

THE MIDWEST ARCHITECTS NEWSPAPER

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COMPETITION SEEKS TO REIGNITE DEAD RUSTBELT BUILDING



The third place entry by Bade Stageberg Cox.

COURTESY BSC

FLINT SPARK?

An architecture competition to repurpose the tallest building in Flint, Michigan yielded original concepts and raised questions about downtown development for the restructuring industrial town.

The building is a 19-story former bank tower with eight parking levels, an open-air service deck, and ten floors of offices. It fell into disrepair in the 90s: the previous mayor, a car dealer, ordered it **continued on page 4**

FABRICATOR EXPANDS MANUFACTURING FACILITY TO MEET DEMAND



COURTESY CRAWFORD ARCHITECTS

Growing Up Zahner

In early April, A. Zahner Company finished a 6,500-

square-foot expansion of its manufacturing facility in

Kansas City, Missouri. Begun in January 2010, the project was delayed in part because Zahner, which used its own labor **continued on page 4**



Cabrini Green, now demolished.

PAUL GOYETTE/FICKR

EARLY RESULTS OF CHICAGO'S PUBLIC HOUSING OVERHAUL

Housing Crunch

It's been eleven years since the Chicago Housing Authority launched the Plan for Transformation, a program to replace the city's entire stock of high-rise public housing with low-rise developments. The agency's first report is out: 32 percent of residents have re-located to new or rehabilitated housing, while 25 percent have moved out of public housing using vouchers. **continued on page 2**

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CLEVELAND BROWNS TO REDEVELOP ON ERIE



COURTESY CLEVELAND BROWNS

Despite a massive 73,000-seat stadium along the shore of Lake Erie, Cleveland's waterfront has struggled to find a lasting sense of vibrancy. This is in part due to the city's population drop of 17 percent in the last ten years—according to the 2010 Census, residents number just under 400,000. But a new plan **continued on page 5**

JAHN GOES DEEP AT UC. SEE PAGE 6



COURTESY MURPHY/JAHN

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HIGH SPEED TRANSACTIONS

In spite of what some readers might believe, *The Architect's Newspaper* is not a partisan organ. What we are, however, are unapologetic urbanists. We believe in the economic and cultural power—and necessity—of cities. And so, it is with mixed feelings that we weigh in on the highs and lows of recent developments in the nation's proposed High Speed Rail (HSR) network. The governors of Florida, Ohio, and Wisconsin have all abandoned plans—and federal funding pledges—for portions of that network, casting aside years of work, millions of dollars in studies, and, often, strong local support, in the name of fiscal conservatism.

Even a moment's investigation shows that such claims by these Republican—and Tea Party-backed—governors lack seriousness. All three sought to divert their funding to road and bridge projects rather than return it outright to the feds making their protestations on behalf of budgetary discipline ring hollow. Further, their actions betray a fundamental anti-urban bias that ignores climate change, runaway energy costs, and the demands of economic strength and diversity.

Thankfully, the Federal Department of Transportation rejected all schemes to redirect funds to roads and recommitted them to HSR projects elsewhere, so the story is not so universally bleak. Illinois is reaping the benefits of the Wisconsin and Florida's governors' short sightedness. Late last year, after Wisconsin rejected their federal funding, Illinois picked up a significant portion, \$42 million, to boost their own investments in High Speed Rail. In early May, it was announced that the state would pick up an additional \$186 million, from the pool of money that Florida's governor rebuffed, to continue improvements to the planned Chicago-to-St. Louis HSR line (The importance of this line as a transportation alternative was underscored by the recent tornado that devastated the St. Louis airport).

It is especially heartening because the funding boosts were the result of a bi-partisan coalition of officials at the federal and state levels, including Illinois Governor Pat Quinn (D), Senator's Mark Kirk (R) and Dick Durbin (D), and federal Secretary of Transportation Ray LaHood, a Republican who crossed the aisle to work for the Democratic administration.

Planning for and building infrastructure takes long-term vision and a commitment to a politics of consensus rather than narrow self-interest. Illinois is lucky to have elected officials who, in some areas at least, are putting the state's interests before their own. It's a quality that has become far too scarce in contemporary politics. While it's a shame that the gains in Illinois had to come at the expense of others in the region, let's hope that once the trains are running it sets off a new Big Ten rivalry. We're on board. **ALAN G. BRAKE**

HOUSING CRUNCH continued from front page

The plan aims to build or revamp 25,000 units and award vouchers for the remaining 13,000 units that will not be replaced. Eighty-one percent of the promised units are complete, and ten of the city's most infamous housing projects, including Cabrini-Green and the Robert Taylor Homes, have been demolished. The latter was the largest public housing development in the country, with 28 high-rise buildings that stretched for two miles. The goal, according to the agency, is to end the social and physical isolation and re-integrate residents into mixed-income developments.

So far, the results have been mixed. The report highlights positive changes in the employment rate among heads of household, which increased to 41 percent, and average annual income, which nearly doubled to \$19,244 by the end of 2010. But others aren't as quick to suggest significant economic gains. In a survey of existing studies on the plan, MIT professor Lawrence Vale reports that employment among all working-age public housing residents has remained the same at around 50 percent. Still, he notes that mental health has improved, and that crime around demolished housing projects has decreased dramatically.

The report seeks to set the record straight after criticism that the plan left families to find alternative housing on their own. "There's a myth out there that we don't know where our families are. We do know where they are," said CHA CEO Lewis Jordan, according to the *Sun-Times*. "And there's a myth out there that a majority of our families were forced out of the city, which is not true."

But such an ambitious plan has its shortcomings, say critics who point out that most residents do not end up in prized mixed-income housing. The CHA's report shows that almost half the residents still with the CHA rent in the South and West side using vouchers, while only 20 percent live in new mixed-income developments and 36 percent live in low-income housing that underwent or is awaiting rehabilitation. Of the original 25,000 households who lived in public housing at the start of the plan, 9 percent have been evicted, 13 percent have not responded to outreach, and 7 percent are renting without a CHA subsidy but have expressed a desire to return to public housing in the future.

A main complaint was that demolition outpaced re-building. Tenants must also pass work requirements and criminal background and credit checks to qualify for mixed-income housing.

Community Builders, the developer of the mixed-income project at Oakwood Shores, also points to the transition to mixed-income housing as a challenge for some residents. "Mixed income sites may be publicly funded, but they're privately-owned and managed," said Lee Pratter, a senior project manager. "These are typical urban streets, not the superblocks that used to characterize public housing." But Pratter also noted that tenants have maintained a vibrant tradition of community organizing. "They come to all the meetings, they vote, and they hold the leadership positions," she said. **KATHERINE FUNG**

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NEW HEAD OF AIC'S ARCHITECTURE & DESIGN DEPARTMENT WANTS TO ADD LANDSCAPE, TOO

RYAN REIGNS

Zoe Ryan has been named the Chair and John H. Bryan Curator of Architecture and Design at the Art Institute of Chicago, following the departure of Joseph Rosa who held the post for five years before leaving to direct the University of Michigan Museum of Art. Ryan has been interim chair since July 2010. Ryan had previously been the museum's first Neville Bryan Curator of Design, charged with building the institution's first design collection.

