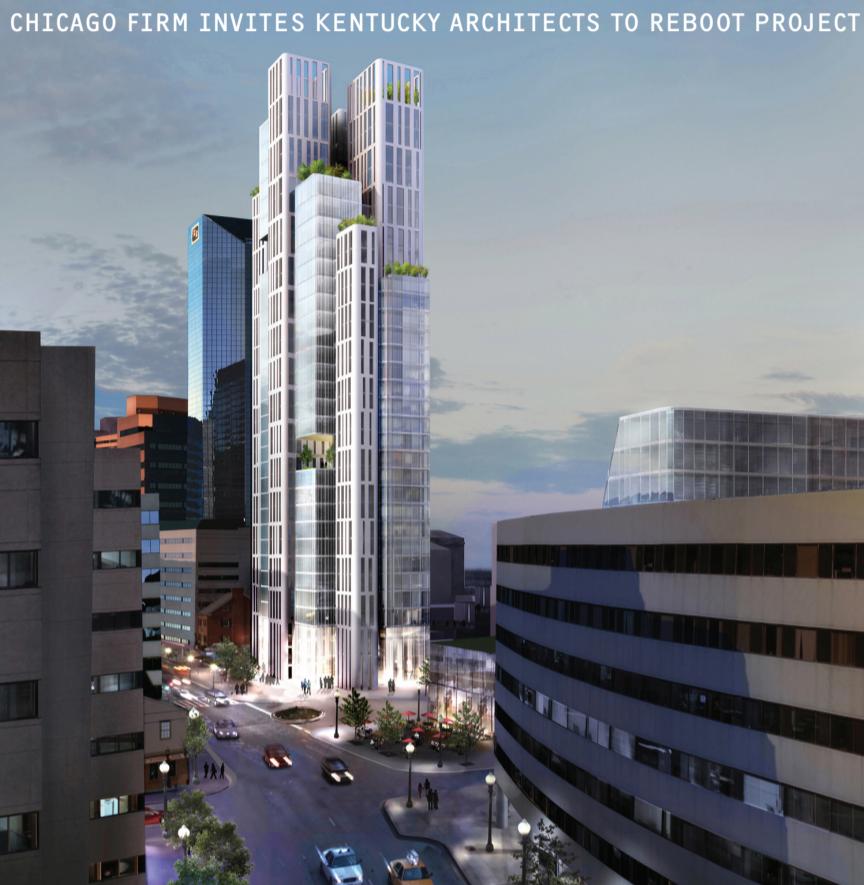


THE MIDWEST ARCHITECT'S NEWSPAPER

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GANG OF SIX

Developer Dudley Webb of the Webb Companies didn't make any friends when his company razed an entire block of downtown Lexington, Kentucky dating

to the 1820s. The demolition was to make room for a massive mixed-use tower called CentrePointe, which ended up stalling in the recession. But now [continued on page 4](#)

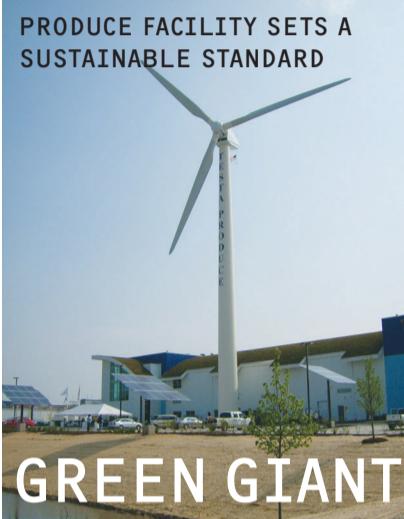


MCCAFFERY & ANTUNOVICH REIMAGINE CHILDREN'S HOSPITAL SITE IN LINCOLN PARK

ROOM TO OPERATE

No one associated with the proposal to redevelop Children's Memorial Hospital in Chicago's Lincoln Park holds any illusions. The project is complex, and the surrounding community is vocal. After an intense competition to purchase the six-acre site, the hospital decided that McCaffery Interests' mixed-use residential and retail proposal, which beat out eight other entries, was the most viable.

"The Children's Memorial Hospital site is one of the most desirable pieces of land in the [continued on page 9](#)



PRODUCE FACILITY SETS A SUSTAINABLE STANDARD

GREEN GIANT

With its massive 238-foot tall wind turbine, the new Testa Produce distribution center announces its sustainable bona fides far and wide. Up close, the building has even more to show off, including photovoltaic "tree" electric car [continued on page 6](#)

CREDENTIALS OF NEW LANDMARKS COMMISSIONERS QUESTIONED

ARCHITECTS MIA

None of the four appointees Mayor Rahm Emanuel announced for the Commission on Chicago Landmarks in early July have formal architectural or historic preservation training, leaving some members of the city's architecture community puzzled [continued on page 2](#)

DEVELOPERS ISSUE:
AN SURVEYS THREE CHICAGO NEIGHBORHOODS WHERE DEVELOPERS ARE BETTING THE REAL ESTATE RECOVERY WILL BEGIN. SEE PAGES 10-13

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REBUILDING A TORNADO-RAVAGED MISSOURI TOWN

Hope in Joplin

In mid July, the first in a series of community meetings was held to initiate a planning process to rebuild Joplin, Missouri after the devastating May 22 tornado. Mike Rohr, Joplin City [continued on page 3](#)



THE WORDS OF A GREAT MODERNIST SEE PAGE 22

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SHARE THE ROAD, SLASH THE PARKING

While many of Mayor Daley's initiatives promoting citywide sustainability were visionary, transportation is one area where new thinking is still needed. Chicago traffic is among the worst in the country, and its air quality suffers as a result. Mayor Emanuel's planning policies are just beginning to take shape, though we are heartened with his selection of Gabe Klein as department of transportation commissioner.

