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EMANUEL MAKES BLOOMINGDALE TRAIL A FIRST-TERM PRIORITY

Emerald Bracelet

DAVID SCHALLIOL

Among the many promises coming from the new Emanuel administration is one to the make elevated Bloomingdale Trail a reality. The mayor has promised full support for Chicago's Bike Plan and that includes completing the 2.65-mile trail by the end of the first term. The bike transportation—as well as pedestrian—aspect of the trail may

help it qualify for monies with the reauthorization of the 2005 Safe, Accountable, Flexible, Efficient, Transportation Equity Act (SAFETEA), the federal transportation bill. Chicago's Department of Transportation is spearheading the development of the trail and CDOT spokesperson Tim Steele said in an email that it is too **continued on page 5**



NEW BRIDGE AND PARK REUNITE MEXICANTOWN NEIGHBORHOODS

MOTOR CITY FREEWAY SPAN

COURTESY INFORM STUDIO

The Mexicantown Bridge tilts above one of those lovely messes of highway infrastructure that looks from above like a big bowl of fettuccini. The \$7 million single-tower asymmetric cable-stayed structure spans a service road and two freeways as they interchange, flow across the Ambassador Bridge to Windsor, Ontario, and spill into southwest Detroit's most vibrant neighborhood.

When plans for reconfiguring the knot of highways and **continued on page 6**

SPECIAL NEOCON ISSUE:
IN THE PAST TWO YEARS, OFFICE FURNITURE SYSTEMS HAVE CHANGED FASTER THAN THEY DID OVER THE PRECEDING 20 YEARS. AN REPORTS FOR WORK. PLUS PREVIEWING SMART FABRICS FOR CONTRACT. [SEE PAGES 12-15](#)

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EMANUEL PLEDGES TO BRING TRANSPARENCY TO PROGRAM

Fine-Tuning TIF

On May 19, Chicago Mayor Rahm Emanuel announced the formation of a task force charged with tax increment financing (TIF) reform. Echoing statements made during his campaign, Emanuel pledged to return TIF policy "to its roots." **continued on page 4**



DETROIT'S EVOLVING WATERFRONT GETS NEW TERMINAL BUILDING

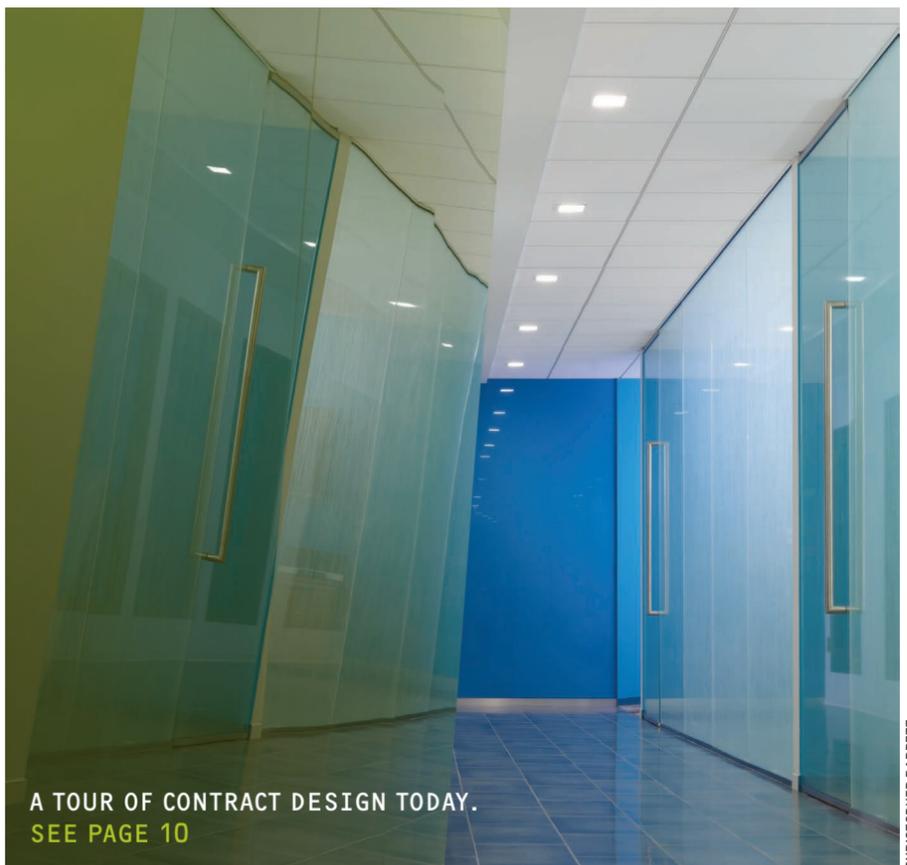
NOW DOCKING

HAMILTON ANDERSON

In mid-June, Detroit's Public Dock and Boat Terminal will open in a new 21,000 square

foot building on the city's riverfront designed by Hamilton Anderson

Architects. Formerly a General Motors parking lot, the 1.2 acre site will link two segments of the city's public riverfront that were previously disconnected, adding 300 feet of walkway. The city has completed three miles of the **continued on page 4**



A TOUR OF CONTRACT DESIGN TODAY. SEE PAGE 10

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SPEAK UP FOR PRENTICE

At press time news broke that the Chicago Landmarks Commission has placed Bertrand Goldberg's Prentice Women's Hospital on the docket for consideration for local landmark status. The calendaring came a day before the waiting period for Northwestern University to obtain a demolition permit was set to expire.

While the building is far from saved, the Commission's move brings to an end the curious silence surrounding the status of the building. Though the non-profit Landmarks Illinois has been pleading for a hearing since 2003, until now, all the major players who could save the building have remained mum. Alderman Reilly, who negotiated the building's 60-day grace period, has not said if he believes the building should be landmarked. Newly minted Mayor Emanuel, who campaigned on a platform of greater public transparency, has been similarly quiet on the subject.

Presumably Alderman Reilly or someone in the Emanuel administration nudged the Commission to take action. While we are grateful to this unknown string-puller, we are left wondering why so much still happens behind closed doors.

Communities benefit from rigorous discussion about the built environment. What deserves to be protected? What are the real benefits of economic development versus preservation? Why do some midcentury buildings look so funny? These are important questions that thus far have yet to be properly aired. Silence is effectively demolition by neglect. Thanks to the Commission, the city's poor recent preservation record—especially when it comes to modern works—is looking a bit better.

As usual architects and preservationists hold little power, and less influence. But, thankfully, that has not quieted them. Prominent voices like Helmut Jahn and Jeannie Gang have spoken on behalf of Goldberg's gravity defying hospital. Even the normally non-confrontational AIA Chicago has called for saving Prentice.

The public seems divided over the building. The Streeterville Organization of Active Residents (SOAR) held a well-attended event that drew passionate expressions for and against the building. The organization, unfortunately, has decided to oppose landmarking, offering the following, frankly contradictory, statement: "We do acknowledge the significance of the building as an excellent example of the body of work by internationally acclaimed architect Bertrand Goldberg, and we recognize a minority opinion among SOAR's leadership for preserving the structure. However, we stand by our position as expressed in SOAR's "Streeterville Neighborhood Plan" of 2005, whereby a decision was made to omit 333 East Superior from the list of buildings that we supported for landmark designation." Why that six year-old plan omitted the building, they do not specify. According to AIA Chicago, the SOAR neighborhood plan also omits the John Hancock Center from their list of landmark worthy buildings. Go figure.

As of now, all eyes are on the Commission. That a city so known for its architecture might clear away a perfectly useable building by one of its hometown greats—for an as yet unfunded, and unspecified future medical use—boggles the mind. We hope the Commission will prevent that outcome. And next time, let's ask for more transparency from public officials. When coming from the mouths of those in power, words can be actions. **ALAN G. BRAKE**



NOW DOCKING continued from front page
outdoor walkway since founding the Detroit River Front Conservancy in 2003. When complete, the promenade will stretch five and half miles running from the Ambassador Bridge in the east to Belle Isle in the west.

Though the design of the metal and glass building is modest, the architects floated part of the second floor of the building on columns to maintain views of the river down the intersection, making for an artful addition to the waterfront. Its four programmatic areas include a 5,000 square foot event space that will also convert to a boarding and luggage area when ships dock. The building has a passenger lounge, a Border Control office and the Port Authority's offices. The downtown site is next to the international car tunnel that runs under the Detroit River to Windsor, Canada. It is also between Hart Plaza, a vast, open-air site used for outdoor festivals, and the Renaissance Center, a group of seven interconnected skyscrapers owned by GM.

Thomas Sherry, a principal at Hamilton Anderson, explains that this building is an important initiative to attract tourism in a city that has traditionally used its riverfront for industrial purposes. Steven Olinek, executive director of the Detroit/Wayne County Port Authority, adds that, "one of our mandates is to promote tourism, which is Michigan's second largest industry. So we're very excited about the impact this will have on the economy." The Port Authority learned on Friday, May 27, that a Great Lakes cruise ship will run 12 roundtrips from the city in 2012. The Port Authority is also working on a plan to bring in ferries, water taxis, tall ships, dinner boats, and naval vessels. The 250-foot offshore wharf is designed to accommodate up to a 450-foot vessel. Boats are expected to run from April to October but the building, with expansive river views and 5,000 square feet of space to rent, will be open year round.

SARAH F. COX**WW.ARCHPAPER.COM****FINE-TUNING TIF** continued from front page

"TIFs are an affirmative instrument in neighborhood economic growth and job creation," Emanuel told reporters at The Green Exchange, a sustainable business incubator. "It's about economic growth, job creation and neighborhood redevelopment."

The 10-person task force, led by former Chicago Transportation Authority (CTA) chair Carole Brown, will have three months to evaluate TIF programs. Its recommendations will be incorporated into the 2012 budget, according to the Mayor's office. The city has already made TIF data accessible online "calling on all Chicagoans to engage in the process," Emanuel said.

When the city establishes a TIF district,

it freezes property tax rates for up to 23 years. The taxes on all new property value added during the lifetime of the district go into a fund intended for reinvestment in that area. But Emanuel noted the 27-year-old program "has been maligned" in recent years. Critics say it was essentially a special fund for Mayor Daley not subject to regulations applied to money in the city's general fund.

Paul Sajovec, chief of staff for 32nd Ward alderman Scott Waguespack, said "a glaring lack of accountability" has historically characterized the administration of TIF funds.