"Zoe is internationally recognized for her work within the fields of architecture and design, and, since assuming the position of Interim Chair, she has shown real leadership of the department," said James Cuno, president of the Art Institute,

in a statement.

Since coming to the Art Institute in 2006, she has been the curator of several exhibitions and written the accompanying catalogues, including *Graphic Thought Facility: Resourceful Design* (2008), *Konstantin Grcic: Decisive Design* (2009), and, with Rosa, *Hyperlinks: Architecture and Design* (2010). Prior to coming to Chicago, she was the senior curator at the Van Alen Institute, a non-profit think tank in New York devoted to improving public design.

In addition to shifting the department from a regional to an international focus and adding design to the collection, Ryan told *AN* that she plans to add landscape design to the museum's purview. "It's an area that has been largely overlooked in our collection," she said. Ryan, along with assistant curator of architecture and design Alison Fisher, is currently organizing a major exhibition on Bertrand Goldberg—whose Prentice Hospital is now threatened with demolition—set to open this fall. **AGB**



COURTESY AIC

L'EGGO MY EGO

The **Graham Foundation** hosted an evening of short films that acted as a pre-view party for the Chicago Architecture and Design Film Festival. Included in the offering were three shorts, none of which were short on personality. The first was a five-minute commercial—whoops, we mean, film—about **Frank Gehry**. Enough said (eye roll). The second was a lovely little piece on **Glenn Murcutt** and his drool-inducing homes in Australia. The third told the dramatic preservation story of **Robert Venturi** and **Denise Scott Brown's** Lieb House, which was directed by their son, **James**.

We were about to throw our man-bag over our shoulder and b-line to the wine reception when the young Venturi appeared out from nowhere—behind a Wizard of Oz-like curtain?—to answer questions. It was well worth the deferred wine buzz. James, who was actually quite lovely, if not a bit eccentric like his folks, lobbed a big ol' insult at **SOM**. There was quite a bit of squirming shifting in the room as people cast their gaze to see who might be in attendance. Someone politely reminded him Chicago is the belly of the SOM beast.

BLURRING THE FINE LINE

The high-end tile emporium the **Fine Line** co-hosted an event with **Luxe Home** to christen their new space. **Ann Clark** of **Nicholas Clark Architects** and **Cathy Richter** of **Perkins + Will** were there, hopefully sourcing tile for new projects while sipping on champers. We'd have more to say, but there was tequila tasting near the entrance. Whoops!

ARTISTS ARE SO OVER ARCHITECTURE

Eavesdrop would like to proudly report that we did not eat pizza from the garbage at **Art Chicago** as reported last year. Kthnxbail! But, seriously, the opening night and party was a huge success (if judging the attendance and fun factor), but it wasn't as ripe with architectural or sculptural work as in years past. With that said, Art Chicago seems to be becoming more legit. Watch out Miami!

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COURTESY LANDMARKS ILLINOIS

LANDMARKS ILLINOIS SUGGESTS
REUSE PLAN TO NORTHWESTERN

PRENTICE REPRIEVE

With the stay of execution for Prentice Hospital extended through the end of June, Landmarks Illinois released a reuse study for the threatened clover-like structure designed in 1974 by Bertrand Goldberg. Considered by many to be a hallmark of sculptural modernism, the building sits within a research corridor of Northwestern University, the building's owner. Northwestern says it needs the space to

expand and would like to double the space, an amount allowed by zoning.

Three architects worked pro bono on the reuse study, but out of concern for offending Northwestern, a potential client, two did not want to discuss the project. The third, Vinci/Hamp, specializes in historic preservation.

Jim Peters, president of Landmarks Illinois said that the building has about 350,000 square feet of space, though the group is unsure how much is actually usable. He added that the unique cantilever supports an open floor plan that could work well for laboratory uses. The study also explored office and residential options, uses that the University said do not fit its needs. Other options include shaving off a non-original fifth floor addition from the building's base and replacing it with a green roof that would nicely accentuate the thrust of the cantilevered quatrefoil. The reuse plan also suggests replacing dark glass with a translucent wrap curtain wall.

Peters said that the building provides visual relief on a corridor dominated by big block architecture. And while aficionados think of the building as a landmark, "It's not landmarked," said Al Cabbage, vice president of university relations. Cabbage pointed out that the university has a "stellar record" of adaptive reuse and maintenance of their buildings and noted that Northwestern spent \$20 million to restore Harris Hall, considered one of the most iconic buildings on campus. "I don't know enough about the [landmarking] process," he said. "But we're looking to fulfill our mission, which is providing research and education. We'll certainly take a good look at their material, but we're trying to maximize the use of the land in that area, which is limited."

TOM STOELKER



NIKOLA ZLATKOVIĆ

> CAFFE STREETS

1750 West Division Street
Chicago
Tel: 773-278-2739
Designer: Norsman Architects

With a myriad of recent openings, Division Street is well on its way to matching the fervor of Bucktown. The addition of Caffè Streets provides a well-designed social hub for the neighborhood. And their version of social means no wifi. Owner Darko Arandjelovic hired Brent Norsman to design the space and, for inspiration, took him on a tour of Chicago coffee shops that he respects. The outcome of their client/designer collaboration is a space that matches the organic and scientific processes of making coffee with its artistic outcome. Norsman organized the space into a slick, bamboo plywood paneled seating area and a more science lab-like barista station, each distinct, but symbiotic in their roles.

Bamboo paneled walls, communal tables, benches and stools, and stainless wall-mounted planters define the space. Bundles of reflective filament bulbs up-light the seating area, while four retrofitted, industrial street lamps cast their glow over the baristas. A solitary large-scale light box adorns the wall showcasing an aerial view of the neighborhood's iconic 6-corners intersection. But the real showstopper is the ceiling, a topographical layering of bamboo that invokes the mixing of coffee and cream. **RYAN LAFOLLETTE**



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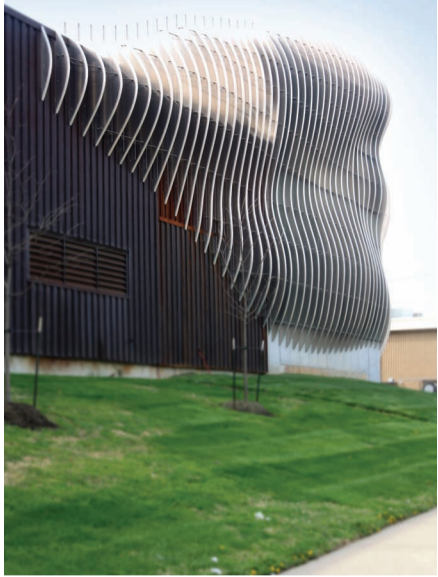


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Factory expansion in Kansas City, MO.

COURTESY CRAWFORD ARCHITECTS

GROWING UP ZAHNER continued from front page force to fabricate parts of the structure in-house, was so busy. Stacey Jones, a partner with Kansas City and Sydney, Australia based Crawford Architects who designed the expansion, explained “William Zahner was delayed in finishing many of the details because once we created the platform, he was busy doing his production work.”