Emanuel saw Klein's work first hand in Washington, where, as the capital city's DOT head, he added hundreds of miles of bike lanes and implemented the nation's largest bike sharing program. Klein, like his better-known peer in New York, Janette Sadik-Kahn, is one of the new breed of transportation planners who are seeking to give pedestrians and cyclists a bigger share of the road. For too long we have designed our streets with primarily the car in mind, to the detriment of street life, the environment, our health, and our cities. It also makes bad economic sense. The era of cheap oil is over.

Innovative commissioners like Klein and Sadik-Kahn, recognizing their relative autonomy and the vast portfolios of public spaces under their control, are changing things quickly. Sometimes these changes ruffle feathers, but Washington and New York are seeing big increases in cycling and significant improvement in pedestrian safety. It has also helped make them celebrities in planning circles.

Bike sharing, complete streets, sidewalk extensions, and pedestrian scramble intersections change the look and texture of streetscapes, usually for the better. They help transform streets from pass-throughs into destinations. With its wide streets and flat topography, Chicago seems primed to be a leading bicycling city, expanding its already active and visible cycling population.

Architects, directly and indirectly, have been part of the car monoculture problem. In order to meet parking requirements most new high rises include vast parking podiums, which, even with ground floor retail, deaden street life and pull eyes off the street, to paraphrase Jane Jacobs. An overabundance of parking encourages casual, even constant, car use, and helps generate traffic and sprawl. But that could change. In a recent interview with the smart transportation blog "Grid Chicago" Klein said he wants to reduce the parking requirements for new construction: "I think we should have a maximum and no minimum." I couldn't agree more.

Klein also reiterated the Emanuel Administration's commitment to building the Bloomingdale Trail. While that project is routinely compared to New York's High Line park, the Bloomingdale Trail is being conceived as a transportation artery, not merely as a place for a romantic promenade. It will be the most protected bike lane of all. I can't wait to take a spin down it, preferably using a shared bike. **ALAN G. BRAKE**

ARCHITECTS MIA continued from front page about the picks and concerned about the loss of technical expertise on an important advisory group.

Newcomers to the commission include James Houlihan, the former property tax assessor of Cook County, Anita Blanchard, an obstetrician, Mary Ann Smith, recently retired from Chicago's city council, and Tony Hu, a restaurateur.

"I'm sure they are all very intelligent and well-intended people, but it's not the same as having architects versed in the complexities of what we're trying to do," said Gunny Harboe, principal at Harboe Architects, a practice that specializes in historic preservation.

"I think it's a missed opportunity," said Vincent Michael, who directs the historic preservation program at the School of the Art Institute of Chicago.

The Commission on Chicago Landmarks recommends historic status for buildings and broader districts, and its Permit Review Committee reviews alterations to landmarked structures. The future of the Bertrand Goldberg Prentice Hospital is expected to be a flashpoint for the commission in the coming months.

Turnover among the commission's membership comes as architect Eleanor Gorski takes over the top preservation role within city government.

In a statement, Emanuel spokesman Tom Alexander wrote, "The appointments by Mayor Emanuel ensure that each member of the Landmarks Commission offers the commission a different point of view, with no two members representing the same discipline and all of the members speaking to part of the broad spectrum of challenges facing the Commission." He added, "The new members offer diverse, valuable, and essential perspectives to the Commission, and the Commission is ready to weigh the important questions and decisions it will face going forward."

But Ben Weese, principal at Weese Langley Weese and a 13-year Commission member before his replacement earlier this summer, said the group was no place for a "trainee." "If you boiled it down, you do need people who understand what the issues are, with a commission that has to do with complex issues," he said. That's especially true, according to Weese, for the Permit Review Committee.

Houlihan, one of the new commissioners, told AN he's been involved in landmark issues since the 1970s, when he worked on legislation designed to protect historic courthouses in Illinois, and more recently as Cook County assessor.

Asked if political considerations might have played a role in his selection—Houlihan endorsed Emanuel's successful mayoral bid—the former assessor said he presumes he was chosen for the perspectives he will bring to the commission. Houlihan said he would try to balance preservation with new development considerations during his stint on the commission. "It takes a reasoned and measured approach so that the commission itself adds to the preservation and vitality of the city," he said.

Jonathan Fine, head of Preservation Chicago, said the new commissioners should be welcomed. "My attitude is before we jump to conclusions, it's important to let the new commissioners do their job," he said.

