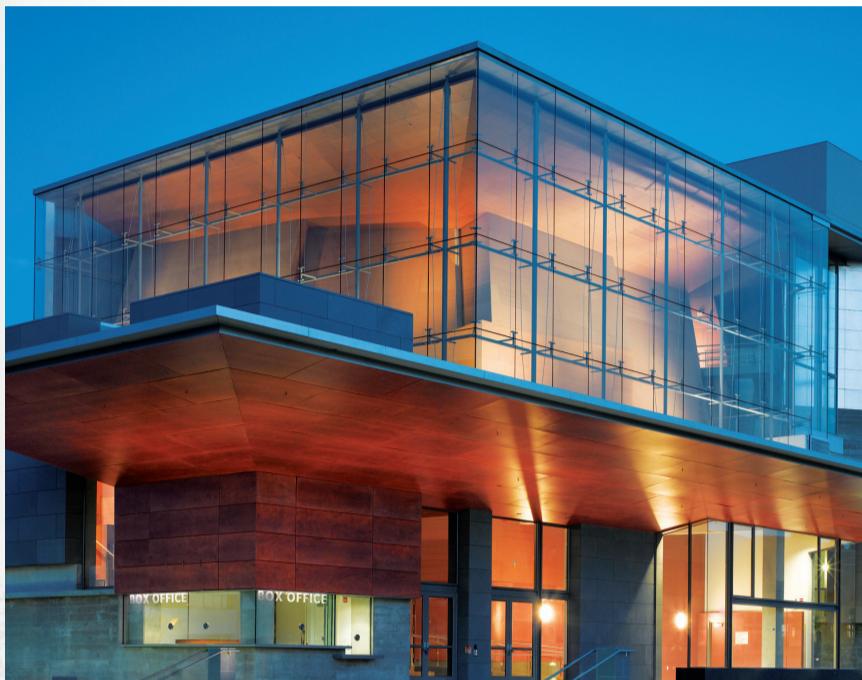




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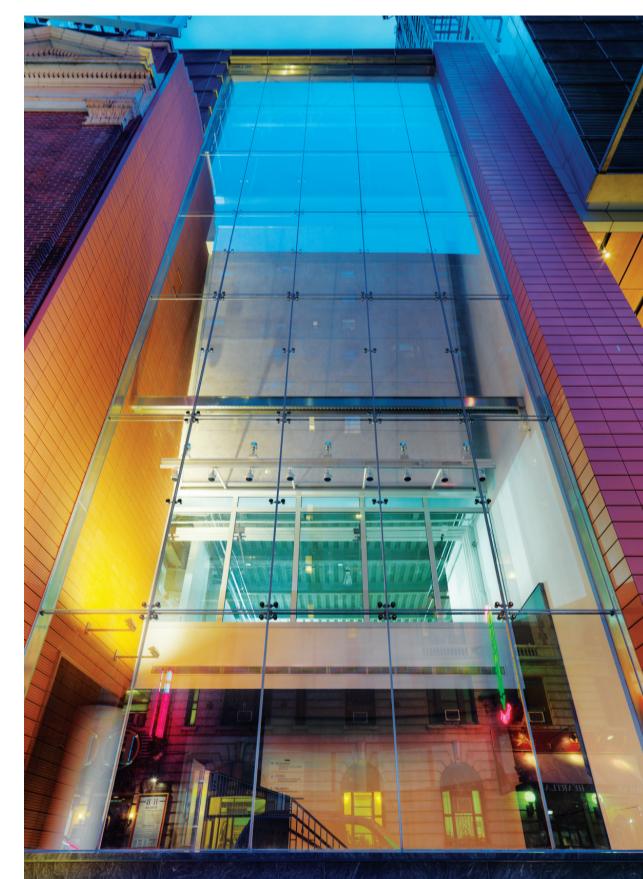
Twelve Oaks Mall – Novi, Michigan
Neumann Smith Architects



Alice Tully Hall, The Juilliard School – NY, NY
Diller Scofidio + Renfro, FxFowle Architects, Inc.



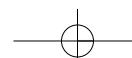
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Arch: C.B.T. Architects



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DIGGING DEEP, PLANTING TALL

Recently, I helped my aging parents cut down a tree in their front yard in Louisville. The tree, a Crimson King maple that was quickly succumbing to disease, was planted more than 25 years ago, soon after our family moved into the house, so the experience, in spite of all the sweat and labor, was poignant. The searing heat on the south facing lawn, however, quickly overwhelmed my nostalgic mood. Without the tree, the yard was sun-scorched and oppressive. As I retreated to the porch, I was reminded, once again, of the power of design—in this case a well-placed shade tree—to shape our daily lives.

That same week, newspaper headlines announced that Louisville had experienced the most days with above-average temperatures of any city in the country. Leaves were turning across town as if it were fall. In spite of what the climate change deniers say, the planet is getting warmer by the day. The evidence is right outside our windows.

Climate change mitigation and adaptation strategies are an emerging area of research in urban planning, but architects and landscape architects will be key players in making those strategies work. With the growing emphasis on sustainability, architects are designing buildings that use less energy—or produce clean energy—thereby slashing carbon emissions, which is a vitally important task. Still, more attention should be paid to the way buildings and landscapes interact and the microclimates they create. I'll call it eco-urban design. If you apply it at a building, block, neighborhood, or citywide scale then urban heat-island effects would be diminished. Our cities would be much healthier and more pleasant places as well.

Chicago still leads the country in green roof installations, but many of these projects are only simple sedum carpets. In isolation, green roofs, while highly effective at retaining storm water, are less effective at lessening heat islands than several buildings together with vegetated roofs. Research from Columbia University's Earth Institute suggests that grouping green roofs would help mitigate urban hotspots, which would be more effective than scattering them across an urban area, as they are in Chicago.

For designers, the range of possibilities for combining buildings with landscape has only begun to be explored. And as architects from Frank Lloyd Wright to Carlo Scarpa have shown us, deep engagement with the specificity of site is one of the best means of place-making and form-making.

For those of you who are wondering, it looks like a Tulip Poplar will be planted soon on that Louisville lawn. I hope it won't take 25 years to grow back some shade. **ALAN G. BRAKE**



COURTESY SITE

SMOG GOBLERS continued from front page

Design Group, the 1.4-acre park is located on the former site of an infirmary owned by University of Illinois at Chicago. "This community is very new and they wanted the park to be out-of-the-box," said Site principal Ernest Wong. With input from the Chicago Park District (CPD) and the West Loop Community Organization, an angular design was chosen over the more formal or organic approaches presented to the community. Creating a low-cost scheme was the priority, but creating a design that private citizens want to take care of was the best way to ensure long-term upkeep.