In 2009 Crawford started working with Zahner to develop a master plan for the company’s disjointed buildings. After the city vacated a street that ran between the firm’s two primary industrial and warehouse properties, the focus was to unite the complex in a campus setting. But before the master plan was even finished, the company jumped ahead with the expansion in order

to relieve pressure on its backlog.

While many architecture firms have used Zahner for the fabrication of their structures, few have had the pleasure of being its client. “He gave us full artistic leave. He’s really the perfect fabricator,” said Jones. Gary Davis, director of marketing for Zahner, said, “‘It’s not possible’ is not a part of the Zahner way.”

The expansion utilizes the patented Zahner DT extrusion, which is the structural backing of many innovative Zahner facades. Instead of creating a skin on the building, the front edge of the DT system is rolled to create fins that produce horizontal movement while functioning as mullions. “It’s about surface manipulation to create an illusionary skin,” Jones said.

Davis explained, “We developed the envelope so that it would be an interesting yet competitive process.” Dubbed the “Paseo Beach Wall,” the expansion has stopped many passers-by in their tracks.

Made of aluminum, glass, and concrete, the expansion allows natural light to pour into the entire manufacturing space while lighting the inner city neighborhood at night in a soft glow. The reinvestment in the neighborhood directly east of Downtown Kansas City stands as a beacon of industrial revitalization for the region. L. William Zahner, the company’s CEO, said, “It allows potential clients to see firsthand what we can do.”

With the expansion now finished, Zahner and Crawford hope to finish the master plan for the campus. The first phase of the Zahner campus master plan is intended to be the continuation of the wall to the west along East 8th Street.

GUNNAR HAND**UNVEILED****LAKESHORE EAST APARTMENTS**

The latest sign that Chicago’s building freeze is beginning to thaw is a nearly 50-story, crystalline residential tower planned for River North. Designed by Brinistool, Kerwin, and Lynch (BKL), the minimalist tower will feature smooth glass facades on the east and west sides, and deep balconies—flush with the building—on the north and south sides. “The building continues the Wacker Drive streetwall, so it’s a very visible face of Lakeshore East,” said Thomas Kerwin, a principal at BKL. The six-foot deep balconies will have glass balustrades and run the entire length of the rental apartments. The all glass sides feature tinted and fritted glass—the frit will mask the structure behind—creating nearly seamless-looking facades. The approximately 650,000-square-foot, 500-unit building will also have a planted roof and, atop a retail base, a pool. **AGB**

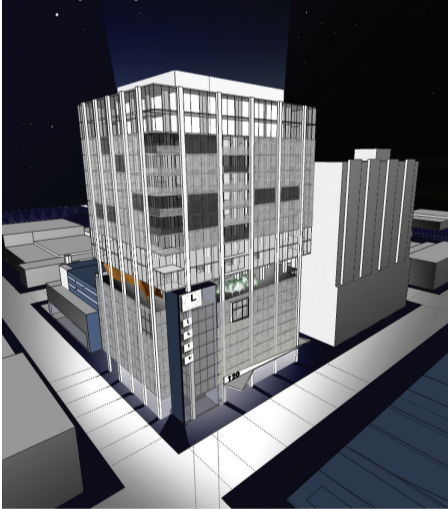
Architect: Brinistool, Kerwin, and Lynch with Loewenberg Architects
Client: Magellan Development
Completion: 2013



BRINISTOOL, KERWIN AND LYNCH

Second place entry.

PATTAMASATTAYASONTHI/MILLER

Winning entry.

OSI ARCHITECTURE

FLINT SPARK continued from front page condemned and, he hoped, demolished. After years in court, Flint homeowners were soaked last year with an additional average tax of \$130 for acquisition of the building and legal fees. Previously Genesee Towers was disliked and considered an eyesore. Afterward it was bitterly hated.

This past September, the 40-member-strong AIA-Flint launched a competition to save the structurally sound 1968 high-rise and program it for future development. The results, announced April 8th, generated lots of local interest. “It showed people in Flint that maybe there is something that can be done with this building rather than just tearing it down,” said John Gazall of Gazall, Lewis

Architects, who organized the competition and displayed the boards in his glass-walled office next door.

The jury favored mixed-used interventions that respond to the new culture downtown. The top two prizes, including a beautifully rendered second-place entry by MIT architecture student Ekachai Pattamasattayasonthi and Flint native Brandon Edward Miller, went to projects that turn an adjacent surface parking lot into a public space.

“With the building being so large in relation to the city, we wanted to look at a larger section of the city and how that area is used by residents throughout the year,” said Mark Levine of Open Source Integrated (OSI) Architecture.

His winning Media Tower with partner Hiep Nguyen imagines a city square that extends to the tower with its lower levels as a surface for media projections and its rooftop and mechanical floor as an observation deck and terrace cafe.

The downtown presence of University of Michigan-Flint has buoyed a growing adaptive-reuse residential market, and a number of proposals combine loft-style condos with concepts to promote job growth. Levine and Ngugen stack six stories of student apartments atop 24-hour open-access labs for new media and instant prototyping. “The winning concept was a great combination of public space and an example of how the building could be reused to promote entrepreneurship and creative industries,” said Flint’s 37-year-old mayor Dayne Walling, who participated on the jury.

The most critical problem with the existing structure is the most easily solved: concrete panels insecurely clipped to the facade can be replaced with glass curtain walls. Levine and Nguyen supplement that with operable mesh shading to give the building a morphing surface.

Instead of mesh, New York-based Bade Stageberg Cox combines curtain walls with horizontal louvers in its third-place Micropolitan Tower concept. BSC models flexible live-work lofts after an early Soho artist community, with floor slabs cut out to create double-height workspaces adaptable to changing market conditions. The interstitial service level is re-purposed for an outdoor running track.

“It’s bigger than an architecture question—it’s how do you refill the city,” Tim Bade said. “We looked at how areas of New York have diversified and been reused over time and how we could instill that in other areas.”

The mayor still inclines toward demolition. “The challenge with the Genesee Towers building from a practical standpoint is that it’s too large for Flint’s current real estate market,” he said. “The competition showed that there are viable designs for the reuse of the building—the question is the financial dimension of an actual redevelopment project.”

The recent \$30 million redevelopment of the landmark Durant Hotel into condos is almost completely sold. Likewise, the tower may yet inspire investors. “It’s the tallest building in the county, and when you’re up there you can see the entire county—it’s pretty cool,” said Freeman Greer of GAV & Associates, who evaluated its structural integrity in 2000 and ballparked the renovation at \$40 million. “There used to be a restaurant on top called the University Club, and when I was up there it still had dishes on the tables.”

STEPHEN ZACKS**Facade as viewing stand by Pattamasattayasonthi/Miller.**

PATTAMASATTAYASONTHI/MILLER

Rendering of proposed redevelopment area.



TACKLING A WATERFRONT continued from front page spearheaded by the Cleveland Browns football franchise hopes to capitalize on their name recognition to lure development to the area around its waterfront stadium.