MICAH MAIDENBERG

TALLEST CHICAGO TOWER PROPOSED IN POST OFFICE MAKEOVER



In late July Monaco-based developer Bill Davies stunned Chicago with a proposal for a massive West Loop retail and entertainment complex topped by office, residential, and hotel towers, including a 120-story skyscraper. Working with Laurence Booth, principal of Booth Hansen, the full build-out would include 6.2 million square feet of retail, restaurants, and entertainment space, 3.8 million square feet of residential space, 2 million square feet of offices, 7,500 hotel rooms, parking for 12,000 cars, and a 20 acre "skyline park" green roof. The massive old Post Office building, which Davies acquired in 2009 for \$20.8 million, will anchor the project's first phase, which would also include a 40-story hotel tower atop the 10-story base. "He's very taken with the building," Booth said of Davies. "What he saw was 3 million square feet sitting on top of every possible

transportation mode. You just have incredible access." Davies and Booth believe the site has the potential to draw visitors from the suburbs, the city, as well as tourists, and envision a retail/entertainment/leisure destination that could rival the Mall of America, but more upscale and more urban in atmosphere. "The first phase has to work and build momentum," he said. "You have to deliver a high quality experience for people." Booth envisions a theatre, movies, restaurants by top-tier Chicago chefs, along with a mix of retailers. Pending interest from tenants, Davies wants to break ground on the first phase in two years. **AGB**

MAIL MALL MONOLITH

COURTESY BOOTH HANSEN

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IT'S CIVIL RIGHTS!

Helmut Jahn's new Mansueto library at the University of Chicago and the Light Sabers on the Midway Plaisance made **Blair Kamin's** list of the best new architecture, so we headed south to check them out. We drove down to Hyde Park and tacked on requisite stops at the Co-op Bookstore, the Hyde Park Art Center, and the Robie House. Last on the list: Mansueto, with its beautiful glass dome-capped reading room and subterranean, robot-managed vaults.

Eavesdrop is quite used to weaseling our way into a party. So you can imagine the shock when the receptionist at the library proved to be the strictest bouncer we've encountered in a long time. UC is infamous for its pajama-wearing, sandals-with-socks-scootin' co-eds, so it wasn't our attire that got us turned away. "Sorry, sir, Chicago residents cannot enter the library, only out-of-state residents." Now why would they have that policy? It wouldn't be to keep the homeless and low-income (mostly racial minorities) from the surrounding area out would it? Gosh, Eavesdrop hopes not!

Until that changes, us locals can only enjoy the dome's exterior, which looks like it would be fun to climb on (and stage an architectural sit-on...I mean sit-in).

DUELING BANJOS

Whoops, y'all, a development team left another hole in the ground. The ambitious robot-attacking-downtown-Louisville skyscraper known as Museum Plaza is dead. And this was just on the heels of Lexington-Louisville's distant, dumpier rival (Eavesdrop lived in both, so we know)—announcing plans for an entire block by **Studio Gang**. Lexington's skyline show-stopper will be Gang's bundle of tubes tower, leaving Louisville's skyline with the '80s-tastic **Michael Graves**-designed pomo Humana Building as its most prominent player. This is the city's second skyline miscarriage, as the **Pei Cobb Freed**-designed Vencor tower died, too.

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GUNNAR HAND

HOPE IN JOPLIN continued from front page

Manager, said, "We have been overwhelmed by the volunteerism and involvement in response to the tornado. We would like to see this carry over into the planning segment of the recovery process."

The EF-5 (Enhanced Fujita Scale 5) tornado destroyed a mile-wide swath of southern Joplin, Missouri. In its wake it left 159 dead and approximately 8,000 properties destroyed, including 500 businesses, 33 churches, nine schools, and one of two regional hospitals in the cities of Joplin and Duquesne as well as Jasper County.

After nearly two straight months of cleanup, the area ravaged by the storm has mostly been leveled, leaving assorted piles of rubbish, concrete foundations, and stripped trees. On June 22, the City of Joplin put a 60-day moratorium on all residential reconstruction to allow debris trucks and utility crews to complete their work. The moratorium was put in place to expedite the clean-up efforts before the local match for debris removal is adjusted from 10 to 25 percent on August 7. Local leaders fear that if widespread clearing continued after the adjustment, the \$3 million per day costs would bankrupt the city.

Before the first community meeting on July 12, decision makers and concerned citizens formed the Citizens Advisory Recovery Team that will provide expertise and coordinate community input throughout the reconstruction in six areas:

Infrastructure and Environment, Housing and Neighborhoods, Schools and Community Facilities, Economic Development, Sustainability, and Community Vision. Brian Ross, Community Development Specialist for the Harry S Truman Coordinating Council, the local regional planning authority, explained, "The intent is to create a bottom-up approach where residents have a say in how their neighborhoods will be redeveloped."

Thus far, \$509 million has been paid out from insurance agencies, and with an estimated \$3 billion in damage, the path to recovery is long for the Joplin metropolitan area. A majority of local residents did not have insurance, and with no guarantee of public assistance in the future, some are beginning to sell their parcels to private developers and leaving town. Additionally, Joplin High School, which currently lies in a floodplain, needs to be rebuilt, and St. John's Regional Medical Center, which will be demolished after a direct hit from the tornado twisted the building from its foundation, is considering moving across the city.