Site accomplished both objectives with a variety of low-maintenance materials: native plants, Cor-Ten steel retaining walls, and a variable-height seat wall made with terra cotta lintels salvaged from the demolished infirmary, a design that is friendly to senior citizens but not to skateboarders. Perhaps the most innovative solution is an entry marked by bright white pavers that incorporate a new technology called TX Active. The material, manufactured by Essroc and poured over Unilock Eco-Priora pavers, is a photocatalytic cement that reacts to sunlight and accelerates the oxidation of pollutants, reducing the amount of nitric oxide in the air. Though the permeable pavers clean the air best on sunny days, on rainy days they filter rainwater back into the ground rather than to local sewers. The material is also self-cleaning—it was first used by Richard Meier on the precast concrete exterior of the Jubilee Church in Rome—and doesn't show the black streaks usually associated with concrete buildings in cities.

Park visitors will likely not notice some of these materials, though they are expected to reduce considerably the CPD's long-term maintenance costs. Instead, pedestrians will be drawn in by a series of five stainless steel frames that spray the misting water feature. Site designed in lieu of a traditional fountain. The sculpture is an accessory to the 11,000-square-foot playscape, with legs that can be set in motion at the push of a button.

"The West Loop was always a great place for young couples to move, but Chicago is trying to build this neighborhood as a place where families can thrive and grow," said Wong. **JENNIFER K. GORSCHE**

GENSLER TO THE CHAPEL continued from front page of Princeton University's campus. Over the course of its life, the church has expanded as much as possible within its lot, building additions in 1946, 1957, and 1994. At 96, the church now sits in the shadow of the Hancock tower across the street, and strains to accommodate its 6,200-person congregation, nearly three times the size for which it was designed.

Fourth Presbyterian may lack a commercial helping hand, but it has at least acquired public approval, the design expertise of Gensler Architects, and nearly half of the estimated \$48 million they will need to carry

out their plans. Gensler will be tearing down all the additions of the past, stripping the building to its original 1914 form, and incorporating a structure just large enough to meet increased needs but within the height of the original church's sanctuary.

Gensler's design is decidedly modern. "We didn't want to mimic the old church. We were trying to complement it," said Brian Vitale, project architect from Gensler. To that end, they will borrow some of the church's primary design features, including limestone reclaimed from a 1957 addition. Other elements of the old church will be followed

in a less-literal sense, such as window proportions that will be echoed in the width and height of the patinated copper panels cladding the new structure. The choice of copper is also a nod to the old building, whose downspouts, dormers, lanterns, and other accents are made of copper and bronze now covered in a greenish bloom.

An airy, double-height atrium will connect the new and old buildings, and feature a clerestory and a grand staircase leading up to the chapel. Within the five stories and 82,000 square feet of the new wing, Gensler is incorporating 22 classrooms, a dining hall and

kitchen, an outdoor patio and play area, and a 350-person chapel sized for weddings, funerals, and concerts. Despite a tight lot, the ground floor is set back 28 feet to create public space, with the rest of the building's stories cantilevered to the property line.

The remaining process requires approval from the congregation, scheduled to vote September 19, and the granting of variances for minor modifications such as curb cuts. "We've probably presented this project to 1,500 people by now, and have really gotten no pushback on the design. Everybody's happy," Vitale said. **JULIA GALEF**

WORLD CUP DESIGN TEAM

Recently, yours truly wound up at a Chicago Fire soccer match. Eavesdrop is not a huge sports fan. (We've never even been to a Cubs game after four years in the city. Whoops!) Turns out we're way overdue for checking out local sporting venue architecture. (Toyota Park, home of the Fire: THUMBS DOWN!) So there we are, hanging out on the Miller Light Party Deck (when in Rome...) when we spy-gasp—**Jeanne Gang** and most of the Studio troupe. What the heck? Oh, right, she was schmoozing with a client, of course. **Eli Ungar** of MAC Properties had invited Jeanne and her firm, including her partner in life and work, **Mark Schendel**. Together, the two make up the team behind The Shoreland in Hyde Park, a large rehab and conversion of a building formerly known as a student dorm (and before that, the namesake hotel) into market-rate apartments. We didn't get Top Secret info out of her this time, but we did chat briefly about Gang and Schendel's renovated apartment off South Michigan Avenue and the firm's so-this-economy office party, which would take place the following evening in the form of a picnic at Millennium Park, under the shadow of Aqua.

CHEAT SHEET

Layoffs elicit hurt feelings, with many likening it to getting dumped. Eavesdrop had dinner with a former SOM employee who was quick to dish, saying SOM has an *amazing* library, so great that when new projects come in the door, partners run straight there to—ahem—get inspired. My dinner-mate just wished they were better at translating their inspiration and not... copying. Truth or hurt feelings? You decide.

RIDING SIDE SADDLE

The CTA is currently testing its new L train cars on the Blue Line. There's a lot to like: smooth, quiet ride and acceleration, inward-facing seats clearing room for more standing passengers, digital signage, and perhaps most importantly: leather hand-holds and over-hanging bars. What's missing is an overall redesign of their look. Someone needs to challenge the agency to push the design envelope. It would boost morale for all of us CTA riders.

**SEND SOCCER BALLS AND EMPTY STRIP MALLS TO
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OPEN > RESTAURANT



> **M BURGER**
5 West Ontario, Chicago
Tel: 312-428-3548
Designer: Dirk Denison Architects

What do you do in this economy to generate more revenue from your upscale kitchen? You carve out space for a fast food restaurant, juxtaposing high and low brow. Lettuce Entertain You, Chicago's well-respected restaurant machine, has cut out portions of two of their establishments, Tru and Osteria ViaStato, to make room for M Burger. But Lettuce did not compromise on design integrity, employing Dirk Denison Architects, the creators of some of Chicago's finest restaurant interiors including L2O and Terzo Piano.

Denison's concept picks up the black-and-white-scheme of the upscale Tru, running with it down the exterior wall: Black back-painted glass with bold, handsome typeface repeats the menu items on the wall in a band like a frozen moving-message sign. Inside, the same glass, now in white, illuminates the densely efficient space, which all seems to be part of the window framed in stainless steel and flanked by two simple menus in a reverse black-and-white motif. Denison designed the black laminate folded tables of varying heights and planes to facilitate the flow of traffic in the tight space. The result is a highly studied, sophisticated yet simple design appropriate for a contemporary burger joint. **RYAN LAFOLLETTE**



Behnisch
The competition spans complex urban sites on both sides of the Mississippi River. In St. Louis, the Arch grounds are currently delimited to the north by the Eads Bridge and parking structures; to the west, by Memorial Drive and I-70; and to the south by the MacArthur Bridge and its approaches. The best place to view the Arch is in neighboring East St. Louis, Illinois, but that waterfront is currently underdeveloped.