"I think it would be a definite improvement to tighten up the relationship between the goals that are established when a TIF district is created and how the money actually gets

spent," Sajovec said.

Which districts get established is also a cause for concern, Sajovec said. Infrastructure improvement projects are "fighting a huge uphill battle" if not in a TIF district, he said, a policy which "doesn't make any sense" from an aldermanic point of view.

"We're very much encouraged by the fact that they're going to take a look at the overall program," Sajovec said.

State Sen. Heather Steans (D-7th) introduced a bill earlier this year calling for audits of all TIF districts in Chicago. State Rep. Maria Berrios sponsored a similar bill in the House.

Despite annual reporting requirements set forth in earlier reform policies, Metropolitan Planning Council Vice President Peter Skosey

said the city could benefit from greater transparency in TIF programs.

"TIFs are a good tool for that fundamental purpose of removing slum and blight and laying the groundwork for private development to come in," Skosey said. "I have high hopes for the mayor. It's pretty remarkable that less than one week on the job we already see this kind of improvement."

There are currently 165 active TIF districts in Chicago, covering nearly a third of the city. Balance sheets made available online by the city showed a total TIF fund balance of more than \$1.46 billion for 2009, the most recent year tallied.

CHRISTOPHER BENTLEY

EAVESDROP > RYAN LAFOLLETTE

THELMA AND LOU-EAVES

Eavesdrop hit the road this past month with trips to the following Midwest cities (listed from most to least mediocre): Indianapolis, Cleveland, Detroit, and Louisville. The first is hardly worth mentioning. The second two feel like America in fast-forward, and if that's the case we all need to get the hell out of here before we're stuck in some **Cormac McCarthy**-like wasteland. Detroit's getting a lot of buzz, but the only buzz we felt was from the Bloody Mary at the way overhyped Slow's BBQ or the art at MOCAD, which is legitimately cool. Y'all, just flee the Cleve. The downtown, while sprouting a few entertainment districts, is loomed over by the overly optimistic—we mean tall—**Cesar Pelli**-designed Key Tower, certainly the last skyscraper to be built in this town for a long, long time. And finally, Louisville. Down for the Kentucky Derby, there was a slow and steady (bourbon) buzz in that city, like things might really be coming together. Eavesdrop bumped into art and architecture patrons **Laura Lee Brown** and **Steve Wilson** at their mucho-accoladed 21C Hotel and Museum designed by **Deborah Berke**. No sign though of **Joshua Prince Ramus** of REX who has designed their proposed Museum Plaza tower. But who cares about JPR, Eavesdrop was approached by **Martha Stewart**! She liked, and photographed, our tattooed legs, which were sporting Derby-appropriate seersucker shorts. Bottoms up, ya'll!

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DAVID SCHALLIOL

EMERALD BRACELET continued from front page soon to know the funding model for maintaining the trail, but he did say that federal SAFETEA funding had potential. The trail has already received \$3 million in federal dollars. It's an argument Friends of the Bloomingdale Trail has made all along. Ben Helphand, board president of Friends of the Bloomingdale Trail, notes that the Chicago's extensive park and boulevard system has always had a bit of a gap in the north end, particularly when it comes to east-west bike accessibility. "That alone is enough to get it to be a priority," said Helphand. "But in addition to that, it works so snugly with public transportation. People could very realistically use this for their daily commutes." The trail connects to the CTA Blue Line and eight bus routes, and its 37 bridges provide safe passage to schools.

Beneath the trail the city has been busy assembling a series of parks at grade that are to become access points, including one in the Logan Square neighborhood that opened on June 4. Eventually, the trail will have an access point every quarter to a half of a mile. "We really think of this as an archipelago of green space," said Helphand. In addition to Logan, some existing parks will also be incorporated, such as Churchill Field Park and Walsh Park, which will expand north as part of the plan. A park at Milwaukee Avenue is being greened. Other parks will be at Kimball Avenue and

at the terminus at the McCormick Y. Other access points will be at Maplewood and Mozart avenues but there will not be parks.

Those who compare the project to the High Line in New York might face a knee-jerk reaction from Helphand. "It's not the High Line in Chicago; it's the Bloomingdale Trail in Chicago," he said. Beth White respectfully agreed. White is director of the Chicago region Trust for Public Land, which is acting as coordinator for the project. "This is a Chicago elevated freight line, it's ubiquitous to Chicago. It's grounded to the earth, because it connects to parks all the way," said White, comparing the trail to a charm bracelet with the trail being the chain. The smaller parks might meet some of their own maintenance challenges by forming their own Local Advisory Council with the Parks District as the park in Logan Square recently did. Eventually, White anticipates "a third, a third, and a third" funding model where federal, state and local, and private sources help build and maintain the project.

Meanwhile, as the green spaces are assembled and money lined up, the public and the design firms wait. Tim Steele noted that while the timeline is still being developed, Phase One of the design contract will be awarded shortly. "We're just waiting for our appointment with DOT," said Tom Kennedy of Arup, the lead design firm for the project, though he ventured a bit further, saying that Phase One is "imminent."

TOM STOELKER

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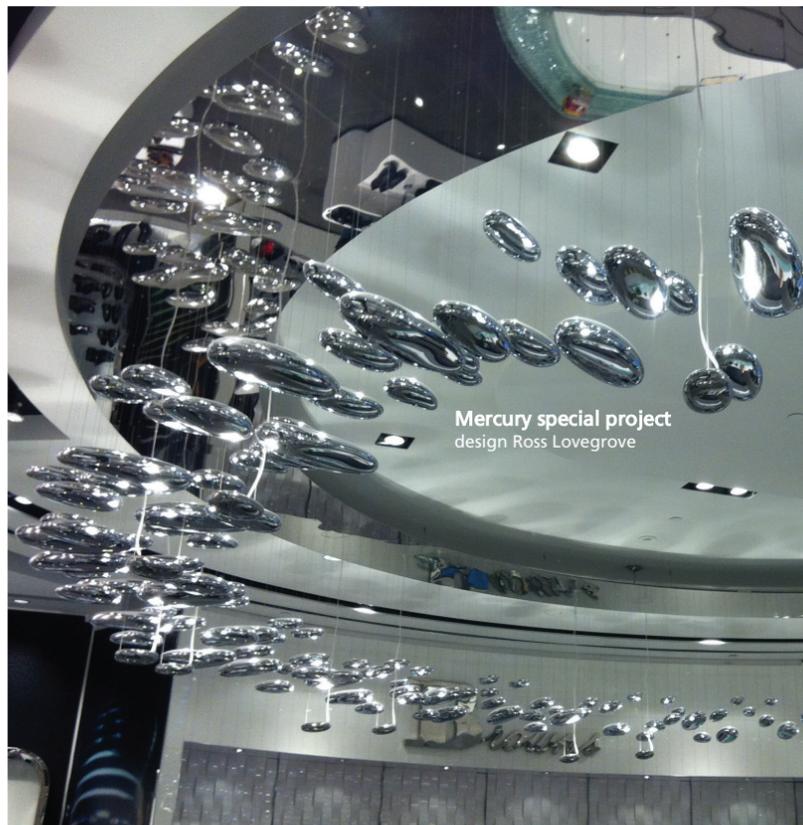
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The east side of the plaza is planted with grasses and features a mural by local artist, Hubert Massey.

COURTESY: INFORM STUDIO

MOTOR CITY FREEWAY SPAN

continued from front page surface streets began in the 1980s, community leaders in Mexicantown realized the three-year construction—Michigan's biggest-ever transportation project—would have dire consequences for business owners. They fought to offset the impact with a pedestrian bridge to reunify Bagley Avenue, split in the early 1970s by the I-75 interstate freeway.

"We were able to make an infrastructure project a part of a larger vision of economic development for the neighborhood and southwest Detroit," said Margaret Garry, former vice president of real estate and development for the Mexicantown Community Development Corporation (MCDC) and managing partner at Detroit Geothermal.

MCDC led the campaign to build the pedestrian bridge, along with an International Welcome Center and the Mercado, a mixed-use commercial outpost, still acquiring tenants in a tough economy.

"The Michigan Department of Transportation (MDOT) deserves a lot of credit for doing it in the right way—these are transportation engineers," Garry said. "It was 20 years of the community all saying the same thing. It was the right thing to do."

Suburban Detroit-based inFORM Studio won a public competition in 1998 to design the bridge, an unprecedented step for MDOT. The architects imagined a platform supported by multiple columns between traffic lanes to maximize open space and create a plaza for events. Little remains of their initial design except the plaza, preserved on the east side and planted with reeds, grasses, periwinkle, and crabapple and locust trees. "The competition entry done in '98 looks nothing like it," said Cory Lavigne of inFORM.

HNTB, contractors for the \$230 million Gateway Project, led the structural engineering and helped reduce the columns to a single pylon, which hoists two-thirds of the span on ten

cables, with five cables on the other side. Dampers stabilize the plaza and make it feel rooted to the ground.

After 25 years and more than 40 distinct iterations, the last landscape elements are being installed this spring. The intensive community-based process shows. A handmade glazed-tile mural by Detroit artist Hubert Massey strongly identifies the place with the Mexicantown community. Amber and red LEDs embedded in the plaza and polished, sandblasted, brushed, patterned and exposed-aggregate concrete are a world away from typical chain-link enclosed walkways. "It was a continual process more than anything I've ever been involved in," Lavigne said.

"If you get input from the people who are going to be living there it generally comes out better," said Fern Espina, an MCDC board member. "For me it's a phenomenal thing and a dream come true, and I know it is for the community as well."

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ST. TERESA'S ACADEMY WINDMOOR CENTER AND CHAPEL OF ST. JOSEPH

The Windmoor Center and Chapel of St. Joseph at St. Teresa's Academy, designed by Kansas City-based Gould Evans and Associates, is a 10,000-square-foot building

that will house four high-tech classrooms that can combine into one large area for banquets and a new 150-seat chapel. The building will become the gateway to the campus and serve as the southern enclosure for the college-like campus quad area. A survey of students and faculty identified a need for a contemplative space that is flooded with light. To

exemplify the core principles of the school and its original founders, the Sisters of St. Joseph of Carondelet, Gould Evans worked with local fabricator A. Zahner Company to develop the most distinctive aspect of the design, a delicate, feminine metal veil that shrouds the outside of the structure and evokes the school's namesake, St. Teresa, the patron saint of Lacemakers. On the north side of the structure, the firm used traditional brick and glass to connect with the rest of the historical buildings.