With these huge planning issues at stake, Joplin has the opportunity to change its future for the better. Based on the initial feedback of its citizens there is a desire to rebuild a safer and more sustainable city to honor all that was lost. "The city, state, and the feds have and will continue to put an incredible effort into making Joplin a better place," Ross said.

GUNNAR HAND

OPEN > RESTAURANT

> GARAGE BAR

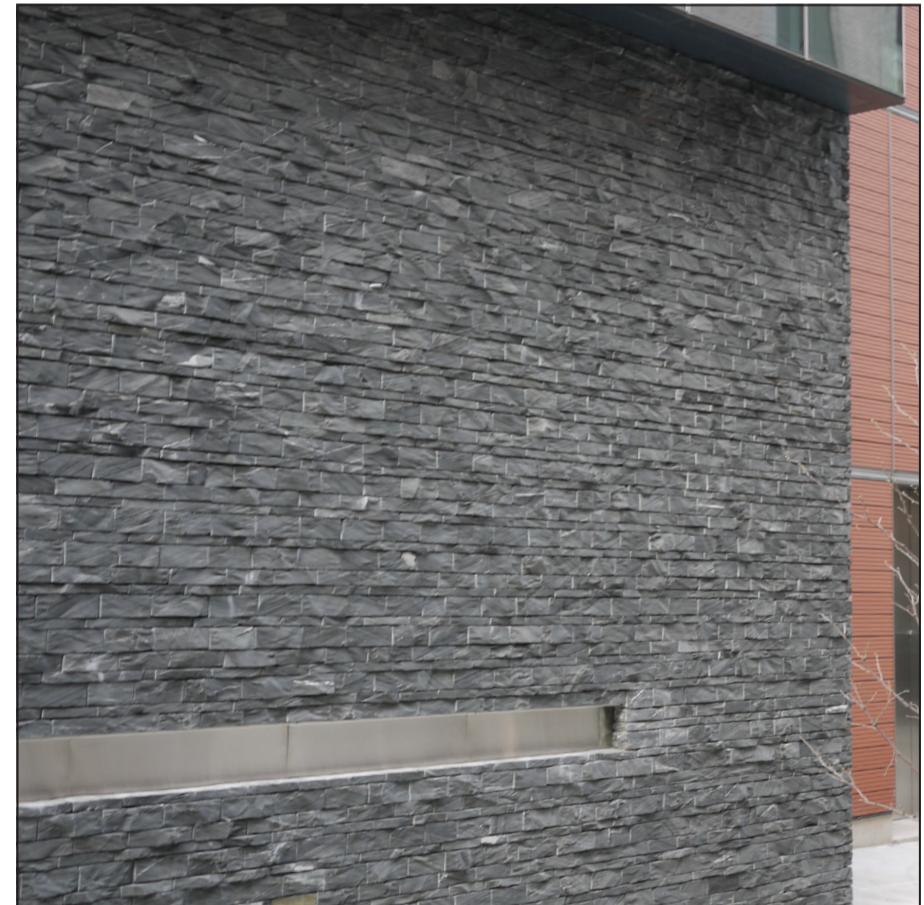
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Louisville, Kentucky
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Designer: Molly Swyers
with Steve Wilson



MICHELLE JONES

An unassuming auto service station in Louisville, Kentucky looks much like it did when mechanics were changing car tires, with peeling paint and a tin-ceilinged canopy. But the early-twentieth century structure is the latest in a line of gourmet eateries in the city's burgeoning arts district—outside, there's an art installation that plays out over three months showing two vintage cars in a (very) slow-motion collision. Garage Bar aims to keep some grit in a gentrifying neighborhood while offering a comfortable hang-out where guests can enjoy southern-inspired food by Chef Michael Paley. "We wanted to leave the space feeling as untouched as possible," said designer Molly Swyers. A century's worth of grease has been replaced by a reclaimed wood floor and ceiling, exposed ductwork, and a custom-made Italian pizza oven. The interior masonry was painted, and simple light bulbs are coiled around a metal frame over the bar, all in keeping with a mechanic aesthetic inside the 2,600-squarefoot space. "We kept a few touches of the old garage—we brought back a wall-mounted tire rack—but we didn't want to take the garage theme too far," Swyers said. New operable garage doors were installed, allowing the dining room to overflow on an outdoor patio, where local artist Monica Mahoney created a service-station-inspired sign for the building's exterior.

BRANDEN KLAYKO



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COURTESY STUDIO GANG

GANG OF SIX continued from front page community support for the project is on the rise thanks to the involvement of Studio Gang, brought on board to reevaluate the project at the behest of Lexington mayor Jim Gray and Dean Michael Speaks of the University of Kentucky College of Design. Firm

principal Jeanne Gang revealed her redesign at a packed public meeting in July.

Original plans for CentrePointe released in 2008 called for a luxury hotel, condos, office, retail space, and parking housed in a single \$250 million building bounded by Main, Vine, Limestone, and Upper streets. The project

featured a central tower rising 35 stories designed by Lexington-based Sherman Carter Barnhart Architects, which sparked widespread criticism for its design and scale.