The Behnisch-led proposal calls for new structures that would create a ring around the Arch, including a large music venue to the north and a recreational center to the south. Like all the proposals, it calls for bridging I-70 to the Old Courthouse, creating an axis from the Gateway Mall through the Arch. Provocatively, the plan also calls for a sky gondola to transport riders from one side of the river to the other.

The team led by Michael Van Valkenburgh would create a one-block deck over I-70 and eliminate a garage to the north, creating greater connectivity to the city. A parking garage with a rooftop beer garden and ice rink would be built to the south. The most dramatic changes would come to the East St. Louis side, where a new wetland park would be built. Meanwhile, the PWP/Foster/Civitas proposal is most reverential to the original Saarinen/Kiley plan, with extensive attention paid to improving pedestrian conditions at intersections and along surrounding streets.

SOM/Hargreaves/BIG turned their Interstate cap into a sculptural element called the "Magic Carpet," creating enclosed spaces that flank the path toward the Arch. Two buildings-as-landscapes would house bike rentals, exhibition space, and education facilities. The east side of the river includes a large canopied



The East St. Louis portion of Weiss/Manfredi's proposal would include a channel for kayaks.

COURTESY RESPECTIVE FIRMS

ARCH RIVALS continued from front page

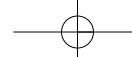
cultural, environmental, and educational roles as a national park. The multi-disciplinary teams are led respectively by Behnisch Architekten, Michael Van Valkenburgh Associates, Weiss/Manfredi, SOM Chicago with Hargreaves Associates and BIG, and PWP Landscape Architects with Foster + Partners and Civitas.

performance venue and a wetland garden.

Finally, Weiss/Manfredi's proposal calls for narrowing Eads Bridge to make room for bike and pedestrian lanes, while overpasses to the south would cover skate and mini-golf parks and a bike rental facility. New "bluffs" on the St. Louis side would become islands accessible by raised paths during flooding. In East St. Louis, a channel carved through the land would allow kayaking and other activities.

Competition stakeholders, including the National Park Service and the cities of

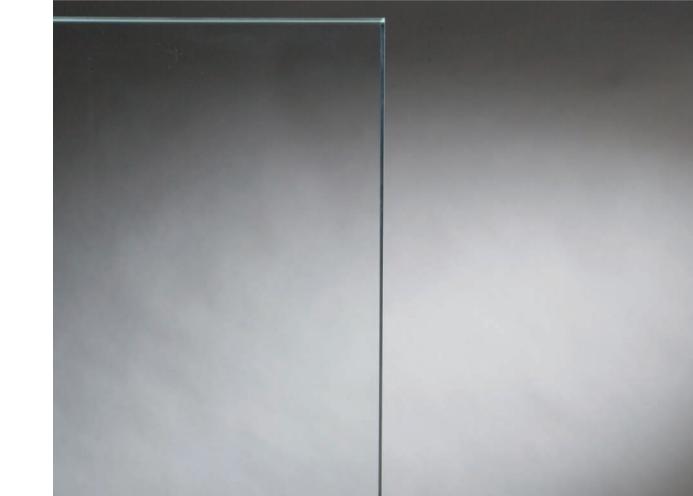
St. Louis and East St. Louis, are hoping that this park can better contribute to the vitality of a metropolitan region that is fighting to reverse its decline. "What will come out of this competition is a new definition of what an urban national park can be," said Donald Stastny, the competition manager. The winner will be announced on September 25, and organizers hope construction will be complete by October 28, 2015, the 50th anniversary of the day the keystone section of the Arch was secured in place. **AGB**



THE ARCHITECT'S NEWSPAPER SEPTEMBER 15, 2010



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NEW GLASS TECHNOLOGY BRINGS CLARITY TO THE MARKET
BY JENNIFER K. GORSCHE

LITE TOUCH

1 IVORY SPIDERWEB WITH BARKSKIN LIVINGGLASS

Livingglass has partnered with hand-pounded bark manufacturer Caba Company to create a new line of decorative glass with a Barkskin interlayer made from the bark of fallen trees. The impact-resistant laminated safety glass panels contain 100 percent recycled glass and resin, and are UV, water, and chemical resistant with a Class A, Class 1 fire rating. Panels can be as thin as a 1/2 inch and are available in custom lengths up to 144 inches or custom widths up to 36 inches. www.livingglass.com

2 PYRAN PLATINUM SCHOTT

Schott's Pyran Platinum glazing is a transparent glass-ceramic material made without wires or the hazardous heavy metals antimony, arsenic, or barium, which are present in other fire-rated glass-ceramics. At just 3/16 inch thick, it is appropriate for non-impact, safety-rated locations including transoms and windows, while meeting fire-rating requirements, including a hose stream test, for up to 90 minutes. Finished with a nearly invisible microstructure, the glass is produced with a patented process that improves color clarity and eliminates distortion. www.us.schott.com

3 PRINT JOEL BERMAN GLASS STUDIOS

Winner of a silver Best of NeoCon architectural products award this year, the Print technique developed by Joel Berman's graphics division allows high-resolution photographs and designs to be printed directly on glass using ceramic frit ink. Images are printed with a minimum resolution of 300 dpi on standard, low-iron, or Berman textured glass up to 59 by 126 inches. Translucent and opaque finishes are available, and glass can be tempered or laminated for a full range of interior applications. www.jbermanglass.com

4 KRYSYL KLEAR GLASS AGC GLASS COMPANY

Krystal Klear is a new family of low-e glass from AGC that has the strength of heavy glass but without the greenish tint visible in some high-iron content panels. Though it can be used as a solar glass, Krystal Klear offers 91 percent light transmission, making it an ideal choice for interior applications. Laminating is available when more strength is needed, and the glass can also be tempered, curved, silkscreened, or insulated. www.agcglass.com