GUNNAR HAND

Architect: Gould Evans and Associates
Client: St. Teresa's Academy, Kansas City
Completion: Late 2012



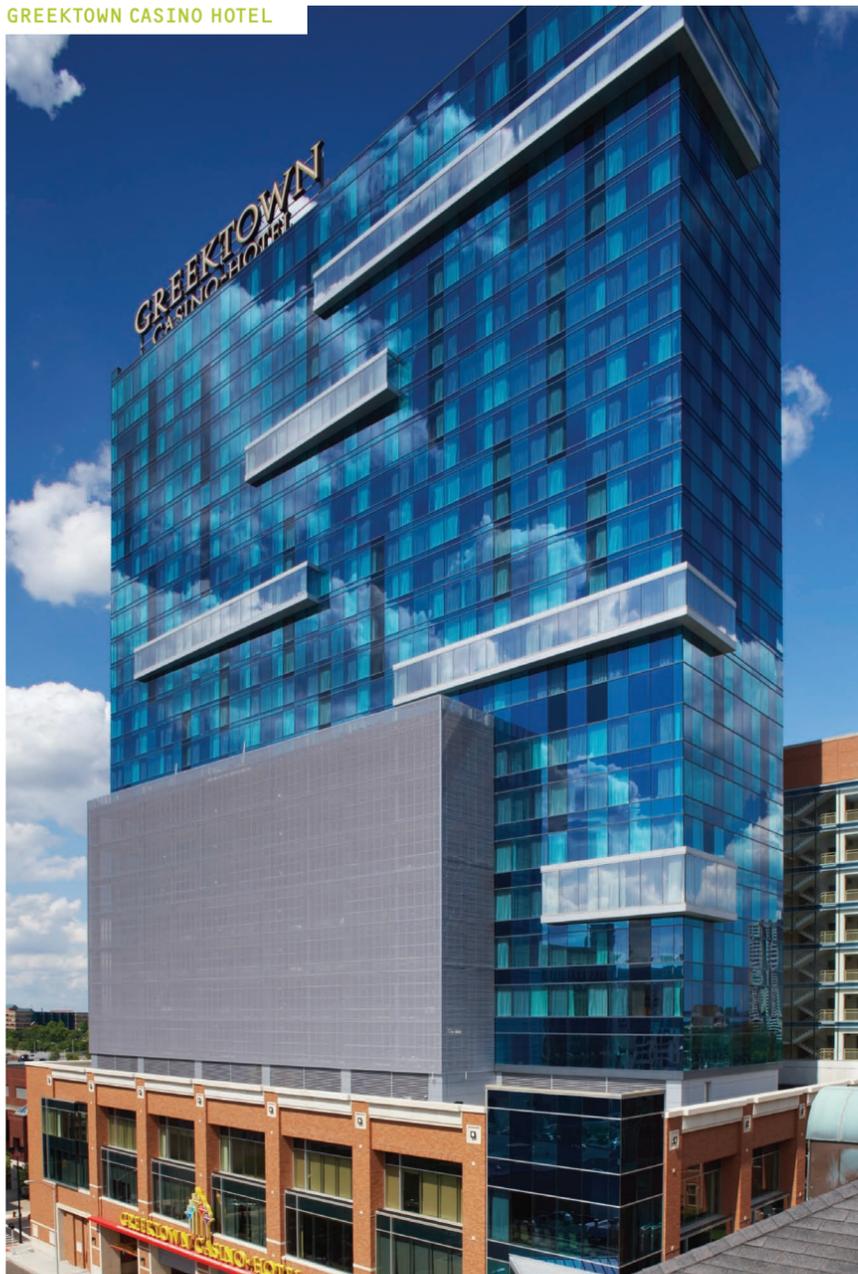
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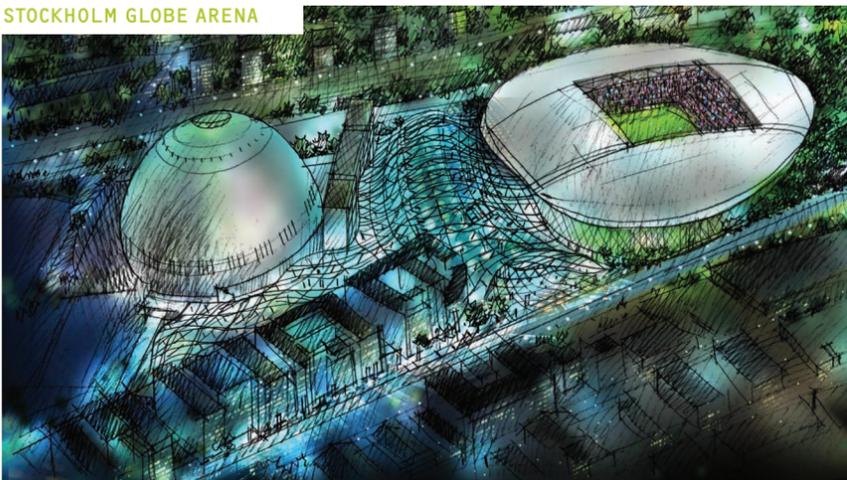
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DETROIT ZOO PENGUIN PUFFIN CONSERVATORY CONCEPT STUDY



RED BULL ARENA SOCCER STADIUM



Known for infusing behemoth-sized stadiums with an unexpected creative edge, the Detroit-based firm Rossetti works internationally but has called the Motor City home for 42 years. While this may be an unlikely decision, Principal Matt Rossetti would not have it any other way. "There's all of a sudden a freshness to the grit of this city," he said. While that may be new, the city's reputation as incubator for young design talent is not. The firm has benefited from a plethora of local design education available at Cranbrook, University of Detroit Mercy, Lawrence Tech, and the College for Creative Studies. Working across the globe with satellite offices in LA's Newport Beach, Denver, and Shanghai, the firm remains

committed to design that is about infusing even the biggest of spaces with a nuanced conceptual aesthetic. While their work can at times be intended for an audience of 35,000 (such as a new soccer stadium in Stockholm), the firm never forgets the individual. "The way people move through space is all about being with other people. We build to energize these activities," explained Rossetti.

Since the common thread to the firm's work is space planning, sometimes the spaces between the architecture are the ones that shined most. From sports arenas for the masses to conference rooms for a few privileged executives, Rossetti brings high polish to design work born in a city of grit. **SARAH F. COX**

GREEKTOWN CASINO HOTEL
DETROIT, MI

In an attempt to infuse this mostly-brick downtown with a new effervescence, the architects created a tower with exterior walls composed of four different blue glasses. Envisioned as a mosaic of clouds and sky, it has been one of the brighter spots to change the city's skyline in the last five years.

STOCKHOLM GLOBE ARENA
STOCKHOLM, SWEDEN

Four different venues—for soccer, multiple sports, hockey, and performing arts—will be connected by a public plaza draped with a glass-and-steel canopy that is meant to mimic the look of draped lace. In total the project is 85,000 square feet with the large stadiums shaped as both globes and boxes unified by the roofing.

DETROIT ZOO PENGUIN PUFFIN
CONSERVATORY CONCEPT STUDY
DETROIT, MI

Everyone thinks of penguins on ice year round, but this part of the zoo needs to plan for all four Midwestern seasons. The architects used the bird's body positions as metaphor for the building shell and created a louvered structure than opens and closes its "wings" as the birds do in the wild to retain heat or cool themselves.

RED BULL ARENA SOCCER STADIUM
HARRISON, NJ

The combination of open air over the field and a full coverage canopy over spectator seating makes this the first European-style soccer stadium in the U.S. Shaped to amplify the crowd's cheers, it's also acoustically well-suited for concerts and seats 35,000 spectators.

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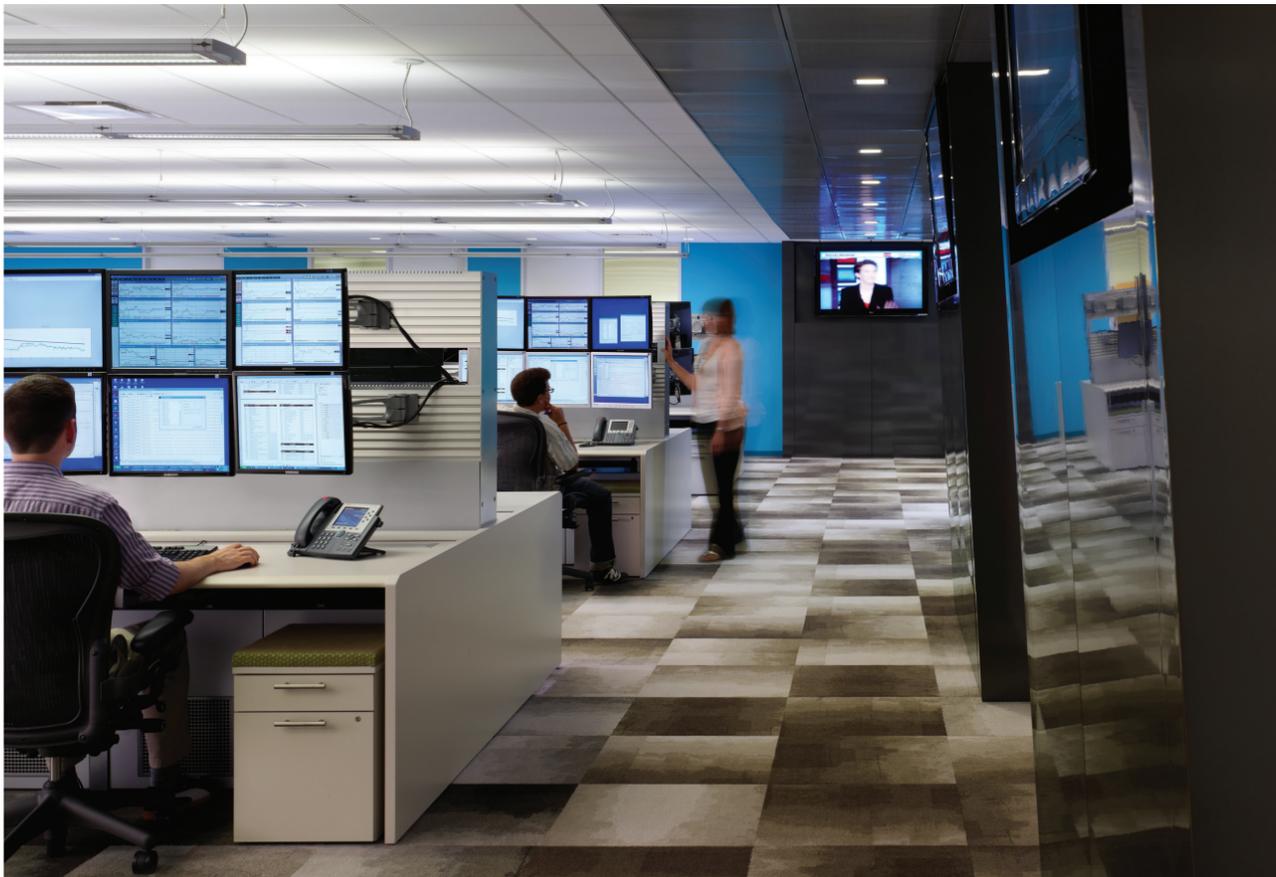
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DESIGNER: CANNON DESIGN



Increasingly over the past decade companies have used design as a means to attract new talent. In the case of Cannon Design's latest office space for a financial services firm in Chicago the project is a honey-trap of new technology and sophisticated workspace. In an effort to enliven the company brand, reinvigorate its existing workforce, and attract future employees, the client, a Chicago-based trading firm, enlisted Cannon Design to create the interior of the 32,000-square-foot space in the Loop. "The design was about rebranding as well as recruiting, and also the firm wanted to firmly position itself in the market," said Mark Hirons, Design

Leader for Corporate Interiors at Cannon Design.