In a new partnership with the City of Cleveland, neighboring properties, and the Greater Cleveland Partnership, the Browns have asked Boston-based Elkus Manfredi Architects to prepare concept plans for 30 to 35 acres of city-owned land predominantly used by the Port of Cleveland. The initial concept called the Lakefront District proposes a mixed-use neighborhood to the north of the Browns' stadium and infilled around existing institutions including the Great Lakes Science Center and the I.M. Pei-designed Rock and Roll Hall of Fame.

"We're hoping these concepts will act as a catalyst for mobilizing private interest in the land," said Chris Warren, Chief of Regional Development for the City of Cleveland. The Browns plan to use the concepts to convince private developers to build a mix of retail, residential, recreational, and entertainment uses at the site.

A series of new public spaces is also proposed in the lakefront concept. New and existing development will be organized around a green quad and pedestrian walkways. "We will be insisting upon the public's access to the waterfront including lakefront promenades and public spaces," said Warren.

Once private interest is secured, developers will then bring in their own design teams for individual projects. "The concepts we have presented are just that, concepts," said Mike Holmgren, president of the Cleveland Browns, in a statement. "They will evolve into specific plans as actual development

opportunities arise."

Among the Browns' goals is to foster a sense of connectivity to the surrounding city. Severed from downtown by a rail yard and an Interstate highway, challenges also include negotiating a complex topography. "The geography does create challenges. Cleveland isn't a city on a beach, it's a city on a bluff," said Terry Schwarz, director of the Cleveland Urban Design Collaborative. Adding to the difficulty, the stadium target area is flanked by a busy port and a small regional airport at either side.

Included in the initial concept is a 1,000-car parking garage straddling the rail yards with a pedestrian bridge connecting Cleveland's civic center with the stadium. Schwarz said a waterfront light rail line, predominantly used for Browns games, will also tie the Lakefront District to surrounding neighborhoods.

Now with a concept in hand, Warren says the city will be working with the Browns to refine the plan and move it forward. Still, the district hinges on private development taking a chance on Cleveland's lakefront. "We are not developers; we are in the football business," said Holmgren in a statement. "We saw our role, as much as anything, as a catalyst, and maybe the group that can bring people together and encourage other investors."

Proponents point to billions of dollars currently being invested in downtown Cleveland including a large medical mart and convention center atop the bluff. "With development happening nearby, the timing is good," said Schwarz. "With a declining population, the question is to what extent can Cleveland support large-scale development." **BRANDEN KLAYKO**

AT DEADLINE

WHOLE FOODS TO THE RESCUE

The Village Center in Hyde Park looks like it'll be moving forward now that Whole Foods has agreed to lease 30,000 square feet and become the anchor tenant for the Studio Gang designed development. The developer, Antheus, has yet to decide on whether the 22-story tower will go condo or rental. An additional 10,000 square feet devoted to smaller retail tenants should help make the village feel more like, well, a village.

GOEKEN GOES NATIONAL

Brian Goeken is leaving the Department of Zoning and Land Use Planning to become Chief of the Technical Preservation Services, a post that will allow him to leverage \$4 billion a year in private investment toward historic preservation at the National Park Service. Needless to say, the new post is a much bigger platform. In Chicago, Goeken oversaw 199 designations; since 1976, the federal tax credit program has helped create and restore more than 425,000 housing units and save more than 37,000 historic properties.

SALVAGING STADIUMS

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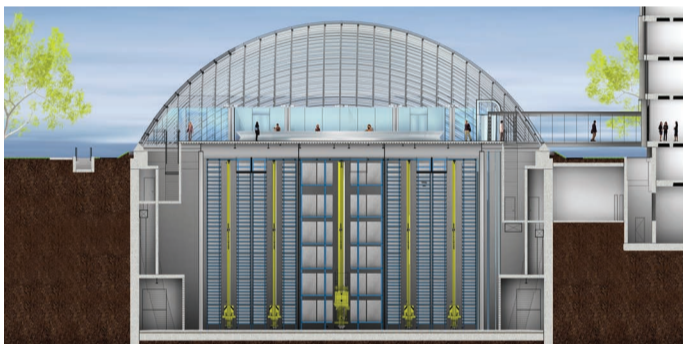
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MURPHY/JAHN



For the most part these days, when universities with major collections of research materials run out of room at their library facilities they move the books, and maps, and folios, and other materials to off-campus storage warehouses. Scholars can still use the material, of course, it just takes a bit of time between request and retrieval. When the University of Chicago found its Regenstein Library bursting at the seams, however, it recoiled at the thought of resorting to such a measure. Why not, the institution pondered, build a research library right in the heart of campus? One not

only designed to house precious artifacts, but also dedicated to the art of preserving and archiving them? Why not build more than just a warehouse but a building of real architectural value—a space to ennoble the scholarly craft and serve as a laboratory for printed mater in the digital age? That's just what the University decided to do with the Joe and Rika Mansueto Library, a 58,700-square-foot facility capable of storing 3.5 million volumes via an automated storage retrieval system (ASRS).

Sited adjacent to Regenstein, on the corner of 57th Street

and South Ellis Avenue in the University's North Campus, Mansueto replaces a once empty lot and tennis court. The location also sits next to Henry Moore's "Nuclear Energy" sculpture, an homage to the first-ever nuclear chain reaction, which was executed by Enrico Fermi at the school. Chicago-based architecture firm Murphy/Jahn's design for the facility seeks to preserve the site's open quality as well as views and access to the Moore piece. To do this, the architects proposed burying the storage function underground since it did not call for daylight and in fact is better without it. The reading room, circulation desk, and preservation department, on the other hand, they housed on a single floor at ground level covered by an ovular glass-clad grid shell dome.

ASRS is a computerized robotic system of high-density storage. It has been used for years by the automobile industry to store and retrieve new cars, though more recently the technology has been adapted for modern research

libraries. Librarians assign each item a bar code, scan it into the system, and then place it in a bin, which a robot crane then carries to an assigned place on a shelving unit. Mansueto's system is composed of five aisles of 50-foot-high shelves. Items are stored by size, rather than call number, and can be requested from any computer with an Internet connection and retrieved in a matter of minutes by the robots.

It all sounds rather complex, and the building's glassy swell has a futuristic appearance, but in design and construction Mansueto is actually quite simple. The cavernous underground storage room was prepared with slurry walls, a process of building a foundation wall in which a trench is dug in the earth, then filled with slurry—a viscous liquid made from water and bentonite—which keeps the ground from caving in. Into this watery hole a rebar cage is inserted and then concrete is pumped in, displacing the slurry and creating, after a period of drying, the wall. These

Clockwise from top: The glass and steel grid shell dome shelters a reading room, circulation desk, and preservation department. Columns within the space provide heating and cooling ventilation and also a platform for uplights that bounce light down from the fritted dome. A glass enclosed bridge links the research library to the University's Regenstein library. Section to show how research materials are stored on high density shelves in a cavernous subterranean space, where they can be accessed by a robotic retrieval system.

slurry walls were done in contiguous sections until the oval of the storage room was complete. After that the earth in the center of the ring was excavated, the walls secured with post-tensioned anchors, and, voila, the storage room was born.