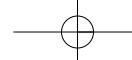
5 RENOVATE JE BERKOWITZ

Architectural glass fabricator JE Berkowitz's new Renovate division offers a system that allows single-pane windows to be retrofitted with an interior double-glazed attachment. The system includes iDea Seal weather seals, custom beauty caps, and setting blocks from Lauren Manufacturing and Plastics, as well as a customized Super Spacer TriSeal from Edgetech, which provides a seal between window units. Tests conducted by the company indicate that up to 65 percent energy savings and 7 to 31 LEED points are possible with the system. www.jeberkowitz.com

6 SPHERE NATHAN ALLAN

Part of Nathan Allan's Josiah J collection, Sphere is a line of glass shapes that can be affixed to one or both sides of clear and textured cast sheets of glass. The company's artists work with architects and designers to develop the size and layout of the spheres before fabrication begins. Eight colors, seven shapes, and three standard diameters up to 3 inches are available, but the company will also fabricate custom spheres up to 24 inches. www.nathanallan.com

COURTESY RESPECTIVE MANUFACTURERS

**UNVEILED****OSU CHILLER PLANT**

In recent years, some architects have been wrapping new chiller plants in eye-catching skins. Often these structures are glass boxes within metal scrims, which allow the mechanics to be visible on the exterior. "Putting a chiller

in a glass box means you have to chill the chiller plant," said Carol Ross Barney, principal of Ross Barney Architects in Chicago. For Ohio State University's new ten-story plant, Ross Barney instead designed a precast concrete box, which will be given a high-polish finish. Fins of diachronic glass will cast colored rays across the reflective

surface of the concrete, and a series of openings will offer glimpses into the mechanicals inside. "Rather than just showing the pipes, we wanted to represent energy itself," she said. **AGB**

Architect: Ross Barney Architects
Client: Ohio State University
Location: Columbus, Ohio
Completion: 2012

WEALTH OF HEALTH

continued from front page an extensive healthcare portfolio, Austin-based PageSoutherlandPage assembled this program within the context of Chickasaw attitudes about medicine and nature, which dovetailed with the firm's approach.

"We met with elders and tribal leaders and people who really knew their culture, to help them find a vehicle for how that could come to fruition in a building," said firm principal Lawrence Speck. "We found incredibly fertile ground."

Touched by the Chickasaw reverence for the natural world, the architects took advantage of the center's site, a 230-acre swath surrounded by pecan and live oak trees, six of which frame the new building. In patient rooms, walls are canted so that beds face exterior views, with daylight drawn in from ceilings extended to 12-foot heights near the windows. Visual access to the outdoors, Speck notes, is a classic principle of evidence-based design, which draws on environmental psychology, neuroscience, and other



The rear facade is clad in an aluminum rainscreen with wood accents.

ART GRAY

fields to show how the physical environment can improve patient welfare.

At the heart of the building is the "town center," featuring a lobby, waiting areas, exhibits, and a cafe. Accented by warm ipe wood and painted MDF panels, the space is seen as a civic venue. "When someone is sick, they consider it a community responsibility to heal that person, not just a family responsibility," Speck explained. Since patients receive many more visitors than is typical in an urban environment, designers also created larger patient rooms, with reorganized layouts to accommodate extended family.

Throughout, the building draws on tribal colors and weavings, including a rain-

screen made of thin aluminum panels woven like a Native American fabric. "The overall design creates an environment conducive to healing," Chickasaw Nation Governor Bill Aноatubby wrote AN in an email. "Because Chickasaw culture is integrated into the medical center in everything from the design of the floor tiles to the placement of windows, patients feel very comfortable."

As Speck sees it, the building succeeds through a simple sense of permeability all too rare in hermetic wards. "It's bizarre to me that in so many health care environments, it's hard to find a cup of coffee," he said. "In this one, you're easy in, easy out." **JEFF BYLES**



Photo: © City of Chicago



TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

Chicago Oct. 20-23, 2010

At the Historic Navy Pier

Growing Green: Traditional Building and Sustainable Development

This year's education is themed to a topic on everyone's mind: How do we make traditional buildings more energy efficient while also preserving their historic character? In a world beguiled by modern materials and "gizmo green" technologies, how do we make the case for the inherently sustainable quality of traditional buildings and traditional craftsmanship?

Join your peers: architects, building owners, facilities managers, contractors, trades people, planners, developers, interior designers, landscape architects, and suppliers at the largest learning and networking event for professionals in historic restoration, renovation and traditional building.

At the Traditional Building Exhibition and Conference you can earn your Continuing Education Credits in sessions on preservation and sustainability as well as historic tax credits; infill development; downtown revitalization; window restoration; life cycle maintenance for historic facilities; period interior design; LEED for historic buildings; plaster repair; old house restoration and sympathetic additions

to historic buildings. These topics and more will be presented in 50 seminars; workshops; architectural tours and craftsmanship demonstrations.

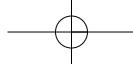
In addition there will be over 150 exhibits of high end, historically accurate, one-of-a-kind building products. Come see period hardware, antique wood flooring; custom doors and windows, historical molding and millwork; period authentic lighting, vintage bath fixtures, operable shutters, slate roofing, exterior siding and more!

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Many architects have taken ultra-transparent glazing to diaphanous levels of refinement, but some are looking in the other direction, probing new dimensions of performance and opacity. Here are three technologically audacious applications from around the world—whether slumped or sandblasted, corrugated or crystalline—that show glass in a different light.

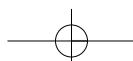


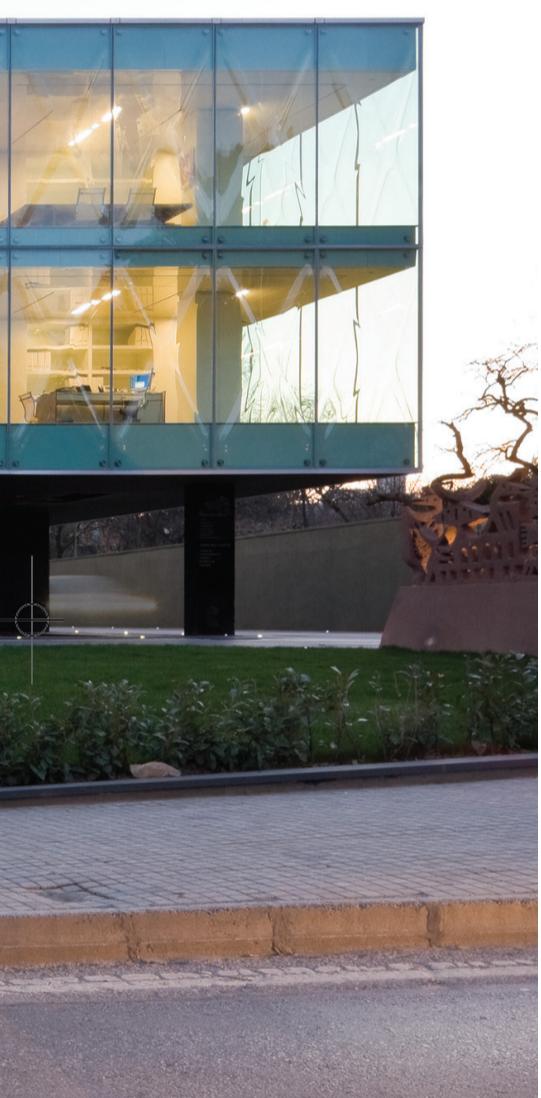
When asked to design the new headquarters for Vakko, a Turkish fashion and media company, the architects at REX were presented with an old, partially constructed concrete shell and an aggressive timeline to complete the project. Rather than concealing the building shell—derelict structures like this are common in Turkey, where concrete construction is fast and inexpensive—the architects grew interested in revealing it through the thinnest sheets of glass possible. "We didn't want to hide the adaptive reuse," said REX principal Joshua Prince-Ramus. "This kind of adaptive reuse, of an abandoned, incomplete structure, is really at the forefront of sustainability."