To achieve this, Hirons focused on the idea of freshness. The interior design reflects the inherent energy and fast pace of the financial sector as well as the collaborative nature of the work. Walking out of the elevators a wide band of light shoots up from the far wall and cuts a jagged path along the ceiling, visually connecting the entrance, the reception, and the boardroom. Alluding to a typical stock chart tracking price fluctuations over time, the light is a literal representation of a key aspect of the company's daily duty of monitoring markets. Yet it is a striking

design, reminiscent of Daniel Libeskind's characteristic incisions into dark, faceted surfaces. "We wanted the first impression to be 'Wow! That's not what I expected,'" said Hirons.

Indeed, much of the interior responds directly to the long hours and intensive screen interactions common to this sector. By using faceted surfaces, such as those on the elevator hallway ceiling and glass panels—which offer a sense of transparency and fluidity—Hirons and his team have created a visually dynamic environment for a typically conservative industry. The furniture systems by Teknion and Woodtronics have organized the trading

Clockwise from top left: A custom-made band of light leading to the interior animates the reception area; the boardroom space has wooden wall panels and continues the green color-scheme; the now jagged band of light connects the elevator hall with adjacent areas; mobile furniture enables reconfiguring the break-out space; traders' workstation/benches can accommodate up to 12 monitors.

stations in bench-style seating, and each trader's station has the space and infrastructure to accommodate up to twelve monitors. The bench seating gives traders the ability to look up and down the row at each other, as well as see the televisions that are mounted at the end of each row.



Above, left and right : A naturally lit break-out cafe space with flexible seating arrangements; a separated quiet zone provides a contemplative space, usable for meetings.

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 Milliken
www.milliken.com
 Merida Meridian
www.meridameridian.com
 Ceramica Fioranese
www.fioranese.it

Seating:

Moroso
www.moroso.com
 ICF
www.icf-office.it

Lighting:

Energie
www.energielighting.com
 Focal Point
www.focalpointlights.com

Ceilings:

Armstrong
www.armstrong.com
 USG
www.usg.com

Laminate:

Lamin-Art
www.laminart.com

Wallcovering:

SanFoot veneer
www.jacaranda.com

In contrast to the muted tones wrapping most of the interior, the bursts of electric green glass and blue walls offer a sense of vibrancy. While the tectonic metallic tiles by Ceramica Fioranese on the floor and USG's metal ceiling tiles impress upon the user a sense of gravity, the use of light wood on the reception desk introduces warmth and intimacy, and the boardroom is shelled in wood. From there the spaces become progressively more complex to accommodate the technology-heavy workplace. As the design moves from abstract forms into a more integrated design, the variety of material creates a textured environment. "There is

a constant duality between the 'techy' side of the company and the more sophisticated aspects," said Hiron.

The color green is a recurrent theme throughout, including in the break-out spaces. Green upholstered Moroso chairs and Myto seats pepper the space where bleary-eyed workers can relax in a naturally lit café area, or play ping-pong and Wii. "Although it relates to the green from money, it also reflects the company's logo and identity," said Hiron. "And it is fresh, like the company's rebranding." In the same space, a flexible mobile table and kiosk kitchen area allow for multiple functions, including presentations, group

events or parties. Meanwhile at the back of the informal area a green glass enclosure provides a more peaceful oasis. Here the Alfredo Haberli-designed chairs are curved around the head for more privacy. Though it is designed to offer a mental break from work as well as a distinct spatial distance, the break-out room remains in close proximity to the trading room.

Cannon's considered and direct approach to such a high-octane working environment has succeeded in creating a responsive, unique office, but it seems that design can only offer so much respite from the volatile financial markets.

GWEN WEBBER



1



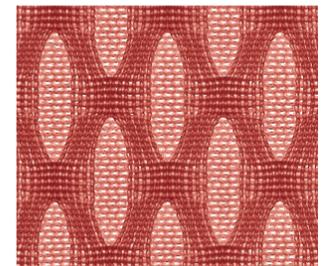
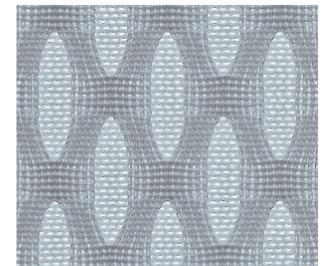
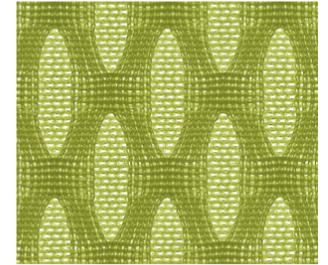
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6

COURTESY OF RESPECTIVE FIRMS

NEOCON PREVIEW

INNOVATIVE COVERINGS TAKE A FRONT SEAT AT THIS YEAR'S SHOW.

BY JENNIFER K. GORSCHKE

**1 CRYPTON
KRAVET**

Kravet has added its eco-friendly high-performance Crypton line to its new Guaranteed in Stock program. More than 145 fabrics will be shipped within 24 hours of an order, ensuring project timelines stay on track. Made with 50 to 100 percent recycled fiber content, all fabrics pass a 50,000 double-rub durability rating and are engineered to resist stain, moisture, mildew, bacteria, and odor. www.kravet.com

**2 INK
KNOLLTEXTILES**

KnollTextiles recently introduced its new Ink collection, a collaboration with Pentagram partner Abbott Miller. The collection is a study in ink on paper and features three patterns: Drip, a series of interconnected letters; Drop (pictured), a striped ink-dot pattern; and Run, a "modern toile" created by guiding small ink drops across a page. All three patterns are 52 inches wide and made with 70 percent vinyl and 30 percent recycled polyester (backing). www.knolltextiles.com

**3 NEW METEOR COLORS
CARNEGIE**

To celebrate its 30-year anniversary, Carnegie is rolling out 71 new colors to diversify its classic Meteor fabric panels, which are also suitable for upholstery and wall coverings. Panels are woven of inherently flame retardant yarns and are Cradle-to-Cradle Silver certified. The new color options are grouped into four categories: primary brights (pictured), dusty hues, deep darks, and new neutrals. www.carnegiefabrics.com

**4 RED CARPET COLLECTION
PYTHAGORAS SOLAR**

InterfaceFLOR's new Red Carpet Collection includes three floor patterns designed for a range of corporate interiors. The Reduce pattern (pictured) is a linear design, while the Redesign and Redeliver have sheared and carved motifs that add dimension. Each is available in 32 neutrals in addition to bold red. Tiles contain up to 38 percent post-consumer recycled content and are installed with glue-less TacTile connectors, which prevent tile movement and curling. www.interfaceflor.com

**5 DIAMOND MESH
VITRA**

Vitra's new ID Chair Concept by Antonio Citterio will include a mesh backrest option called Diamond Mesh, a 3-D pleated textile that allows for the air circulation of a standard mesh seat but with the comfort of an upholstered chair. Backrests are available in several heights, with optional head or lumbar supports. A complementary Silk Mesh seat upholstery is also available. www.vitra.com

**6 CLODAGH'S
NATURAL STATE
BENTLEY PRINCE STREET**

In collaboration with design partner Clodagh, Bentley Prince Street will introduce a new version of its 80 percent wool flat weave carpet. Called Natural State, the basket-weave pattern incorporates Protekt soil and stain protection and is available in ten colors. All of the company's standard broadloom products are certified to the NSF 140-2008 Sustainable Carpet Assessment Standard at the Platinum level. www.bentleyprincestreet.com

THE NEW WORKPLACE: FRONT-LOADED FOR FLEXIBILITY AND EXCHANGE

PARTS INCLUDED



COURTESY HERMAN MILLER

BY WILLIAM WEATHERSBY

Above: Herman Miller's Canvas Office Landscape, designed by Jeffrey Bennett, is one of the new "benching" arrangements.

A cartoon by Joe Dator in the May 9 issue of *The New Yorker* shows two headset-wearing office workers seated side by side in oil drum-like enclosures. "So how do you like the new cylindricals?" reads the caption. Elsewhere in the same issue, a drawing by P.C. Vey shows a suited gentleman peering over a chest-height workstation wall addressing a coworker: "We're ready to begin the next phase of keeping things exactly the way they were."

Such cartoons are timely markers of how aware Americans are that getting the job done in an office environment is changing. The reasons are many, including the global economic downturn (also the recovery), downsizing, environmental awareness, shifting attitudes about creativity and efficiency, and even stepped-up goals in maximizing real estate investment. All these factors are forcing architects, interior designers, and office furniture manufacturers to adapt to the sea change in how virtually all clients now do business.

"The days of Dilbertville are over," said

Perkins+Will New York director of interiors Joan Blumenfeld. "Nobody wants to work in a traditional cubicle anymore." With her colleagues, including principal and global discipline leader Janice Barnes, Blumenfeld has conducted a series of research studies on office design over the past decade and reports that, since 2008, there has been a revolution in how most workplaces—whether media, law, banking, trading, accounting or others—operate.