Gang approached the two-acre project site, now a grassy field surrounded by a horse-farm fence, as a series

of smaller-scale interventions that could be built over time, not as a single structure requiring complete financing up front. Webb appreciated the phased approach. "It's a little easier with this concept to get financing because you can find investors to do smaller buildings, unlike finding one investor for one

Studio Gang will design the tower and shard-like office building, with five other architects designing the additional structures.

large building," he told the Lexington *Herald-Leader*.

She intends to collaborate on the project with a team of five Lexington-based architects to provide local character to the large project. Firms were chosen from a pool of 25 applicants based on their design background and past collaboration experience. The selected firms include: David Biagi, Architect; CSC Design Group; EOP Architects; OMNI Architects; and Ross Tarrant Architects with Pohl Rosa Pohl.

New designs call for each piece of the project to be designed individually, responding to specific site conditions on the block. An eight-story glass shard filled with offices occupies one corner and a series of low-rise structures on Main Street—to be designed by local teams—reflect the scale of historic buildings across the street. Another corner facing an existing high-rise is anchored by a 30-story residential and

hotel tower comprised of a bundle of tubes.

Gang told the *Herald-Leader*, "The benefit of the tubes is you can go inside and on top of them and have public spaces." Different height tubes are bundled together providing landscaped rooftops that create outdoor public rooms. Arrangement of the vertical tubes and voids where the tubes are split maximize air flow and sunlight to the building.

Gang was inspired in part by horse farms surrounding Lexington. Project elements are organized within a cellular grid abstracted from local topographies. Gang hopes for a pedestrian passage and sculpture park to cross the site's sinuous grid and unite various elements of the design.

Webb must still find financing for the project, but interested tenants are already coming forward since the unveiling of Studio Gang's redesign. Over the coming months, designs by local teams will be presented at a public meeting before the entire project begins to move through the public review process again. **BK**

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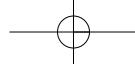
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BUILDING IN CONTEXT



Photo by Steve Wanke

As architect of the JELD-WEN Field renovation in Portland, Oregon, AECOM created an electric atmosphere for Major League Soccer in the heart of the city. The transformed stadium invites the public into its plazas and fans onto the pitch, connects to transportation and strengthens a vibrant downtown community.

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COURTESY FXFOWLE

ARCHITECTS COPE WITH RISING COMMODITIES PRICES

MATERIAL WORLD

Rising material prices continue to affect the design and building industries, often in unpredictable ways. Causes range from natural disasters to the availability of raw materials, but architects and manufacturers are learning to innovate within the labyrinth of a shifting market through increased

collaboration with manufacturers and new approaches to material selection.

In many cases, a spike in prices comes down to a perfect storm of events. Take cotton, for example. Due to flooding in production countries like Pakistan and Australia, combined with increased demand

from China, the fiber is at its highest price in nearly 150 years. "Those two things mean that cotton has gone through the roof and everyone is trying to find alternatives," said Andrew Dent, vice president of material research for global materials consultancy Material Connexion.

In many cases, though, it's difficult to find an exact substitute in price and volume, especially as even commonplace plastics like polyethylene and polypropylene—used in everything from vinyl wall coverings to packaging—are rising with the price of oil. Recycled material manufacturers also face uncertainty as they search for reliable scrap and trust that virgin material prices stay high. "How do you build a business based on hoping oil prices will go up?" asked Dent.

For structural materials like steel and concrete, which held 58.4 and 20.3 percent market shares respectively in the first quarter of 2011, there is no substitute. Sometimes changes in materials prices may not affect a project as much as one would think—because fabrication and erection comprise most of a structural system's cost, a 10 percent rise in steel pricing would mean about a 3 percent rise

in overall project costs for an average steel or reinforced concrete project. But large fluctuations can happen: steel scrap saw its highest and lowest prices since 2004 in a just four-month span in 2008. That's why protection from swings is critical for fabricators. "As with anything, the real question becomes who holds the risk for those types of changes," said John Cross, vice president of American Institute of Steel Construction, a not-for-profit technical institute and trade association for the steel industry. "Some fabricators will submit a bid with an escalation clause, and some submit it without," he said. "You have to be very careful in terms of what you are specifying."

As everyone in the building industry learns to count on rising costs, architects are using the integrated project delivery approach for more and more projects. A few years ago, Renzo Piano and FXFowle worked with three contractors who were paid \$200,000 each to develop curtain wall mockups for The New York Times Building. FXFowle managing partner Guy Geier estimated that the \$600,000 investment saved at least \$2 million on the project. Now, on a yet-to-be

announced corporate headquarters in Toronto, the entire design and engineering team as well as the primary contractors and owners are making decisions together, he said. The firm has also been able to leverage simultaneous work on projects in Riyadh to get better material pricing. "Because there's not much work in Europe, the competition for work in Riyadh is intense; we're able to get very competitive prices on the curtain wall systems we're using," said Geier.

Ultimately, some materials continue to defy any cost-cutting measures. The huge spike in rare earth elements—necessary for military technologies and smartphones as well as solar cells, wind turbines, and HVAC equipment—caused by soaring demand coupled with China's market control could drive manufacturing prices to new heights. "It's the lesser known materials that have a big impact," said Dent of Material Connexion. But competition and lean times lead to innovation, he added. "Just because you've got an unlimited budget doesn't mean you're going to produce anything better."