The architects turned to the technique known as slumped glass, by which glass is repeatedly heated

and cooled until it falls into a mold and assumes the mold's form. Slumping is typically used to create decorative effects, but REX decided to use it for structural purposes: The glass panels feature an X-shaped impression that gives them vertical and lateral stiffness and strength. At 5 by 10 feet, the 134 panels that wrap the building are a wafer-like $\frac{3}{16}$ of an inch thick. They are held in place by four simple pins at the corners.

Before the glass could be heated, however, molds had to be made. Wood composite forms were cut from jigs, and then ceramic molds were made from the impression of the wooden forms. The glass was then heated and cooled over the ceramic molds, using the same techniques used to heat-strengthen glass. The process would have been



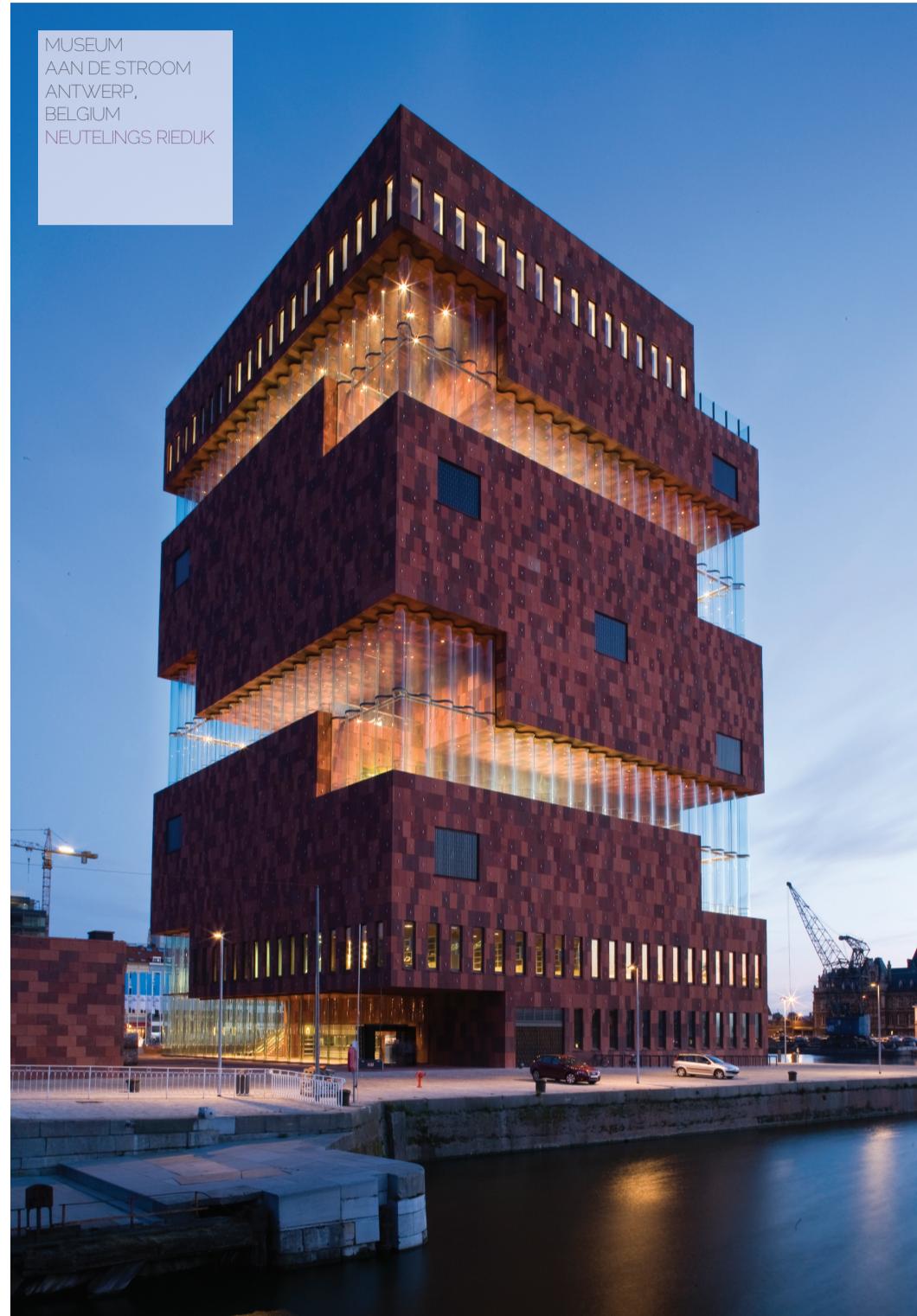


IWAN BAAN

prohibitively expensive in many other places. "Turkey is at that sweet spot in their development where they have all the technology, but labor costs are low and they retain a large and highly skilled class of craftsmen," Prince-Ramus said.

The effect, according to the architects, is something akin to Saran Wrap, with the glass appearing to pucker as if pulled taut. Startlingly clear when viewed straight on, the panes catch light and reflections when viewed from an angle. The facade is distinctive without resorting to heavy-handed branding or the overt decoration common in many prominent buildings for fashion companies. "Our client didn't want a logo on the building," Prince-Ramus said. "But they wanted something memorable."