"LEED certification requirements regarding daylight and air circulation have been a big driver in the move toward open plan office design," Barnes added. Panel wall dividers are routinely no higher than 42 inches or disappearing altogether, so-called "benching" seating (where employees are lined up in rows or grouped in areas with few separating partitions) is commonplace, and communal tables or breakout rooms are supporting teamwork more than ever before.

"The culture of work continues to change at a quicker pace," concurred industrial

designer and consultant Jeffrey Bennett, principal of CDS, who has designed for Knoll, B&B Italia, and for the past 18 months has helped oversee, coordinate, and design most of Herman Miller's new furniture systems line called Canvas Office Landscape. "Most businesses have been shifting away from private offices, employees are each occupying smaller footprints, and new technologies in handheld devices have allowed a freeing mobility that allows teams to work and congregate in more places within the workplace. You are no longer tied to your desk."

Manufacturers widely began preaching the gospel of open plan furniture systems in the 1980s, touting features such as integrated wiring for maximum power and "flexible" panels and components (overhead storage bins, desk lighting, coat closets and the like) as a progressive alternative to the build-out of private offices surrounding "secretarial" pools or worker bull pens. Once installed, however, most arrays of cubicles in the American workplace typically stayed put and were more

monolithic than modular. Now, flexibility, transparency, and ease of reconfiguration are more of a reality than a marketing pitch.

"Systems furniture used to be panel-based, with storage and desk surfaces cantilevered off the vertical wall," Barnes noted. Now the trend is toward leg- or wheel-based mobile pieces, with shared storage, tack boards, and other elements that fit into a kit of parts.

"Offices today have three generations of employees working together as a team but with very differing communication and tasking styles," said HOK senior principal Rick Focke. "How do you please everybody? I've been in this industry for 38 years, and it has been fascinating to see how top management is really listening to their employees to focus office design on a cross-section of people rather than on a fixed system of furniture as a facilities line item." Texting has replaced speaker-phone conferencing, desktop computers have shrunk to notepads, and office teams are not only grouping in enclosed conference rooms but anywhere in the office,



including the lunch room.

Following this new work interaction flow-chart, designers have been creating a variety of spaces within the office environment to suit a range of work styles and activities. But now they have a lot of product options to work with: furniture manufacturers are taking flexibility to a new level in their effort to meet the needs of a diverse workforce. "The entire industry of office furniture has changed within only a few years," said architect Jane Smith, principal of the interiors practice Spacesmith that on May 2 announced its strategic alliance with Davis Brody Bond



Aedas. "Furniture has become a more integral part of creating the interior space, not an element dropped into an enclosure. It's taken on a seriousness and ability to really shape the environment in terms of pathways, social interaction, and structure more than ever before."

Chairs have not been left out of the mix, and even ergonomics are departing from the prescriptive. At NeoCon next week, Herman Miller will also be showing their popular and innovative SAYL chair designed by Yves Béhar that, with its "3-D intelligent back," provides support while allowing a full range of seated movement. Side chairs too will include the entire line-up of intelligent, foam, and hard plastic backs.

"It's a delicate dance for us to make sure as a manufacturer we remain very aware of changes in communication and information technologies and changes in personal interaction within the workplace," said Haworth principal designer Dan West. "We're designing systems that are simpler to specify, interchange, and even integrate with existing furniture systems." He points out that storage modules are taking on the structural load of supporting a horizontal work surface from panels. And stackable units, open bookshelves, and multiple options such as leg choices or paintable trims are increasingly in demand in the marketplace. Next week

at NeoCon, Haworth will demonstrate Reside, a benching system accommodating greater user densities (industry-speak for sitting closer to your coworker); woodwork surfaces; 120-degree, non-linear configurations; and angled legs. Then there's Beside—pull-up and stackable storage/filing units. And, finally, Belong, a set of accessories such as blotters, cubbies and screens that can personalize a work station and still maintain a consistent look.

As an example, for a recent project for the trading company Market Axess, Smith specified Teknion's Marketplace line with dark-stained engineered flint-wood end panels, Acuity task chairs by Allsteel, and Visavis 2 guest chairs designed by Antonio Citterio for Vitra. Along the bench of workstations, each with sleek flat-screen trading monitors, elements such as storage or media/conferencing can move and shift down the line as needed, allowing traders to expand and contract their workspaces more fluidly.

While companies such as Apple, Microsoft, and Blackberry have emphasized that work can be done anywhere from a subway platform to a mountaintop, work within an actual office now means performing almost anywhere within the company's brick-and-mortar facility. A generational, 24/7 mentality has blurred the idea of workplace altogether.

Above: media:scape by Steelcase. **Left:** Herman Miller's Sayl Chair by Yves Béhar.

"I work everywhere, I play everywhere," says designer Béhar, founder of fuseproject and in May named Designer of the Year by *Condé Nast Traveller's* Innovation and Design Awards. "I am very mobile in our office, feeling happiest when I just interact with projects and people where they just happen to be. My own office is open, transparent, horizontal, wall-less. In my home, I can work anywhere, there is no dedicated workspace. (I am currently writing this from my kitchen table)."

To better understand the variable needs of people collaborating at work, Steelcase, the 60-year-old stalwart in the office furnishings business, employed a human-centered design methodology when designing media:scape with HD videoconferencing that included behavioral research and ethnographic video. With collaborative work increasing significantly and now representing more than 80 percent of today's activities in the office, Steelcase designed a system to help workers solve increasingly complex problems with teams who are distributed across the globe.



COURTESY RESPECTIVE MANUFACTURERS

Steelcase showcased media:scape at the vanguard TED Conference in March to help participants come together with colleagues across different locations, time zones, and continents using furniture specifically designed to foster deeper, more democratized collaboration.

"No single person can know enough to make decisions in a globally integrated world. At Steelcase, we studied the ways work has changed and found that teams need spaces for true collaboration where they can easily share complex ideas, drawings, or explanations and co-create new solutions," said Jim

Keane, president of the Steelcase Group.

Practicing what they preach to clients such as law firm Fox Rothchild LP and pharmaceuticals giant GlaxoSmithKline, architectural firm Francis Cauffman decided to configure their own Philadelphia studio into a more open layout. They were one of the first to specify an installation of Allsteel's Stride system, which was introduced last year at NeoCon. The array of workstations features no dividing panels. A custom option designed by the studio makes the furniture multitask as much as the staff itself: lateral files are topped with upholstered cushions between

desks to double as guest or "quick-meeting-with-a-colleague seating," said design principal Keumpyo Kim Hong. Behind each workstation desk, a long table facilitates meetings or project reviews. "The open plan has fostered a feeling of tighter camaraderie," Hong said.

Hong and her team also recently completed the North American headquarters for the Almac Group in Philadelphia. The workplace design needed to reflect a connection to its European properties and also accommodate the American corporate culture. Thus, workstations are closer together with low partitions creating a more exposed feel. Individual work areas are smaller in comparison to the American average of 200 to 250 square feet per person to foster more collaboration. "There's a new informality to how employees interact," Hong noted. "Meetings can be quick sound bites as you move through an office."

One forward-looking designer and thinker about work modes is Boston-based industrial designer Jonathan Olivares (his Smith Storage System appears on the cover). He is the author of the new book, *A Taxonomy of Office Chairs* (Phaidon), based on a thorough study, sponsored by Knoll, of innovative task chairs from the mid-1800s up to today. "I wanted to find something that on the one hand has a rich technical history, and on the other is related to the human body in an

Above: Steelcase's c:scape with the new favored leg configuration. **Left:** Allsteel's Rise provides flexible stadium seating to create an informal gathering place.

intimate way," Olivares said. "The office chair is that perfect synthesis." A well-designed chair is the key component of a suitably-designed ergonomic workspace, he noted. Next up, Olivares is studying how to build "legitimate" dedicated, outdoor workspaces (as opposed to taking your laptop to the nearest park bench). "Three people working indoors would consume 10,000 kilowatts per hour of office resources, while outside in a corporate or college campus that would be reduced to 100 kilowatts," he said. "Outdoors is the next office frontier."

Sending your staff outside for a meeting may be a terrace too far for most companies at the moment. Still, furniture companies are clearly stepping up the pace in adapting to new social norms and quickly emerging technical innovations. "The industry is behind the way people actually want to work and even the very reason why they enjoy working," Béhar said. "We should deliver more pleasure in the workplace."

WILLIAM WEATHERSBY IS A NEW YORK-BASED WRITER AND EDITOR.



JUNE

THURSDAY 2

EXHIBITION OPENING

Mark Manders
**Parallel Occurrences/
Documented Assignments**
Target Gallery
Walker Art Gallery
1750 Hennepin Ave.
Minneapolis, MN
www.walkerart.org

FRIDAY 3

EXHIBITION OPENING

**Venetian Views:
American Works on Paper**
Indianapolis Museum of Art
4000 Michigan Rd.,
Indianapolis, IN
www.imamuseum.org

SATURDAY 4

EXHIBITION OPENING

Pedro E. Guerrero
Photography Exhibit
**Wright and Taliesin:
A Retrospective**
Taliesin
Spring Green, WI
www.taliesinpreservation.org

TUESDAY 7

EXHIBITION OPENING

**Bruce Mau and
Armin Linke**
Public Works
Photography exhibit
5:30 p.m.
Museum of Contemporary
Photography
600 South Michigan Ave.
Chicago
www.mocpg.com

WEDNESDAY 8

LECTURE

**Dr. Irena Murray,
Sir Banister Fletcher
Director, and Charles Hind,
Associate Director
and H.J. Heinz Curator
of Drawings**
**From Vicenza to Virginia:
A Palladian Journey**
12:15 p.m.
Lecture Hall Gallery,
224 South Michigan Ave.
Chicago
www.caf.architecture.org

EXHIBITION OPENING

Mark Handforth
Plaza Project
Museum of Contemporary Art
220 East Chicago Ave.
Chicago
www.mcachicago.org

THURSDAY 9

LECTURE

Jennifer Kapczynski
**Memory/Crisis in
Postwar German Art
and Culture**
11:00 a.m.
St. Louis Art Museum
Meramec Sculpture Hall
One Fine Arts Dr.
St. Louis, MO
www.slam.org

FRIDAY 10

LECTURE

**Jim Mims,
Matt Zahn,
Karen Lee, Patrick Nall,
Bill and Kent Weyland**
Active Design Workshop
8:30 a.m.
Glassworks
815 West Market
Louisville, KY
www.uds.louisville.edu