There are benefits and pitfalls to storing archival materials underground. It is cool and dark down there (both good), but it is also damp (bad). And one of the quirks of slurry walls is that, unlike other methods of concrete foundation wall construction, they cannot be sealed against water intrusion. To keep moisture levels in the storage room within acceptable levels, the architects added another wall within the slurry wall, leaving a gap between the two that forms a sort of rain screen system. Any water that seeps through the concrete is captured in a trough and allowed either to evaporate or is sucked out with sump pumps. Meanwhile, the space within the inner wall is kept at ideal temperature and moisture levels by the mechanical system.

The grid shell structure was designed in collaboration with Werner Sobek, a German architect and engineer who has made something of a specialty of the system and who works regularly with Murphy/Jahn. It is made up of 6-inch-diameter steel pipe laid out in a 6-foot-by-6-foot grid and anchored to a concrete ring foundation. Posts extending up from the intersections of the pipe support anchors that accept the glass panels—high-performance low-e coated insulated glass units. With the exception of a ring of clear glass at the base of the dome that allows unobstructed views out to the campus, the cladding is treated with a 57 percent pattern of ceramic frit. The fritting will help the enclosure reject 73 percent of solar heat gain while admitting 50 percent of visible light. It is also applied in two colors: black facing up, which makes it less visible from the outside, and light grey facing in, which serves as a reflective surface for uplighting incorporated into the air circulation towers that sprinkle the interior.

AARON SEWARD



COURTESY MURPHY/JAHN

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THE ARCHITECT'S NEWSPAPER MAY 18, 2011

The Miller House in Columbus, Indiana is famed as the collaborative achievement of three great design talents of the 20th century. Open to the public for the first time, **Alan G. Brake** steps inside to see how it has endured.

MID-CENTURY TIME CAPSULE

An invitation to the Miller House in Columbus, Indiana was something that architects coveted. Now the public can see what all the fuss was about. Following the death of Mrs. J. Irwin Miller in 2008, the Miller family donated the time capsule of a house, along with a partial endowment, to the Indianapolis Museum of Art (IMA), giving public access to this master work of modernist residential architecture designed by Eero Saarinen, with gardens by Dan Kiley, and interior design by Alexander Girard.

The house commissioned in 1953 by J. Irwin Miller, industrialist and head of the Cummins Corporation, is now being operated in partnership with the Columbus Visitors Center, known for their informative architectural tours of the town's more than 70 modern and contemporary buildings and landscapes. (In 1954, Miller offered to pay the architectural fees on all the town's public buildings, provided the institutions selected designers from a preapproved list.)

The Miller House will open for two 13-person tours per day. Modeled on the now public Philip Johnson Glass House in Connecticut, tours depart from the Visitor's Center in Downtown Columbus and arrive at the house by a small shuttle bus. Pull through the gates—added by the IMA to appease neighborhood concerns—through the Kiley-designed crenelated arbovitae hedge and you enter a serene 13-acre environment where landscape design, architecture, and interior design combine to create a modernist villa that balanced grandeur with domestic comforts and an active family

environment.

A driveway with geometric pavers, flanked by a formal grid of apple trees, leads past a staggered translucent glass and white painted metal screen (echoing the hedge) set in a flowerbed toward the entrance of the house. The strong horizontal line of the house's white-painted steel double cornice dominates the composition. The cantilevered porch shelters four facades—all of them roughly equal in importance—of glass window walls in steel frames, alternating with dark slab-panels of Virginia slate with inset white columns at the corners. A grid of 16 columns supports the roof, which is sliced through with skylights allowing filtered natural light all through the house.

The four corners of the house are divided into distinct functional zones: one is a den; one is a children's wing with four dormitory-style bedrooms, two bathrooms, and a playroom (apparently following Scandinavian precedents); the third is the master suite, with a bedroom, sitting area, small office, two dressing rooms, and two bathrooms; the fourth corner includes the kitchen, powder room, coat closets, and other service areas. This highly rational plan allowed the family to entertain, raise five children, and find solitude or togetherness. The famous living room conversation pit was the site of both after dinner coffee and raucous pillow fights.

Through the glass front entrance, much like a storefront door, the visitor enters a serene foyer with white travertine floors, white marble



walls, with an off-white upholstered Eames compact sofa placed against the right wall. A panel of a textured wall covering separates the space from the living areas beyond.

Immediately, it is evident how carefully the designers calibrated circulation sequences, managed views, and chose rich materials and warm decorative objects to create the effects they desired. Saarinen brought Girard in at the very beginning of the design process (Kiley became involved somewhat later), and the two

worked in tandem. Girard channeled Saarinen's Scandinavian love of craft and color—via Mexican cottons and folk art figurines—leaving Saarinen to mine high modernism.

Past the wall panel, the visitor enters the living room, with the pair of seating areas made famous by Ezra Stoller's photographs: one on grade, arranged around the cylindrical tube chimney and terrazzo fire pit; the other, a sunken conversation pit, outfitted with a riot of colorful, patterned pillows by Girard. The quality of



Facing page,
The exterior is faced in Virginia slate, washed in natural light from perimeter skylights.

This page
Top Right: The house as seen from the Kiley-designed grounds.

Left: Skylights bring natural illumination deep into the house. Expansive views of the gardens are framed in every room.

Right: A custom Eames compact sofa and detail of the sunken conversation pit.

Below:
The fireplace and storage wall.





workmanship and attention to detail is evident throughout; this luxurious modernism is almost a complete departure from the austerity of the International Style. The fire pit plasterwork is so fine that its

chimney curves seamlessly into the ceiling. A glass and metal accordion screen—which nearly disappears—hangs from the chimney and can fully enclose the fire pit.

Girard's adjusting hand is

very much on display, balancing Saarinen's cool, almost corporate architecture, with warm, unexpected—even occasionally manic—decoration. But one never overwhelms the other.

Among Kiley, Saarinen, and Girard, it is the interior designer's work that was the most compromised in the process of turning the house over to the museum for public viewing. The family removed the house's art collection—which included blue chip Impressionist and Modern paintings—along with a significant portion of its best furniture and objects. His spirit, though, remains. Girard and Mrs. Miller shared a love of collecting folk art, and the family maintained a relationship with Kiley, Girard, and Kevin Roche, following Saarinen's early death, and consulted with them on changes to the décor, grounds, and maintenance of the house in the decades that followed.

On the wall behind the fireplace, a colorful storage wall runs the length of the room. Housing hundreds of books and objects, the unit includes handsome rosewood doors and white laminate and glass shelves backed with a variety of colored and textured papers, all selected by Girard. The large, colorful composition becomes a sort of visual landscape that counterbalances the views out to the gardens through the floor to ceiling sliding doors. According to Bradley Brooks, director of historic resources for the IMA, Saarinen

sunk the conversation pit to keep the garden view unobstructed.

Off the living room, through a gauzy Indian print curtain, a large round table with a fixed terrazzo pedestal dominates the dining room. A fountain at the center of the table was frequently filled with flowers or a whimsical Girard-designed candelabra. An Italian colored glass chandelier hangs overhead. The custom table became the basis for the Saarinen pedestal tables and Tulip chairs (the table was originally surrounded by Eames chairs with Eiffel Tower bases, but the Millers later replaced them with Tulip chairs).