JENNIFER K. GORSCHE



Photovoltaic charging stations both provide energy to the property and can fuel electric vehicles.



COURTESY ADLER PLANETARIUM

GREEN GIANT continued from front page

charging stations, rain gardens, and a banded green roof that meets a series of green walls with vines growing over an array of trellises. Such a public display was very much intended, according to Epstein, the building's architects. The 90,000 square foot building is meant to be a kind of billboard for sustainable technologies and practices.

"It all started with the client, Peter Testa. His vision was to make his facility a showplace for sustainability, both for the industry and for the public," said Rael Slutsky, the project's senior designer at Epstein. "We gave him a building that is a visual diagram of sustainability." The project is expected to be the first LEED Platinum industrial building in Chicago.

Visitors enter through a foliage-covered wall. "We wanted you to encounter sustainable elements as soon as you enter the property," he said. Inside, above the distribution center floor, the mezzanine-level offices are flooded with natural light, and employees share access to outdoor terraces with dramatic city views.

Daylighting is just one of the energy-saving and energy generation strategies employed at the refrigerator-filled facility,

an extremely energy intensive building. With on-site power generation and energy efficient construction, Testa is able to reduce its energy consumption by more than 40 percent. The photovoltaic charging stations feed back into the grid, offsetting the building's energy use, but could eventually fuel electric cars or trucks (the company's fleet currently runs on biodiesel). "They're a key part of the identity of the building," Slutsky said. The project also features solar hot water heaters, further offsetting the company's energy use.

Another area of particular focus was storm water management. In addition to green roofs and rain gardens, the building collects rainwater in cisterns for use as gray water. Parking areas are paved in permeable surfaces, and additional runoff is contained in a detention pond. Epstein collaborated with landscape architects Jacobs Ryan Associates on the project.

Slutsky estimates the building's green features added 15 percent to the overall cost of the project, but given the facility's energy intensive program, the reduced utility bills will likely more than makeup for those costs in a few years.

AGB

STRETCHING FOR THE STARS

When folks wait in line for the Adler Planetarium's rehabbed space theater, they won't be staring at a bland hallway. The new Clark Family Welcome Gallery, designed by Thomas Roszak Architecture corrals the queue at the theater's entrance. The goal for its design: "We wanted people to stop thinking about driving and parking, and start thinking about the mysteries of the universe," says Adler president Paul

Knappenberger. Roszak answered with a tensile structure of aluminum tubing covered by elastic polyester fabric—similar to his Burnham Pavilion with Zaha Hadid. The materials work as a projection surface—for educational and interactive digital games—and a backlit skin that signals the movie's start by glowing in a rainbow of, appropriately, otherworldly colors.

MADELINE NUSSER



Joseph Cornell *Untitled (Système solaire)*, 1957–59. Private collection, Chicago. © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York. Photo: Nathan Keay, © MCA Chicago

Pandora's Box

Joseph Cornell Unlocks the MCA Collection



Left. Dan Peterman *Triple Cross-Braced, 432 fl. oz., 27 Pack*, 1990. Collection Museum of Contemporary Art Chicago, gift of Eileen and Peter Broido in honor of the MCA's 40th anniversary. © 1990 Dan Peterman. Photo: Nathan Keay, © MCA Chicago

Below. H. C. Westermann *Rosebud*, 1963. Collection Museum of Contemporary Art Chicago, partial gift of Ruth P. Horwitz. © Lester Beall, Jr. Trust/Licensed by VAGA, New York. Photo: Nathan Keay, © MCA Chicago

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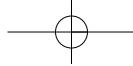
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DESIGNER: CANNON DESIGN



It's not often that a modern office speaks so clearly and boldly of its context and its history. The recently completed second phase of the Metropolitan Capital Bank (MetCap) on Chicago's Magnificent Mile, however, is a pitch perfect synthesis of the two. The Chicago office of Cannon Design has developed a holistic two-phase design including a renovation of the 1912 Tree Studios annex and a recently completed interior in the adjacent Courtyard building. "The client wanted to establish his company and create a new brand," said Mark Hiron, lead designer for corporate interiors at Cannon. "The interior had to have a sense of character which aligned with the MetCap brand to create a sense of trust and longevity."

The 7,000-square-foot flagship office, located on Ohio Street in the North River neighborhood, was completed two years ago and marked the launch of the MetCap Bank. Designed to respect the building's original Arts and Crafts style and at the same time reflect a modern, forward-looking startup with embedded technology

and custom-built furniture, the derelict interior was restored with its historic features, including the fireplaces (converted to gas) and balustrades. The spaces were also reconfigured to accommodate a contemporary working practice—for example, restrooms were installed on the ground floor, and the upper level bedrooms were converted into private offices. While the boardroom was treated to a cubic lighting system by Cannon, in which four lights contained within elongated boxes of amber and a lighter frosted glass stem from a concentric square ceiling plate. Along with the 30 foot wooden bench lining the wall, which anchors the large window, the sculptural massing was intended to break up the volume and maintain an intimate scale.