ALAN G. BRAKE



MUSEUM
AAN DE STROOM
ANTWERP,
BELGIUM
NEUTELINGS RIEDJK

Facing page, top: Wafer-thin slumped glass reveals the building's frame.
Below, left: The X-shaped impressions strengthen the panels and reflect light.

Above: The Museum aan de Stroom's 10-story tower is covered in red Indian sandstone, broken up by full-length windows of corrugated glass.
Right: The corrugation creates a tinted effect when viewed at an angle from the museum's interior.



ROB HOEKSTRA

Ascending the escalators that spiral up Antwerp's newly-completed Museum aan de Stroom, galleries displaying artifacts of the city's past alternate with 18-foot-high views out to the city and waterfront. A competition-winning design by Dutch architecture firm Neutelings Riedijk, it comprises ten floors cantilevered from a central core, each one rotated 90 degrees from the one below. Because many of the exhibitions' contents will be sensitive to the sun, the galleries themselves have no windows, providing a stark contrast to the expansive panoramas on every other floor.

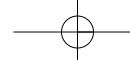
Those views are especially striking through the museum's undulating glass enclosures. After winning the commission ten years ago, Neutelings Riedijk teamed up with glass engineer Rob Nijssse to devise a way of making their oversize panes thin enough to maintain clarity but stable enough to withstand wind, without resorting to metal supports. Their solution was to corrugate the panes, placing float glass in a wavy mold and baking it until it melted into shape.

Although the basic technique for curving glass dates to the 19th century, the unprecedented size of these panes raised a host of new problems. Only one other building had incorporated similar corrugated windows, to Neutelings' knowledge: the 2005 Casa da Musica in Porto, by Rem Koolhaas, who worked with Nijssse as well. But the 18-foot panes in the Museum aan de Stroom were far larger, too large for most ovens to accommodate.

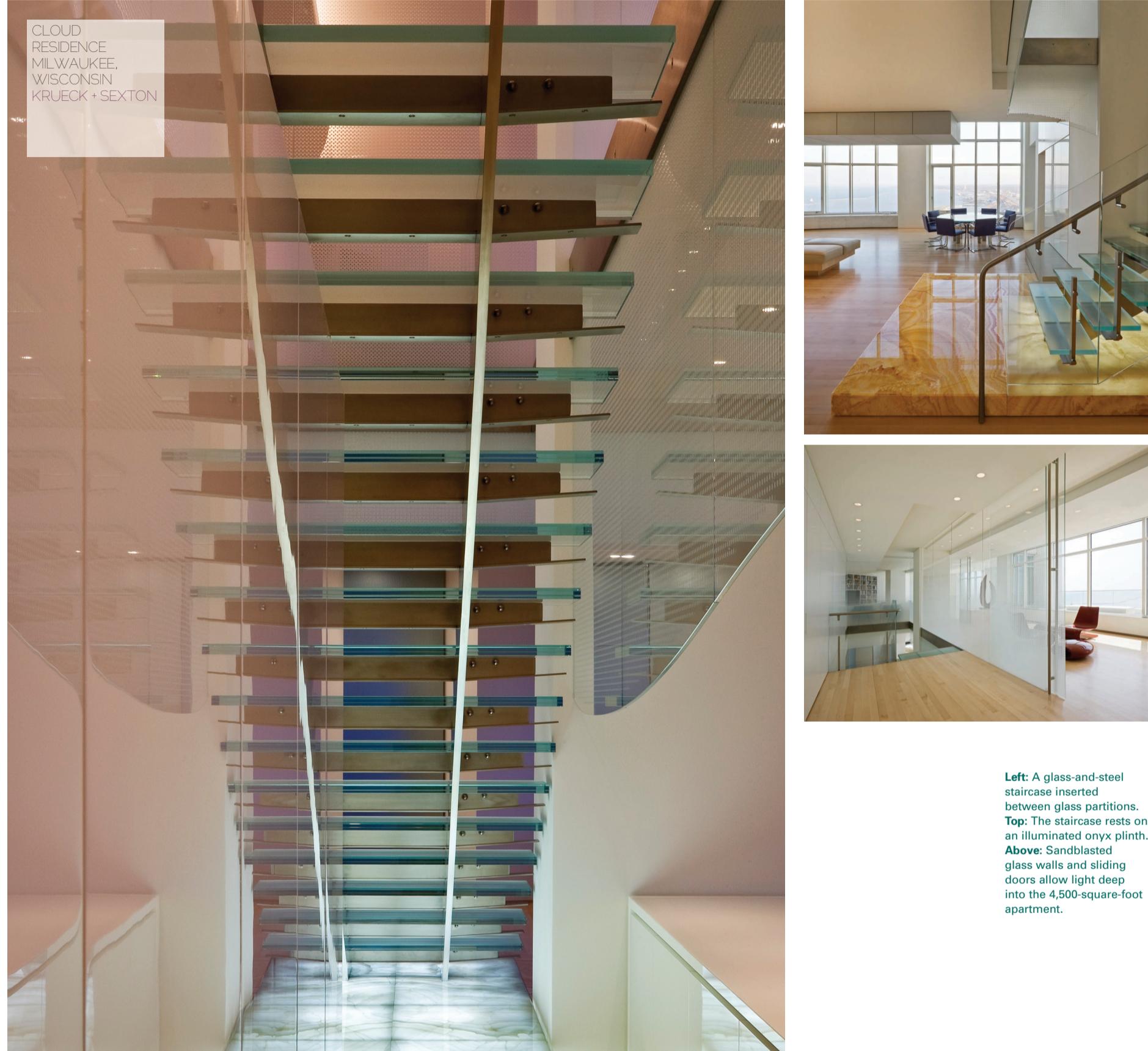
The team solved that problem by renting Europe's largest oven, a 20-footer in Italy, but other difficulties remained. The hardest, according to principal partner Willem van Neutelings, was how to achieve enough precision in the dimensions of the panes to allow them to align perfectly and connect with silicone joints. "It took a lot of calculations and work with the glass industry to make it suitable," Neutelings said.

The thin panes, unmarred by any metal reinforcement, seem to disappear when the museum is glimpsed from far away. When viewed from within the building, the corrugation is obvious. Standing inside the radius of one of the curves appears to create a private viewing chamber, with a much wider panorama than that of a flat window. Alternately, seen from a slant, the glass takes on a greenish tint, turning the window into more of a curtain and making the room feel enclosed. "What you see in the glass depends on your position," Neutelings said.