The house served as a crucible for innovative industrial design. Girard and Saarinen worked closely together and with the Millers, who were becoming well versed in modern design, as well as collaborated directly with Charles Eames on furnishings. According to Brooks, the Eames Aluminum Group was originally designed with outdoor furniture for the house in mind, and the Millers asked Saarinen to request a custom Eames compact sofa with a brass plated frame, fearing the standard model wasn't handsome enough when viewed from behind.

Brooks and the IMA rank the Miller House among the top four modern houses in the country, along with the Glass House, the Farnsworth House, and the Eames House. While all the houses were completed within a ten-year period, the comparison with those acknowledged modern

icons only goes so far. The 7,000 square foot Miller house, with seven bedrooms (including a guest room and a servant's room) is a sumptuous villa for a small town patron of art, architecture, and industry. It is also a family house, where children were raised and the owners lived for nearly 50 years. Its atmosphere is worlds away from the chilly, high-art glamour of the Farnsworth and Glass Houses. Filled with cheery mid-century classic furniture, it is also something of a period piece.

Columbus, Indiana is known for its quotidian modernism, where schools, firehouses, churches, and parks are well designed and also accessible. The luxurious modernism of the Miller House was a private reserve where every detail was considered but only the family and their guests could experience it. Now open to all, it is a fascinating counterpoint to the everyday modernism that defines the town. The last of the Miller children has decamped for a job in New York, and the house has the slightly forlorn look so common to house museums. But the architecture program the family started is alive and well. Three new buildings by William Rawn, Cesar Pelli, and Koetter, Kim & Associates will be completed or break ground this year. The patrons may be gone, but the town remains their true legacy.

ALAN G. BRAKE IS AN'S MIDWEST EDITOR.



ALL PHOTOS COURTESY IMA



Top: The dining room features a monumental table with a fixed terrazzo base.

Left: Detail of the column and skylights with white marble walls.

Above left: The Millers' bed with his and her's phones.

Above right: One of the dormitory-style children's rooms.

Below: The kitchen is outfitted with Eames chairs and Girard textiles.

MAY

WEDNESDAY 11
LECTURES

Lawrence Okrent
**Chicago from the Sky:
A Region Transformed,
1985–2010**
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

**Jungyoon Kim +
Yoonjin Park/Park Kim**
5:30 p.m.
Ohio State University
275 West Woodruff Ave.
Columbus, OH
www.knowlton.osu.edu

Randall Fogelman
Detroit's New Center
6:00 p.m.
Detroit Historical Museum
5401 Woodward Ave.
Detroit
www.detroithistorical.org

Francois Roche
**Hyperlinks:
Architecture and Design**
6:30 p.m.
Fullerton Hall
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu/aic

THURSDAY 12
LECTURE
Charles Pipal
**Snapshot in Time:
Historic American Buildings
Survey as a Resource**
12:00 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
www.aiachicago.org

SYMPOSIUM
**The City in 2050:
Creating Blueprints
for Change**
7:30 a.m.
Sylvester Powell, Jr.
Community Center
6200 Martway, Mission, KS
www.uli.org

EVENTS
Sculpture in Art
12:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu/aic

**Inside Scoop on the World's
Largest JW Marriott**
4:30 p.m.
JW Marriott Indianapolis
10 South West St.
Indianapolis, IN
www.uli.org

CANstruction
Awards Reception
6:00 p.m.
Merchandise Mart, 1st Floor
Chicago
www.aiachicago.org

FRIDAY 13
EXHIBITION OPENING
Design for a Living World
The Field Museum
1400 South Lake Shore Dr.
Chicago
www.fieldmuseum.org

EVENT

**Developing Sustainable
Communities**
**UW Center for Civic
Engagement**
625 Stewart Ave., Wausau, WI
www.gogreencentral
wisconsin.com

FILM

Blank City
(Celine Danhier, 2010),
94 min.
7:00 p.m.
Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
www.clevelandart.org

SATURDAY 14
SYMPOSIUM
Harry Weese
Reconsidered
8:45 a.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Ave.
Chicago
www.caf.architecture.org

**Fit Nation New Orleans:
Healthy Communities
Through Design**
9:30 a.m.
Hampton Inn
Convention Center
1201 Convention Center Blvd.
New Orleans
www.aianeworleans.org

SUNDAY 15
EXHIBITION CLOSING
**The Challenge of
American Style: Richard
Morris Hunt and the
American Renaissance in
Architecture**
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu/aic

EVENT
**Bus Tour:
The Legacy of
Harry Weese**
9:30 a.m.
CitySpace Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
www.caf.architecture.org

TUESDAY 17
EVENT
The PRO EXPO
Presented by Pella
3:00 p.m.
Hinkle Fieldhouse
Butler University
Indianapolis
www.aiaindiana.org

SYMPOSIUM
**Green Energy
Conference 2011:
Sustainable Integration**
7:30 a.m.
IBEW Training Center
303 East 103rd Terr.
Kansas City, MO
www.aiakc.org

LECTURE
Tim Wittman
**Henry Hobson Richardson
in the Landscape**
7:00 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
www.glessnerhouse.org

WEDNESDAY 18
LECTURE
Michael Piper
**Knowlton School of
Architecture LeFevre Fellow /
Dub Studios**
5:30 p.m.
Ohio State University
275 West Woodruff Ave.
Columbus, OH
www.knowlton.osu.edu

SYMPOSIA
**Iowa COZO 2011
Spring Conference**
Grand River Center
500 Bell St., Dubuque, IA
www.iowa-apa.org

**Detroit by Design:
Urban Centers Symposium**
6:00 p.m.
TBD
Detroit
www.aiadetroit.com

LECTURE
Theodore J. Karamanski
**Chicago's Civil War: History,
Memory, and Landscape**
12:15 p.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Ave.
Chicago
www.caf.architecture.org

THURSDAY 19
LECTURE
Elisabeth Logman
**Special K: The K-Town
Historic District**
12:15 p.m.
Chicago Cultural Center
78 East Washington St.
Chicago
www.landmarks.org

EVENT
**Tour and reception: Anne
Tyng: Inhabiting Geometry**
6:00 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

FRIDAY 20
SYMPOSIUM
**Columbus 2050 Series:
Getting Around**
2:00 p.m.
The City in 2050 Display
4064 New Bond St.
Columbus, OH
www.uli.org

SYMPOSIUM
Miller House Symposium
9:30 a.m.
Indianapolis Museum of Art
Indianapolis
www.imamuseum.org

SATURDAY 21
EVENT
Alphapointe Tactile Tour
10:30 a.m.
Ford Learning Center
The Nelson-Atkins
Museum of Art
4525 Oak St.
Kansas City, MO
www.nelson-atkins.org

SUNDAY 22
SYMPOSIUM
**National Main
Streets Conference**
Polk County Convention
Complex
501 Grand Ave.
Des Moines, IA
www.preservationnation.org

MONDAY 23
EVENT
**Cincinnati Transit
Map Launch**
5:30 p.m.
Contemporary Arts Center
44 East Sixth St. Cincinnati, OH
www.contemporaryartscenter
.org

TUESDAY 24
LECTURE
Maggie Calkins
Environments for the Elderly
6:00 p.m.
AIA Chicago
35 East Wacker Dr., Chicago
www.aiachicago.org