SYMPOSIUM

OpenJapan
1:00 p.m.
Kansas City Design Center
1018 Baltimore Ave.
Kansas City, MO
opensimsim.net/open_japan

FILM

Blank City
dir Céline Danhier
7:00 p.m.
Wexner Center for the Arts
1871 North High St.
Columbus, OH
www.wexarts.org

EVENT

**Small Firm/
Small Project Awards**
5:30 p.m.
Architectural Artifacts
4325 North Ravenswood Ave.
Chicago
www.aiachicago.org

SUNDAY 12

LECTURE

Henry Ng
**The Survival and
Revival of the
Emperor's Vision:
The Restoration of the
Qianlong Garden**
1:30 p.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee, WI
www.mam.org

MONDAY 13

LECTURE

David McCullough
**The Greater Journey:
Americans in Paris**
6:00 p.m.
Harold Washington
Library Center
Cindy Pritzker Auditorium
400 South State St., Chicago
www.chipublib.org

TRADE SHOW

**NeoCon World's
Trade Fair**
The Merchandise Mart
222 Merchandise Mart Plaza
Chicago
www.neocon.com

TUESDAY 14

LECTURES

Jonathan Olivares
**A Taxonomy of
Office Chairs**
6:00 p.m.
Graham Foundation
Madlener House
4 West Burton Pl., Chicago
www.grahamfoundation.org

Patricia Urquiola

6:00 p.m.
MCA Theatre
220 East Chicago Ave.
Chicago
www.luminaire.com

EXHIBITION OPENING

**Detroit by Design: Urban
Agriculture Exhibit Opening**
7:00 p.m.–9:00 p.m.
553 East Jefferson Ave.
Detroit, MI
www.aidetroit.com

EVENT

**Re-Use It or Lose it:
Prentice and Chicago's
Modernist Architecture**
6:00 p.m.
Dick's Last Resort
315 North Dearborn, Chicago
www.caf.architecture.org

WEDNESDAY 15

LECTURES

**AIGA | 2011 and Beyond:
Emerging and
Evolving Trends**
12:00 p.m.
1801 McGee St.
Kansas City, MO
www.aiakc.org

Michael Ableman

Grow for the Future
6:00 p.m.
Kansas City Public Library
14 West 10th St.
Kansas City, MO
www.fieldsofplenty.com

Philip Castillo

**The Joe and Rika Mansueto
Library at the University
of Chicago**
12:15 p.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Ave.
Chicago
www.caf.architecture.org

THURSDAY 16

LECTURES

Stefan Sagmeister
Design and Happiness
7:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
www.imamuseum.com

Gensler

Design Exposed
6:00 p.m.
Gensler, 11 East Madison St.,
Detroit, MI
www.aiachicago.com

EXHIBITION OPENING

**Japanese Kimono,
1915–1940: From Tradition
to Ready-to-Wear**
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

FRIDAY 17

FILM

Into Eternity
Dir. Michael Madsen
7:00 p.m.
5200 Woodward Ave.
Detroit, MI
www.dia.org

SUNDAY 19

EXHIBITION OPENING

Barlow Nelson
Pushing Ink
Hyde Park Art Center
5020 South Cornell Ave.
Chicago
www.hydeparkart.com

TUESDAY 21

LECTURE

**Lane Relyea, John Preus,
Kevin Henry, Shannon Stratton**
On Furniture
6:00 p.m.
Center for Book and
Paper Arts
1104 South Wabash Ave.
Chicago
www.colum.edu

EVENTS

**Pecha Kucha Night
Louisville**
8:00 p.m.
21c Museum Hotel
700 West Main St.
Louisville, KY
www.uds.louisville.edu

RAW Innovations: Chicago

Young Architects Forum
7:00 p.m.
Rodan
1530 North Milwaukee Ave.
Chicago
www.chicago.shared-
practice.com

WITH THE KIDS

**Festa Italiana:
Piazza di Lego**
Henry W Maier Festival Park
200 North Habor Dr.
Milwaukee
www.aiamilwaukee.org

WEDNESDAY 22

LECTURE

Dale Allen Gyure
**From Schoolhouses to
Grand Palaces: The
Development of the
Modern High School
in Chicago**
12:15 p.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Ave.
Chicago
www.caf.architecture.org

THURSDAY 23

LECTURES

**Blair Ruble, Sarah Courteau,
Witold Rybczynski,
Roger Lewis, Dan Jones,
James Welch Jr.**
**Ideas About Cities and
How to Shape Them**
5:30 p.m.
Glassworks
815 West Market
Louisville, KY
www.uds.louisville.edu

Catherine (Kiki) Jordan

Bent and Molded Furniture
11:00 a.m.
St. Louis Art Museum
Meramec Sculpture Hall
One Fine Arts Dr.
St. Louis, MO
www.slam.org

Greg Borzo

**Best Biking in City
and Suburbs with**
6:30 p.m.
Lincoln Belmont
1659 West Melrose St.
Chicago
www.chipublib.org

James Peters

The Rebirth of Prentice
12:15 p.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Ave.
Chicago
www.caf.architecture.org

SATURDAY 25

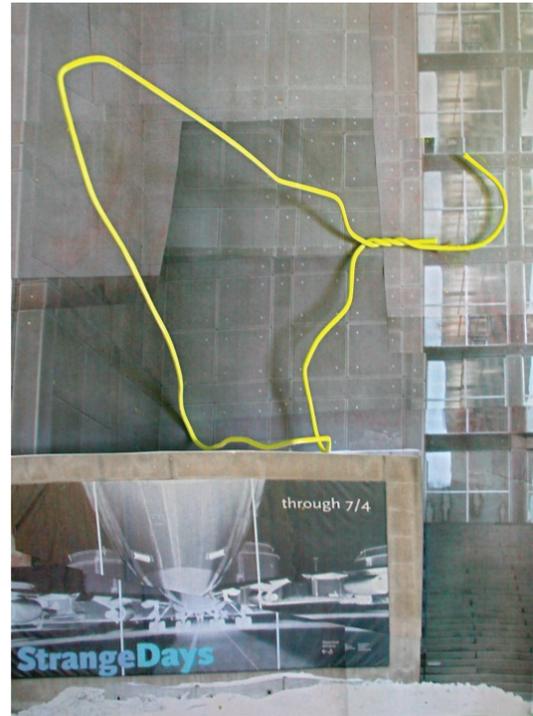
EVENT

**Book Salon:
City of Lingering Splendour**
10:30 a.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee, WI
www.mam.org

SATURDAY 2

EXHIBITION OPENING

**Motor Cocktail: Sound and
Movement in Art of the 1960s**
Chicago Museum of
Contemporary Art
220 East Chicago Ave.
Chicago
www.mcachicago.org



MARK HANDFORTH PLAZA PROJECT

Museum of Contemporary Art Chicago
220 East Chicago Avenue
July 8 through October 10, 2011

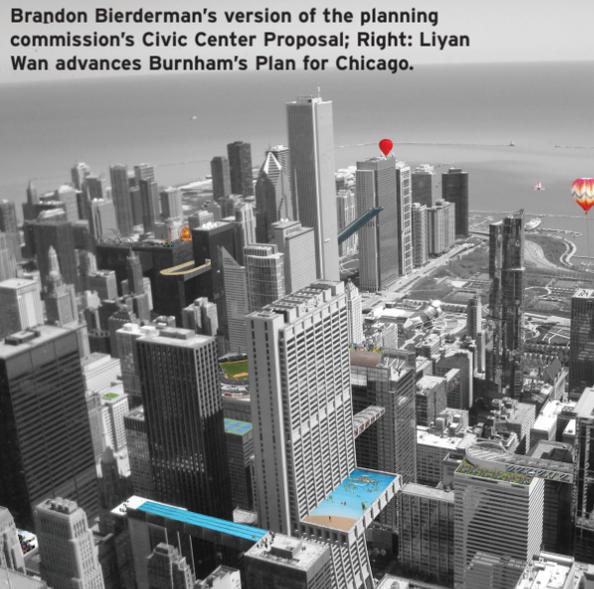
The formality of the plaza and entrance that Josef Paul Kleihues designed for the Museum of Contemporary Art Chicago has always stood in contrast to the institution's experimental spirit. This summer the Miami-based artist Mark Handforth will debut four playful sculptures on the plaza and west facade of the building, including a giant brass coat hanger (above) hand bent by the artist. Other pieces, which mine Surrealism even more explicitly, include a giant streetlamp coiled like a snake, a monumental bone with a telephone handset hanging off the top, and a massive crumpled traffic cone topped with an English bobby's hat.



AVANT-GARDE ART IN EVERYDAY LIFE

Art Institute of Chicago
111 South Michigan Avenue
June 11 through October 9, 2011

Soon after the turn of the last century, artists and designers from Central and Eastern Europe began producing radically innovative images and objects that remain remarkably fresh today. For the first time, the Art Institute has gathered over 300 objects from across departments to present a comprehensive view of works from the period. Bold graphics, such as John Heartfield's cover and illustrations for Kurt Tucholsky, *Deutschland, Deutschland über Alles* from 1929 (above), and pared back design objects show some of the ways in which these artists sought to transform daily living, an experiment that historical events would quickly bring to an end.



Brandon Bierderman's version of the planning commission's Civic Center Proposal; Right: Liyan Wan advances Burnham's Plan for Chicago.



COURTESY UIC

URBAN DREAMS, UPDATED

Visionary Chicago
University of Illinois at Chicago, School of Architecture
845 West Harrison Street
Through September 2

Tough times may have the unintended advantage of bolstering architectural ideas and expanding its discourse. That, at least, is what

Visionary Chicago, an exhibition at the University of Illinois at Chicago's School of Architecture, is aiming for. While the show is probably

close to impenetrable for the casual visitor, those with a background in design are likely to find it stimulating and provocative.

UIC professor Alexander Eisenschmidt conceived the show to showcase work by students in his history and theory graduate course, "Architectural Visions of the City." While the class covered visionary urban projects on a global scale, for this show Eisenschmidt had the students focus on Chicago. They identified nearly a hundred unexecuted projects dating from the 1871 Chicago fire to the present, and from them

chose 22 to analyze in depth, placing them in a contemporary context.

Several of the selected designs would be familiar to anyone with a solid background in Chicago architectural history: Daniel Burnham's 1908 Plan of Chicago, Adolph Loos' entry in the Chicago Tribune Tower competition of 1922. But it's fascinating to see more obscure examples such as Marion Mahony Griffin's 1945 Plan of Chicago, her entry in the Chicago Herald-American's "A Better Chicago" competition, and Hans Hollein's 1959 Skyscraper of the Future.