To accentuate the unique, atypical design, Cannon kept the majority of furniture and lighting design in-house, manufactured by Decca. "The drawers are carved out of solid wood—like sculptures," said Hiron. Indeed, the recently completed expanded space in the adjacent Courtyard

building followed this concept of sculptural furniture and cubic massing. The custom-built dark wood lounges upholstered in Edelman Leather are designed to act as a piece within a space as opposed to anchored objects, "like the inverse of a plinth," said Hiron. The design, using level changes and grouped geometries to demarcate spaces in the flowing open plan, takes its cue from the Prairie Style by architects like Frank Lloyd Wright (who once took a studio at Tree Studios' artist enclave), which referenced the broad landscape. In the reception of the Courtyard office, wooden box frames stacked to create screens are fitted with amber glass, referring to the feature glass in Prairie School-designed doors. Along with Cannon's bespoke geometric glass tile wall hanging above the fireplace, the screens refract the light and cast a warm light even when the fire is left unlit.

The bank also doubles up as an art gallery. While digital screens in the reception of the annex display a slideshow of artwork, metal frames embedded in the

Clockwise from top left: The second phase of the MetCap offices reinterprets the Prairie Style in a modern vocabulary; the first phase retained historic elements like the fireplace and balustrades; the reception area features sculptural room dividers and custom banquet seating; a typical office; a smaller conference area has a custom tile mosaic over the fireplace.

larger hall walls facilitate a flexible hanging gallery. With a rotating exhibition every three months, the interior was designed to maintain a sense of continuity with the former function as well as impress and gently bait potential customers viewing the art.

The interplay of dark and medium walnut stain throughout the two separate offices, a reference to the original wood selection, contributes to the overall luxurious and well-established atmosphere. The resulting interpretation of the modern Prairie Style firmly asserts MetCap's location with roots in Chicago's history as well as in its future. **GWEN WEBBER**

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Edelman Leather
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CHRIS BARRETT

Most of the white brick buildings will likely be demolished.



COURTESY CHILDREN'S MEMORIAL HOSPITAL

ROOM TO OPERATE continued from front page country," Dan McCaffery said in a statement. McCaffery acknowledged that the initial ideas that won him the contract would now have to be vetted by the city, Alderman Michele Smith, and the community.

"It should be a new neighborhood crossroads that's great for residents and visitors alike," said Alderman Smith. "There's real opportunity to have communication between all the arts venues. After the hospital leaves, the biggest industry in my ward will be live entertainment."

It's no surprise that the developer turned to Antunovich Associates to help lay out a plan of action. Besides building a relationship with the developer on projects in the Washington D.C. area, Antunovich had already navigated the neighborhood for the last thirty years while working for DePaul University. "It's a difficult community, but for the right projects they're supportive," said Joe Antunovich. In addition to his experience on the ground, Antunovich said the firm cruised the neighborhood websites to gage the conversations about the project before submitting their proposal.

The architect said that among community expectations, preserving the older buildings tops the list, while developing a strong retail corridor along Lincoln Avenue runs a pretty close second. Creating a center of gravity for the project will be key to fulfilling the developer's stated mission of creating "a new town center" for Lincoln Park. With the areas north and south of the site well-established, the space left behind when Children's moves to Streeterville in 2012 will offer significant opportunities.

The architect said that the hospital's 800 parking spaces would likely remain, though neighbors can hope for a spruced up version of the garage with street level retail. The modern white brick buildings will probably be torn down to make way for residential properties, more retail, and "special gathering places." The heights of the new buildings are not expected to exceed those there now.

Despite reassurances, the community remains vigilant, though most are adopting a wait-and-see stance. "I've told a lot of people be prepared because something big is going to go there," said David Varnerin, secretary for the Lincoln Central Association, whose neighborhood includes the parking garage. "People say they want retail, but I think it's going to be mostly residential."

Meanwhile, the architects have been pouring over historic photos of lost detailing on the older red-brick buildings on the site. Antunovich said restoring those elements was a way to reach out to the community almost immediately. "If we brought all that back, it could be marvelous," said Antunovich. "The outreach is staring you in the face on Orchard Street." **TOM STOELKER**

AT DEADLINE

REX PROJECT GOES EXTINCT

Chalk it up to the recession. Developers behind the 62-story REX-designed Museum Plaza in Louisville, Kentucky have canceled plans for the hyper-rational tower after construction stalled in 2008. Plans called for residential, commercial, and hotel space supporting a central kunsthalle elevated 23-floors. The project was to be funded by a mix of public and private funds, including an application for a \$100 million HUD loan. Developers have already invested nearly \$50 million in private funds into the \$465 million project and are expected to take a sizeable loss after failing to secure the final \$150 million in financing.

RELATED RISING

The Waterview Tower project on Wacker Drive got a shot in the arm late July when Related Midwest swooped in to snap up the property from creditors of the original developer, an affiliate of Chicago-based Teng and Associates. Back in 2008, construction on the planned 90-story building stopped at the 27th floor. Related plans to take it up to 65 stories, and instead of the planned hotel/office building, downtown will get 500 luxury rentals. Though no architect has been announced, a spokesperson from Related's New York office said that the Midwest team should be making that announcement soon. They'd better—construction is set to begin early next year.