JULIA GALEF



THE ARCHITECT'S NEWSPAPER SEPTEMBER 15, 2010



BILL ZBAREN

Atop a brand new 36-story SOM-designed residential tower in Milwaukee, this two-story penthouse apartment boasts sweeping views of Lake Michigan, the city's downtown, and the art museum by Santiago Calatrava and Eero Saarinen, easily explaining its nickname, the Cloud Residence. The 4,500-square-foot apartment's interior was designed by Chicago-based Krueck + Sexton. It is a study in maximizing light and views while maintaining distinctive spaces and acoustic and visual privacy.

Nowhere is this more in evidence than in the glass and stainless steel staircase linking the two floors. The stair is composed of laminated glass treads on two stainless steel stringers, edged with a half-inch thick tempered glass panel balustrade hung from a stainless steel railing. In order to meet code requirements—Milwaukee forbids open stairs—the steel stringers have thin horizontal plates under the treads that act as kickers for the step below. The entire glass-and-steel staircase, which allows views

from the living room through to the kitchen, rises from an onyx platform with embedded fiber optics, illuminating it from below. "We wanted the stair to be a sculptural object that would be as light as possible, while working within the constraints of code," principal Mark Sexton said.

Glass appears throughout the apartment's interior to maximize views and transparency. The architects designed custom sandblasted glass panels, made by Chicago-based Skyline Design, that are used as room partitions on the lower floor

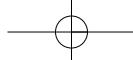
when hung from the 10½-foot ceiling. On the upper floor, they become walls and sliding doors. A dot pattern is denser at floor level and becomes looser at the top, allowing views out while providing privacy below. The half-inch tempered low-iron glass is patterned on both sides, giving it a subtle appearance of depth. The sliding doors have a slim track in the ceiling, and none on the floor. The doors are braced at the bottom with a tiny steel bushing with a rotating nylon band. "Our drawings are stamped with symbols

Left: A glass-and-steel staircase inserted between glass partitions. **Top:** The staircase rests on an illuminated onyx plinth. **Above:** Sandblasted glass walls and sliding doors allow light deep into the 4,500-square-foot apartment.

for 'no frames' and 'no caulk,'" Sexton said. "We want it to look effortless. That's the challenge of good architecture."

The library, on the upper level, overlooks the double-height living room, separated by a clear glass railing, with expansive views out to the lake and city. "The ability to have as much natural light as possible allows the greatest variety of experiences," Sexton said. "The space transforms throughout the day and over the seasons."

AGB



SEPTEMBER

WEDNESDAY 15
LECTURE
Paul Goldberger
Why Architecture Matters
7:30 p.m.
Cleveland Museum of Art
11150 East Blvd.
Cleveland
www.clemusart.com

EVENT
Matthew Barney in person with The Cremaster Cycle
7:00 p.m.
Detroit Institute of Arts
5200 Woodward Ave.
Detroit
www.dia.org

THURSDAY 16
FILM
Living in Emergency (Mark Hopkins, 2008)
93 min.
7:00 p.m.
Wexner Center for the Arts
1871 North High St.
Columbus
www.wexarts.org

SATURDAY 18
WITH THE KIDS
Art in the Making, 3D: Clay
2:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati
cincinnatiartmuseum.org

SUNDAY 19

EVENT
Studio Sunday
1:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr., Cincinnati
cincinnatiartmuseum.org

TUESDAY 21
LECTURE
Urban Trees, Urban Soils, and Stormwater Management
5:30 p.m.
AIA Chicago
35 East Wacker Dr., Ste. 250
Chicago
www.aiachicago.org

EVENTS

BLABWORLD Book Signing
6:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

Bus Tour:
Building Design—From Furniture to Private Residence
9:15 a.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

THURSDAY 23

LECTURE
James Cuno: Seeing Things
6:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SUNDAY 26

EVENT
Meditation (Installation), Ralph Lemon
11:00 a.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
www.walkerart.org

FRIDAY 24

LECTURE
Susan Goethel Campbell
7:00pm
Detroit Institute of Arts
5200 Woodward Ave., Detroit
www.dia.org

EVENT
MAM After Dark: Back to Skool
5:00 p.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee
www.mam.org

SATURDAY 25

EXHIBITION OPENINGS
Lewis Baltz: Prototypes/Ronde de Nuit Gray Collection: Seven Centuries of Art
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

EVENT

Gala 2010
7:00 p.m.
Des Moines Art Center
4700 Grand Ave.
Des Moines
desmoinesartcenter.org

SUNDAY 26

EVENT
Council on Tall Buildings and Urban Habitats
12:30 p.m.
Crown Hall, Illinois Institute of Technology
3360 South State St., Chicago
www.ctbuh.org

THURSDAY 30

LECTURE
John Hale
Lords of the Sea—The Epic Story of the Athenian Navy and the Birth of Democracy
6:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

OCTOBER

FRIDAY 1
EXHIBITION OPENING
Another Dimension: Sculpture Park Artists' Prints, Drawings and Objects
Des Moines Art Center
4700 Grand Ave.
Des Moines
desmoinesartcenter.org

THURSDAY 7

LECTURE
Blair Kamin: Terror and Wonder: Architecture in a Tumultuous Age
6 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

THURSDAY 21
SYMPORIUM
Council on Tall Buildings and Urban Habitats
12:30 p.m.
Crown Hall, Illinois Institute of Technology
3360 South State St., Chicago
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RICHARD NICKEL

LOOKING AFTER LOUIS SULLIVAN: PHOTOGRAPHS, DRAWINGS, AND FRAGMENTS

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While architecture is arguably the most concrete of the arts, it is often through the more ephemeral medium of photographs that we come to recognize and remember buildings. Louis Sullivan's Gilded Age commercial structures are prime examples of this phenomenon, and the subject matter for a trio of photographers working in the 1950s. The photographs of John Szarkowski, Aaron Siskind and Richard Nickel, including the Garrick Theater (above), capture the beauty of Sullivan's buildings, and also define his legacy. Though Sullivan was famous for the phrase "form follows function," many of the photographs on display, culled from the Institute's permanent collection, focus on his decorative motifs.



COURTESY VERLAG SCHEIDECKER AND SPIESS

and longtime partner Pierre Jeanneret, who provided design continuity for the place, remaining in Chandigarh for years. The city revealed in the photographs is the city of Jeanneret with Drew and Fry as much as of Le Corbusier, who had only one of his buildings, the High Court, completed in 1956.