Exploring and extrapolating the visions posed a considerable challenge: while some of the original projects were relatively well developed when proposed, with plans and other schematics, others—Loos' column, for example—exist only as a single iconic image.

Although conceptually astute, the material in the show is hard to digest, in no small part because it's installed in a non-rectilinear circulation corridor in Walter Netsch's architecture school.

Along one wall is a long illustrated timeline of important events in world and Chicago architecture, which incorporates a sophisticated super-graphic treatment indicating where the 22 visionary projects in the show fall along the greater chronology. On the opposite wall are the individual project boards, narrow and very tall, rising probably 12 feet above the viewer's head. Mounted on a canted surface (the underside of a suspended staircase) is a map of the city that plots the locations of the 22 projects. All in all, there's a lot of fine detail, though much of it is difficult to see.

Eisenschmidt says he intends the work in the show as a starting point for further investigation. "It is the beginning of a research project to collect, record, compare, analyze and extrapolate these architectural dreams," he said. So while the real estate development sector continues to languish, there's no reason the architecture profession has to atrophy alongside it.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO MIDWEST AN.



COURTESY PAP

Taipei's Yan-Ping waterfront envisioned by Stan Allen Architect (2008).

the World Trade Center site in New York, even the powerful vision of a singular, virtuosic architect has been compromised and transformed beyond recognition by the local political and market conditions.

In this post-Katrina, post-9/11, post-Bilbao, post-2008 moment, the principal players in the process of city-making (namely developers and policy-makers) have repeatedly treated architects as irrelevant in the battle for control. It is in this opportunistic urban landscape that *Fast-Forward Urbanism* seeks to reconfirm the role of architecture. Edited by Dana Cuff and Roger Sherman of cityLAB (a think-tank in the Department of Architecture and Urban Design at UCLA), and stemming from the proceedings of a 2006 symposium on the topic, the book puts forward a collection of essays, opinions, and design projects that together lay the groundwork for a new theory of architecture-as-urbanism.

Fast-Forward Urbanism is based on the proposition that change today occurs as a series of jump-cuts, with

effects appearing as if out of nowhere, without any sense of how we got there. The result is a fragmented urbanism that is only understood in retrospect, when historical narratives help piece together the disparate events. The editors propose eight principles of the fast-forward urbanism that call for a "re-jiggering" of existing behaviors, encouraging an accumulation of interventions as a means of catalyzing change, and demanding a renewed connection to the local political economy.

The manifesto builds upon the infrastructural outlook of landscape urbanism but articulates a concern for the limited progress that the field has made in urban settings. At a time of unstable economic horizons, the grand gestures of a modernist tradition fail to address specific conditions, while "everyday urbanism" rejects the top-down flow of capital and all-too-readily relinquishes the role of design in shaping cities and stimulating their recovery. *Fast-Forward Urbanism* seeks to fill in the city's weak spots not with unique projects but with systemic transformations that are neither top-down nor bottom-up and instead negotiate a middle-ground **continued on page 18**

AFTER THE CITY

Fast-Forward Urbanism: Rethinking Architecture's Engagement with the City
Edited by Dana Cuff and Roger Sherman
Princeton Architectural Press, \$34.95

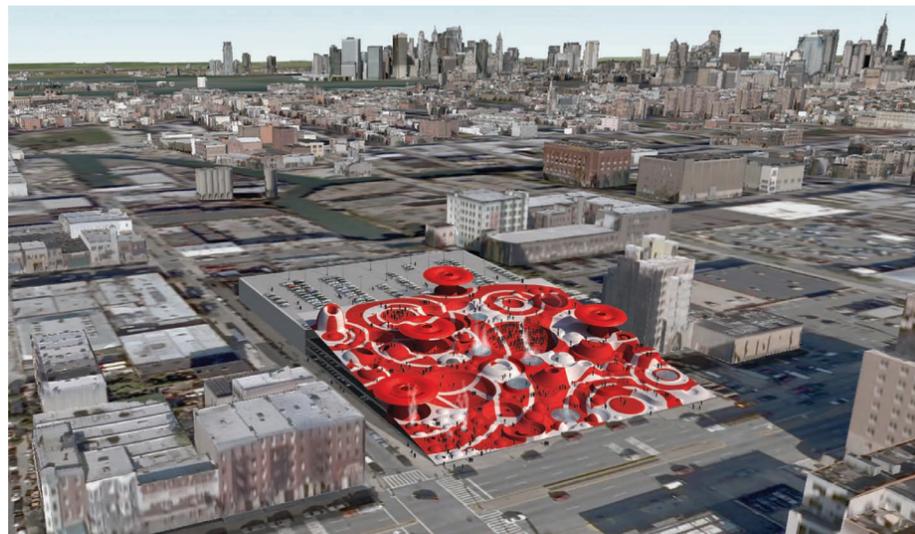
The two most devastating urban catastrophes of recent memory in America, 9/11 and Hurricane Katrina, also

appear to be the most frequently cited examples of the failings of urbanism today. In rebuilding New Orleans, the

only architects who were organized enough to immediately respond were the New Urbanists, and even their

primarily prescriptive plan was quickly undermined by political, economic, and cultural forces. Similarly, at

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AFTER THE CITY continued from page 17 through applied research and the direct interaction of architecture with commercial and political spheres.

Armed with examples of the success of "festival marketplaces" and excitement about the "experience economy," the editors profess that despite the rising mediatisation of society, there remains a continued interest and desire to be a part of unique experiences in the physical realm. Throughout the book one is reminded of Reyner Banham extolling the virtues

of the Los Angeles highway network as both infrastructure and a thrilling form of entertainment. In the world of *Fast-Forward Urbanism*, the urbanist of the future is an urban designer-cum-imaginer, melding usage and experience, infrastructure and play, criticality AND the commercial.

While the intentions are sound, one can only hope that in the desire to attract audience and investment we don't end up with corporate logo-tecture, as the cover image of Roger Sherman's "Duck and Cover" project

might suggest. Some other example projects similarly lean more towards a performative than practical impulse: CityLab's "Chia Mesa" redraws the strip mall as monumental green gardens that grow brand names, while Darren Petrucci's "Stripscape" is an inventive installation of light-filled shelters that act both as signs and places of informal activity but also manifest a branded control over the adhoc, entrepreneurial variety of the strip.

Despite the restricted display of only a handful of projects, there is much to



be gleaned from the essays by esteemed contributors such as Stan Allen, Keller Easterling, Penelope Dean, and Michael Dear. Linda C. Samuels' essay "Stitches and Insertions" presents thoughtful compromises between top-down and bottom-up approaches: Interboro's "Improve your Lot!" is a call to loosen policy, encouraging use and ownership of underutilized space, while "New Suburbanism" by Lewis Tsurumaki Lewis proposes to capitalize on the massive scale of existing built form by urbanizing suburbia

on the rooftops of big box stores. This last project features a shared structural grid and infrastructure, creating a symbiotic relationship between housing, commerce, and site and demonstrating the unique ability of architecture to create such a livable system.

There is an urgent need to propel replicable, ecologically mindful, and context-sensitive design into the urban and suburban realm. It seems plausible that in the face of stronger market forces architecture in the future will increasingly seek its own sites

Left: Target Play by Roger Sherman Architecture; **Right: A still from the French collective H5's film "Logorama" (2009).**

of intervention and embrace innovative renovation as a primary means of city renewal. *Fast-Forward Urbanism* outlines a supporting theory for this shift, but as the manifesto predicts, we will have to wait for the fast-forward of history to reveal if architecture can organize itself to not only intervene in but also direct city-making once again.

SHANNON HARVEY IS A NEW YORK-BASED WRITER AND CURATOR.

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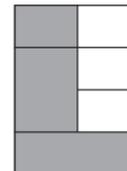
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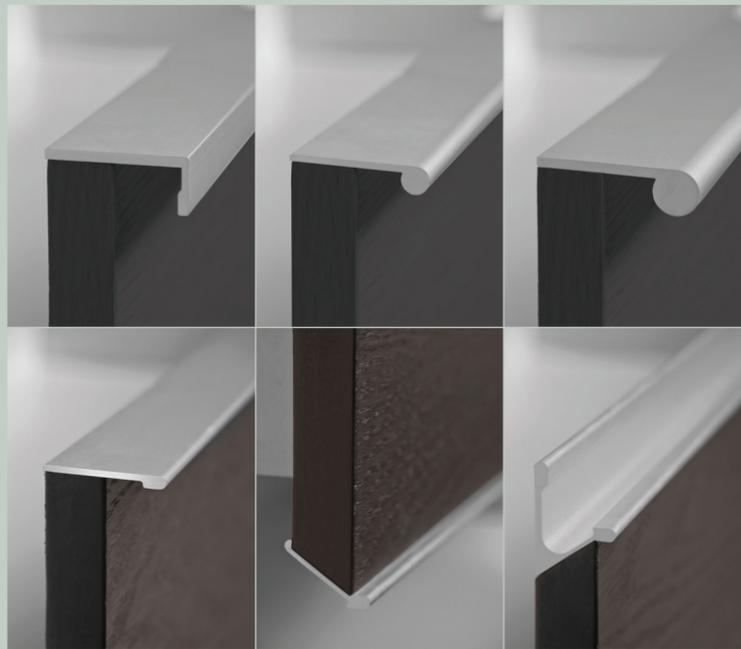


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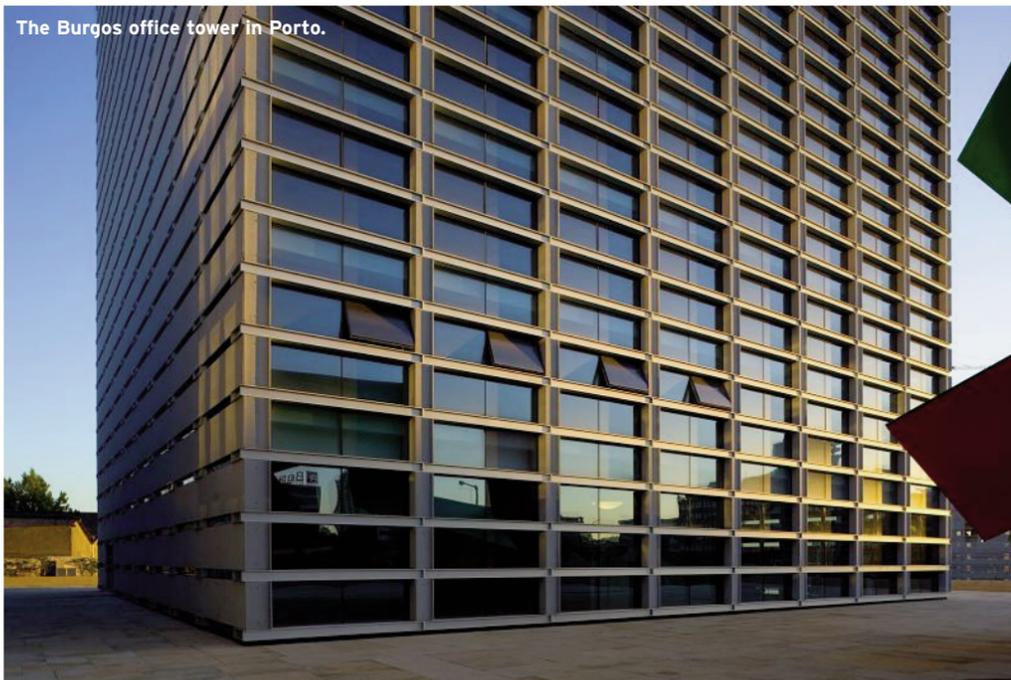
Souto de Moura designed multiple stations for the city of Porto's light rail system.