SYMPOSIUM
**3rd Annual Regional
Housing Initiative Summit**
7:30 a.m.
Dorsey & Whitney
50 South 6th St.
Minneapolis, MN
www.uli.org

SATURDAY 28
EXHIBITION OPENINGS
**Fujinuma Noboru:
Master of Bamboo**
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu/aic

Mark Bradford
Museum of Contemporary
Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

SUNDAY 29
LECTURE
**Amr Al-Azm, Nasser Rabat,
Kinan Azmeh, Abdul-Karim
Rafeq, Leila Hudson**
Syria: History and Culture
2:00 p.m.
Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
www.clevelandart.com

TUESDAY 31
SYMPOSIUM
**Creating 21st Century
Communities**
Overture Center for the Arts
201 State St., Madison, WI
www.ilapa.org

JUNE

WEDNESDAY 1
SYMPOSIUM
**19th Annual Congress for the
New Urbanism**
Monona Terrace Community
and Convention Center
1 John Nolen Dr., Madison, WI
www.cnu19.org

EXHIBITION OPENING
The Story of a House
Glessner House Museum
1800 South Prairie Ave.
Chicago
www.glessnerhouse.org

THURSDAY 2
LECTURE
Bernard Judge
and Neal Samors
Friends of Downtown
Lecture: Lake Shore Drive
12:15 p.m.
Chicago Cultural Center
78 East Washington St.
Chicago
www.chicagoculturalcenter
.org



COURTESY EASTON + COMBS

EASTON + COMBS:
CHANGING ROOM
Extension Gallery
Chicago, IL
Through June 3

Easton + Combs, a Brooklyn-based architectural office and the winner of the last year's AIANY New Practices award, describes their latest project, *Changing Room*, as a "full-scale immersive architectural environment." Inspired by rhythmic, ordered, and layered qualities of the architects' favorite electro-acoustic music, Easton + Combs installed a structural veil suspended from above, creating a temporary, private zone within the gallery. The use of lightweight semitransparent polycarbonate for the shell creates both surreal and crystalline qualities and mirage-like effects. The visitors are encouraged to interact with the space and explore its qualities of transparency, reflectivity, and illumination.



COURTESY WEXNER CENTER

PIPILOTTI RIST:
THE TENDER ROOM
Wexner Center for the Arts, The Ohio State University
1871 North High St.
Columbus, OH
Through July 31

Swiss artist Pipilotti Rist makes her debut in Columbus with a new site-specific project drawn from the artist's latest inspirations. The lush multimedia environment promises visitors a full-body experience, featuring kaleidoscopic colors, lulling soundtracks, and whimsical lighting, along with lounge chairs for taking in the sights and sounds. As usual, Rist takes a familiar starting point, such as the body, and plays with it (altering colors, speed, and sound) until it becomes unfamiliar and even fascinating. Drawing inspiration from her first feature-length film, *Pepperminta* (2009), Rist complicates the visitors' environment, blurring the boundary between fantasy and reality. The exhibition also features Rist's single-channel video *Open My Glade (Flatten)* (2000) outside the Wexner Center's east entrance.

THE ARCHITECT'S NEWSPAPER MAY 18, 2011



Hubert Blanz, *X-Plantation* (2008).

HUBERT BLANZ

Hardworking Beauty

Public Works

Museum of Contemporary Photography
Chicago
Through July 17

The Museum of Contemporary Photography, housed by Chicago's Columbia College, has just opened the doors of *Public Works*, a comprehensive and diverse showing of built infrastructure captured by mid-20th century to contemporary photographers. If

you ever wondered what Hoover Dam Bypass looked like mid-construction, this is the place to see it in striking detail.

The show begins with extremes, kicking off with Armin Linke's photographs of vast infrastructural projects at

all ends of the world. For example, the Cosmodrome in Baikonur, Kazakhstan is the first and still the largest operational space complex, leased by Kazakhstan to Russia until 2050. Though in reality the Cosmodrome is a bustling spaceport with an active launch schedule, it appears otherwise in Linke's photograph—more like a bizarre relic of a time gone by, left untouched. In stark contrast is another Linke piece, a photograph of the Grande Dixence Dam in Switzerland, the tallest gravity dam in the world. The dam creates its own stunning landscape that looks almost natural: an extremely still mountain lake has pooled behind its concrete wall, with winding trails leading up the mountain to its edge. Next, comes an image of the 2001 Maha Kumbha Mela, a massive Hindu pilgrimage that takes place only once every 144 years. In the photograph, a sea of pilgrims flood the network of temporary pontoon bridges built over the Ganges river in Allahabad especially for the event. With 60 million in attendance, the 2001 gathering was the largest in recorded history.

Linke's images set a tone

for the show: that infrastructure, despite its often massive proportions, is human. The motivations behind its construction may be spiritual as much as logistical, and it can be occupied at the scale of the human body even while it creates marks as large as the landscape. The Cosmodrome is a point of exit from the earth; the pontoon bridges serve primarily a religious purpose; and the Grand Dixence hydroelectric dam impacts domestic life as much as it does the scenery.

The potentially damaging effects of infrastructure on both land and culture are also addressed. Images like Alejandro Cartegená's *Suburbia Mexicana* series depict how fast growth, with little consideration for urban planning or resource allocation, results in the drying up of rivers in the otherwise scenic landscapes of Monterrey, Mexico. With a similar documentary spirit, Sze Tsung Leong's capturing of Ciqikou in Chongqing, part of the *History Images* series, depicts the clashing of an old culture with the new infrastructure of China's rapid economic boom. In it, temples and gardens sit atop concrete platforms that



The photographer shooting in Brasília, 2010.

IWAN BAAN

TIME LAPSE

Iwan Baan, *Brasilia-Chandigarh: Living with Modernity*,
Cees Nooteboom, Martino Stierli, and Lars Muller (Editor)
Lars Muller Publishers, \$60.00

Ansel Adams once wrote, "A true photograph need not be explained, nor can it be contained in words." This is what I think as I look at the work of Dutch photographer Iwan Baan.

The first thing to remember is that Iwan Baan is not an "architectural" photographer. He is a photographer who happens to shoot buildings. In 2010, he was awarded the inaugural Julius Shulman Institute

Photography Award. But do not let this mislead you. What is most noticeable about his new book *Brasilia-Chandigarh: Living with Modernity* is the living part. The architecture is eye-catching, and

how could it not be since we are dealing with Oscar Niemeyer and Le Corbusier. But what pops in the photographs are the people interacting with these revolutionary and idealized modernist cities. The

buildings are sometimes in shadow, sometimes obscured by blurs of people running through monsoon rains, water streaming over the lens.

But the buildings must be talked about. Look at what has happened to them. They are no longer those clean, masterful drawings. These "pure" modernist spaces of Brasília and Chandigarh have been tamed, pleasantly overtaken by fifty and sixty years, respectively, of clever, ever-adaptable human occupation. Baan's photographs document the accumulation of use over time. It is interesting to witness how these cities have embraced and activated certain spaces, while seemingly discarding others as background to be overgrown or, say, turned into storage. At turns, these photographs evoke a sense of nostalgic abandonment, only later to confront our gaze with the density and noise of messy, informal occupation, which is, after all, the most striking aspect of these photographs. Then there is the comfortable middle ground where the program has been fulfilled... somewhat. The school is a school. The library, a library.