The book briefly recounts this history, sheds a bit of light on the relationships among the architectural bedfellows, and selectively explores elements of design process. But the more significant essays deal with the photography of the place and the role of photography in the work of Le Corbusier and in postwar urbanism, Brasília in particular. As Stanislaus von Moos and Verena Nievergelt illuminate, Scheidegger wedged the photojournalism of the Magnum Group, to which he belonged, with a Swiss objectivism based on patient observation. His approach stressed the narrative content of the picture as a source of ethnographic fact and formal structure. Moos contrasts Scheidegger with Lucien Hervé, Le Corbusier's house photographer, whose pictures in the *Oeuvre Complète* have come to define our image of the architecture as black-and-white still lives empty of figures but haunted by the traces of the inhabitants through props of bowler hats and dead fish, like a gentler film noir. One might argue that there is a cagey anthropologist at work in Hervé as well, but Moos' point is well taken: Scheidegger's photographs are bursting with life to the degree that the architecture becomes either a backdrop for action or a foreground for an outsized nature.

The sheer number of images and their repetitive content give a sense of the state and even pace of a city coming into being. In

two shots seemingly taken within moments, a small group of male teachers is seen meeting, and then two women teachers fill the empty chairs—or do we see them leave? In any case, to publish only the photo of the men with chairs, as Scheidegger originally proposed for the slim pamphlet that is reproduced at the end of the book, is to lose the sense of the women's camaraderie as they take their rightful place in the circle. Some of the differences among shots are subtle: a change of light, the appearance of cow patties on a ledge. The one overwhelming similarity among the plates is that they are all exterior shots. Even the interiors are exteriors: classrooms on the lawns of new schools, breezeways clad only with screens, bazaar stalls in the city arcades, a barbershop under a tree on the road edge. Le Corbusier's High Court fits seamlessly into Scheidegger's conceit of this city as outdoor theater, for it was conceived as a building without an interior, where the courts open directly on the plaza to display democratic justice in action, and the open-air ramp through the vaults is akin to circulation in a Roman ruin.

For those who know Chandigarh, not all of this comes as a surprise. Some of Scheidegger's photographs were indeed included in the *Oeuvre Complète*, where they are recognizable classics. And the city he captured is still very much present, including shantytowns that originally housed the construction (now migrant) workers, the kitsch (now postmodern) houses of the free zones, the street barbers, the bicycles, and the bougainvillea.

DEBORAH GANS IS THE PRINCIPAL OF GANS STUDIO IN NEW YORK.

Out of India

Chandigarh 1956
Photographs by Ernst Scheidegger
Edited by Stanislaus von Moos
Verlag Scheidegger & Spiess/
Distributed by University of Chicago Press
\$75.00

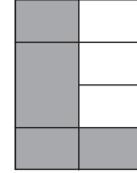
For those who have not been to Chandigarh, and for those who think of Le Corbusier as the conceptual source of all crimes against urbanity, in other words for most people, the photographs by Ernst Scheidegger

in *Chandigarh 1956* will come as a revelation. Here is a lowrise, residential town of brick and bougainvillea that owes much to Ebenezer Howard's British Garden City movement and to Albert Mayer, the American planner who admired it, and who was in fact the first commissioned planner of the new capital for the Punjab. When Mayer's architectural partner Matthew Nowicki died in a plane crash early on, Nehru went in search of a new team, which led to a youngish British couple identified with Team 10, Jane Drew and Maxwell Fry, as architects for the bulk of the city and to Le Corbusier in the unavoidable role as guiding design force as well as architect of the monumental Capitol Complex. Le Corbusier in turn brought on his cousin

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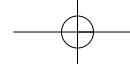
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COMMENT

PORTFOLIO > MODERN VIEWS

THE ARCHITECT'S NEWSPAPER SEPTEMBER 15, 2010

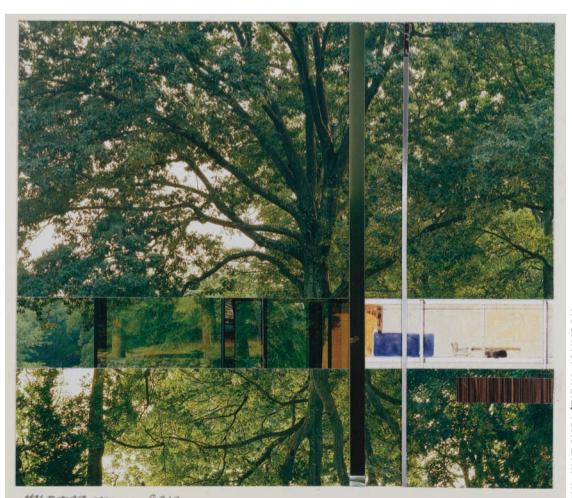


COURTESY SOTHEBY'S EXCEPT BOTTOM LEFT

Clockwise from top left:
Jeanne Gang;
Fritz Haeg;
Gary Hilderbrand;
Diana Balmori



Glass House Menagerie



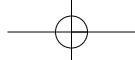
PAUL WARCHOL/EIRIK JOHNSON

More than 100 architects, designers, and artists were invited to donate a drawing (or any other artifact) and a statement reflecting upon how Philip Johnson's Glass House and Mies van der Rohe's Farnsworth House have inspired their own work. While donations included a mixed-media I-beam by Constantin Boym and a drawing of the San Francisco Federal Building by Thom Mayne, only a few archi-

tects had the courage to submit drawings that actually riff on one or both of the buildings. AN offers a selection of those here, from landscape designer Diana Balmori's pointillist vision for a potential Farnsworth landscape to Gary Hilderbrand's "almost nothing" collage and Fritz Haeg's *Edith + Mies + Philip + David* contrasting pillowcases.

Sponsored by the National Trust for Historic Preservation, the project

hopes to raise \$1 million to restore both houses. The Farnsworth, under the group's umbrella as of last January, is in particular need. Fundraising galas will take place at Chicago's Arts Club on September 16 and in New York (with auction) on October 6, with an online exhibition (www.sothbys.com/modernviews) and a book of all the artworks with learned essays forthcoming from Assouline. **JULIE IOVINE**



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Alexander Calder and Contemporary Art

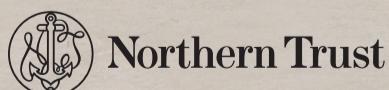
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Martin Boyce. *Fear Meets the Soul*, 2008. Steel, powder-coated steel, acrylic paint, and altered plywood leg splint designed by Charles and Ray Eames in 1942. Approx. 88 x 68 x 95 in. (223.5 x 172.7 x 241.3 cm). Courtesy the artist; Tanya Bonakdar Gallery, New York; and Modern Institute/Toby Webster, Ltd., Glasgow. Photo by Jean Vong