Casa da Musica light rail station, Porto.



The Burgos office tower in Porto.



In Porto, a small, gray city in the north of Portugal, you grow accustomed to sixteenth- and seventeenth-century weathered granite buildings that seem to rise from the ground as naturally as mountains. This is the foggy,

damp place that has shaped the life and work of Eduardo Souto de Moura, the 2011 Pritzker Prize laureate, and he, in turn, has helped bring the city into modernity over the past thirty years. "In Porto, you have the beautiful

historical city," the architect has said, "the monuments and buildings trying to find—like cats when they go to sleep—their natural place and positioning, and then they become almost natural, all made with the same stone... And

that gives them an immense serenity."

This same serenity permeates the rigorous work of Souto de Moura, embodied in large, geometric volumes that are grounded and muscular. A fierce regionalist, Souto de Moura was born, raised and educated in Porto, and is today, alongside Álvaro Siza, the most visible face of what is called the "Porto school of architecture." Souto de Moura began his career working for five years under Siza, but in 1980 started his own practice, winning a series of competitions for public buildings.

His early—and, to date, strongest—body of work is comprised mostly of single-family dwellings in the northern region of Portugal, monumental in their simplicity. In combinations of oversized concrete and granite walls, glass facades and hardwood floors, Souto de Moura's houses offer horizontal spaces that unfold dramatically, inside long perpendicular volumes surgically inserted into the landscape. "Artists like Robert Morris, Donald Judd, and Sol Le Witt transformed the environment by placing assertive new objects into it," wrote Hans van Dijk in 1994 for *Archis*, the Dutch experimental architecture magazine, "And that is exactly what Souto de Moura does."

Donald Judd was a definite influence in Souto de Moura's trajectory. The architect first studied sculpture in college and attributes his transition to architecture to a meeting with Judd in Zurich. But other influences are felt in Souto de Moura's work: Portuguese architects Siza and Fernando Távora, as well as Le Corbusier, and especially Mies. Sometimes described as "a Miesian architect," Souto de Moura has admitted being "passionate about Mies van der Rohe," and much of his work evokes the German architect's.

In Souto de Moura's Burgos office tower, a project that took almost twenty years to build, the homage to the Seagram building is evident, its Miesian roots more than apparent in two dark, rhythmic volumes. The seventeen-story tower rises alone in the huge lot that was cleared for construction, unusually tall for the city, and the lower volume—a shopping mall—replicates and anchors the tower beside it. The Burgos office tower is, today, the most visible building within a mile of its site in Porto, and it represents a more recent side of Souto de Moura's work: public buildings and more ambitious architectural gestures.

Of these, his Braga Municipal Stadium, sitting atop a hill that was once a quarry, is the most striking and dramatic example.

Part of a commission by the Portuguese state, the stadium, one of ten built for the 2004 European Soccer championship, is the only one to break free of the traditional typology. Two parallel concrete stands, brutalist at times, with gravity-defying sloping roofs, are thrust into a wall of the former quarry on one side, revealing and framing the pitch dramatically, opening it to the light of the sun and stars. For Souto de Moura, who was given free rein, this was a true *gesamtkunstwerk*, from "intervening in the landscape to drawing the doorknobs," the architect has said. "It's a project...in which the faults are mine."

Many of Souto de Moura's public projects are smaller interventions. The architect has taken up requalification projects, like the Pousada Santa Maria do Bouro, in Amares, or the Portuguese Center for Photography, in Porto. Both are historical buildings flawlessly renovated, the architect's attention to detail apparent in every inch. Similarly, Souto de Moura's project for the Porto light rail system has a light touch, seamlessly embedded in the fabric of the city.

One of the architect's most poetic interventions is the Portuguese Pavilion at the 2008 Venice Architecture Biennale, in collaboration with the artist Angelo de Sousa. Souto de Moura covered an old warehouse facing the Grand Canal with glass inside and out, multiplying the space and making it disappear at the same time. "It's obvious that architecture has an unseen part, that sustains it," Souto de Moura has said about the project. "Because architecture isn't a door and a window," and it must start from within. "Architecture is an almost unconscious process that then acquires an added value that cannot be foreseen or directed. It's discerned. And we shouldn't think too much about that process."

Although it boosted the morale of his economically-depressed country, the Pritzker seems to have left Souto de Moura unfazed. He recently defined himself as part of "Europe's most marginal country," and "the less flamboyant... among Portuguese architects...defending architecture that is almost anonymous—well done, but almost anonymous." The award might offer him opportunities to build abroad, but the architect is pragmatic. "I like to build in Portugal. I feel at home," he said with a smile.

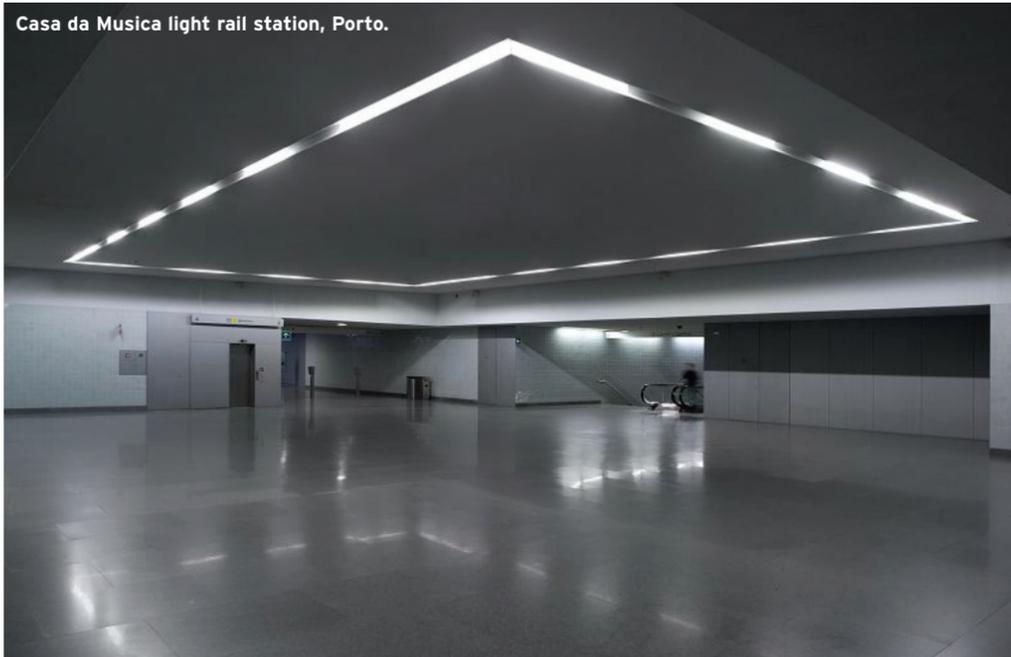
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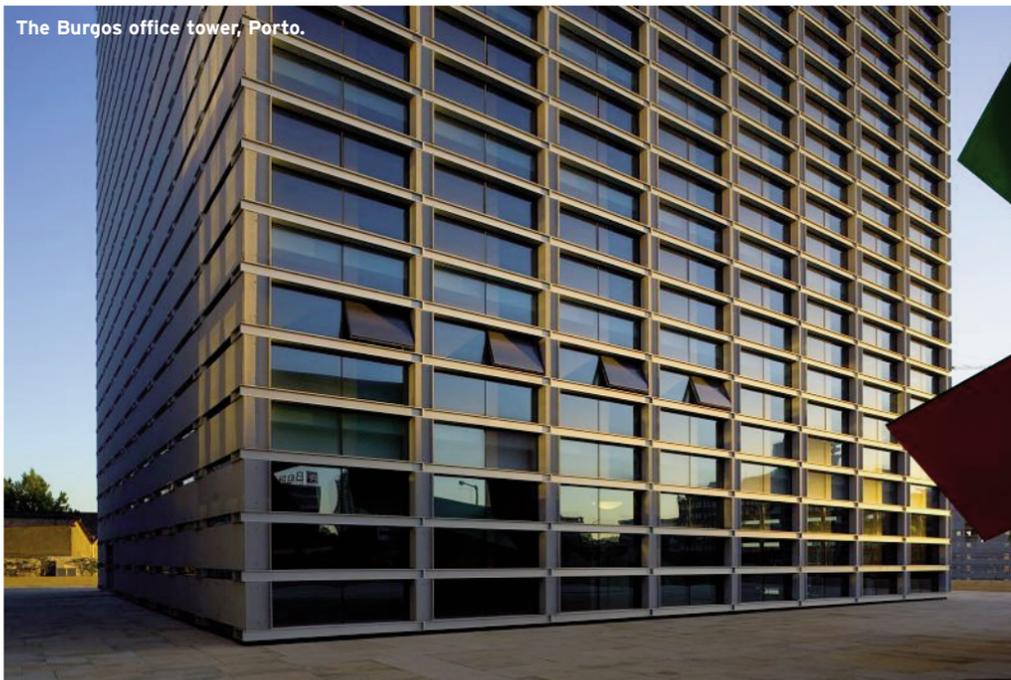
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