I showed the book to an architect friend of mine. "They seem a little dark," he said of the images. I took another look. He was right. I thought it might be the paper it was printed on. But no, there is something intentional here. Baan would not be so careless. **continued on page 13**



look more like the interstate of your nightmares than public meeting places. While Cartegena's images are unmistakably critical, Leong seems intent only on capturing a still frame of an intense transition.

An unexpected favorite is Greta Pratt's *Washington Crossing the Delaware*, where local Pennsylvanians reenact the famous crossing by dressing up in revolutionary garb and marching across the bridge named after the same event, rather than clambering into boats and rowing across the river's breadth. The show is full of surprises like this, picked from the repertoires of artists who may not necessarily be known for their love of infrastructure. The images chosen illustrate all the scales of its use, construction and interpretation. In the case of *Washington Crossing the Delaware*, a warped sense of

US history is superimposed onto a bridge that's otherwise relatively unspectacular.

The only complaint is that the show is rounded out with too much of a nod to American nostalgia. As important as Lee Friedlander, Dorothea Lange, and Walker Evans may be to the documentation of early American infrastructure, there are too many images of this ilk included, weighting the show largely towards the early United States and undermining some of the more bizarre, contemporary pieces. Even so, among these, Berenice Abbott's *The O-Line, Pier 11*, East River, 1930 is a stunning reminder that ports with passenger ships used to be as much a part of our international infrastructure as airports and their fleets of airplanes are now. **LISA SMITH IS A CHICAGO-BASED WRITER AND DESIGNER.**



TIME LAPSE continued from page 12 Then I started looking for the dark places and looking into them. There was always something happening in those areas. The architecture is in the background, catching the light. You notice the building in the sky first, but as you pull your

gaze down and to the side you see the woman with the cigarette to her lips, looking to the side.

"Do you think they care?" my architect friend asked, referring to the occupants' awareness of the significance of the architecture. "I don't think so," I said. The moment

I confidently blurted this out I knew I was only partly correct. They care, but they care differently from those of us who are trained by the profession to care in certain aesthetic, philosophical, and historical ways. They are also indifferent, but they are comfortable, I think. This is what Mr. Baan

is showing us: they are at home and we must contend with our traveler's gaze that can be easily jarred by lives lived differently, with different terms for modernity and what it means to be modern.

GUY HORTON IS A FREQUENT CONTRIBUTOR TO AN AND OTHER DESIGN PUBLICATIONS.

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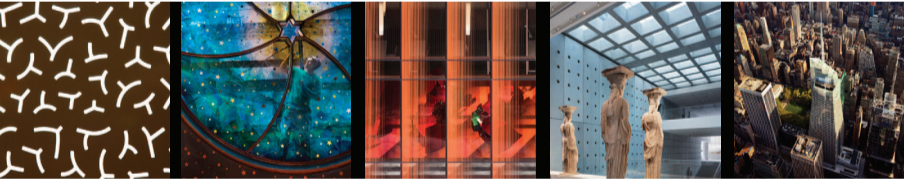
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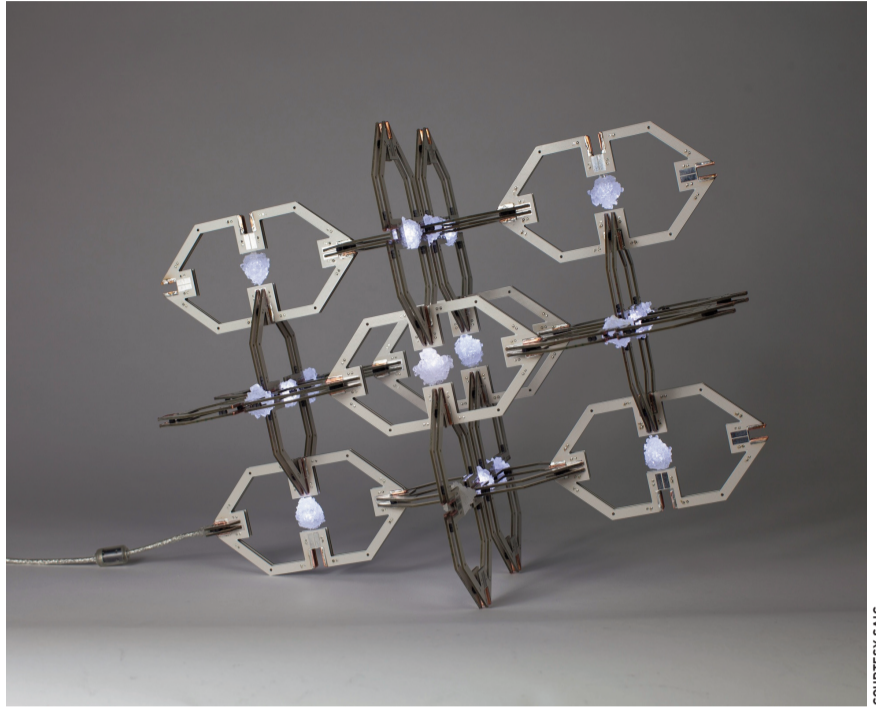
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THE ARCHITECT'S NEWSPAPER MAY 18, 2011



For Nathan D. Paoletta, a meltdown created aesthetic richness. Using a drip casting process, he “de- and re-materialized” twenty dollars worth of nickels and quarters and a stack of CDs (shown here) into artful and intriguingly abstract dishes.



Lee Won Joon made a high tech “crystal” chandelier by wiring together custom-made circuit boards with sugar encrusted LEDs. Plugged in, the crystallized sugar-coated sensors light up. For Joon, it was an exercise in materializing ideas about sweetness and light, literally.



Lauren Mosakowski calls her cast iron, porcelain and rubber vessels, “Cage & Contain.” Useless when the bars are in caged mode, the container is solid tight when slip closed. The project draws, Mosakowski said, on “the mystery of iron barriers to create objects that have an undisclosed past and seem to be hiding some alternate possibility” or a beverage.



Valerie DeKeyser wanted to lend lighting more texture by lining the interior of rolled steel shades with unexpected materials such as horsehair, peacock pelts, or (shown here) a luxe-looking sable made from magnetized iron filings mixed with powered sugar.

THE CHALLENGE OF MAKING IT

Students from the School of the Art Institute of Chicago may have been far from their studios when they presented projects in Milan last month, but they were clearly very much in their element amidst the avant-garde designs on show at the annual international furniture fair.

Following an intensive two semester design studio, led by SAIC professors Helen Maria Nugent and Jim TerMeer, 15 students presented the installation *Loaded* at the

most au courant exhibition space of them all, Spazio Rossana Orlandi, a carefully curated gallery of new talent tending to the experimental and the highly crafted.

The students were challenged to find unexplored potential in the marriage of iron and sugar—materials with historically charged meanings of their own. And they did not disappoint as a sampling here of designs shows. **JULIE V. IOVINE**
For a complete view, go to www.saic.edu/loaded

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