MORE SUMMER RENTALS

Good news is contagious. The same week that Related signed on the dotted line, it was announced that Golub and Co. is gearing up to add another 530 rental units to the downtown area as well. The firm filed for zoning permits to build two towers, 42 and 11 stories, on McClurg between Grand and Ohio, a property acquired in 2009. Golub has already tapped an architect to design the luxe tower: the contract goes to Solomon Cordwell Buenz, who designed the neighboring ParkView residential tower.

WHAT LIES BENEATH

While proposals above ground regain momentum, down below the city is still looking for answers. One of the Daley administration's proposals that literally never saw the light of day was an underground station intended to anchor the downtown end of the proposed O'Hare Express train. The \$213 million superstation still sits unused under Block 37. In an effort to revive the site, the city's Aviation Department put out a Request for Information and Interest. According to Crain's, they received 28 responses.

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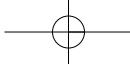


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THE ARCHITECT'S NEWSPAPER AUGUST 10, 2011



BREAKING GROUND

Three Chicago neighborhoods show early signs of leading the real estate recovery. Christopher Bentley surveys the development landscape.

Since the 2008 financial crisis, there's been one question in real estate that just won't go away: Have we hit bottom yet?

Chicagoans, hoping they could finally answer "yes" to that question, were frustrated to learn in May that numbers released by the Illinois Association of Realtors earlier this year, which showed improvement in median home values, were the result of a "technical error," according to a statement from the association. The actual data showed an eight percent slump in median home prices, from \$265,000 in May 2010 to \$243,000 this year.

But any agent will tell you real estate is hyper-local. In Chicago, three neighborhoods are bucking the trend in an otherwise sagging market. The West Loop, Hyde Park, and the area formerly home to the Cabrini-Green projects boast commercial and residential development plans. Change is coming for all three neighborhoods that may lay the groundwork for a citywide real estate recovery.

WEST LOOP

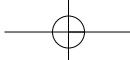
Residents of the 39-story Skybridge highrise at West Washington Boulevard and Halsted Street live in the tallest building west of the Dan Ryan Expressway. It seems a sign of the times, then, that they're worried about the potential shadows from a 50-story highrise planned across the street, at One South Halsted Street.

The designers, FitzGerald Associate Architects, declined to comment until the project reaches the Chicago Plan Commission. If developer David Friedman of Skokie-based F&F Realty sees the project through, tenants of the 514 rental units could use room service and other amenities from F&F's adjacent Crowne Plaza Hotel. The plan also includes about 10,000 square feet for retail along Halsted Street.

"We want to make sure what goes in the West Loop fits in the West Loop," said Martha Goldstein, executive director of the West Loop Community Group. But what fits in the West Loop is evolving.

Bulls and Blackhawks games draw hoards of visitors to the nearby United Center, and since 2005 the Pitchfork Music Festival has attracted thousands to the neighborhood's Union Park. But aside from sports bars surrounding the venues, Goldstein said, West Loop businesses don't benefit much from the come-and-go crowds.

The Chicago Transit Authority plans to open a new Green-Pink Line stop at Lake and Morgan Streets next year, before most of the neighborhood's new



Opposite page: One South Halsted will bring new retail and over 500 rental units to the West Loop.

Above: The Gateway will include over 200 rental units and a new grocery store.

Below left: Work is underway on the second SoNo tower near the former site of the Cabrini-Green housing projects.

Below right top and bottom: Part of the Cabrini-Green site will be redeveloped as a Target store.



development breaks ground. Goldstein said she hopes the new infrastructure will help make the neighborhood itself a destination, game night or not.

One South Halsted isn't the only West Loop development trying to drum up more retail dollars with a mixed-use highrise. It isn't even the only one on Halsted Street. Skokie-based Taxman Corporation's Gateway rental tower at Halsted Street and Monroe Street is on track to receive \$7 million in tax increment financing (TIF) money from the city to build 95,125 square feet of retail space on three floors, 71,000 of which will be devoted to a Mariano's grocery store. Gateway will also house 228 apartments in a 312-foot tower.

"These are big because we haven't had anything like this since Skybridge," Goldstein said. That project was completed in 2002.

"It will bring people to the neighborhood, which is a good thing," said Alderman Walter Burnett. "The business

community is one hundred percent excited about it, but it could also help to stabilize the real estate market in the neighborhood."

Alderman Burnett's church, First Baptist Congregational, is involved in a development deal of its own. In a partnership with Heartland Housing, the church is converting the 81-year-old Viceroy Hotel at 1519 West Warren Boulevard into 89 studio apartments, a café, and a community garden. All the units will serve tenants with incomes at or below 60 percent of the area median income. The city has signed off on \$3.8 million in TIF dollars for the project.

The art deco building is on the National Register of Historic Places. Heartland's director of real estate development, Hume An, said they have begun the application process for federal historic tax credits, which could offset project costs \$2.5 million to \$3 million. "We're hoping to restore it to its original glory and make it an asset to the community," An said.

Heartland is working with the Chicago engineering firm dbHMS to make the building more sustainable, retrofitting the Chicago landmark with geothermal heating and cooling, permeable pavement in the parking lot, and a partial green roof.

Target plans to break ground next month on a four-acre plot bordered by Van Buren, Jackson, and Aberdeen Streets about ten blocks from One South Halsted. Goldstein was enthusiastic about the big box department store's

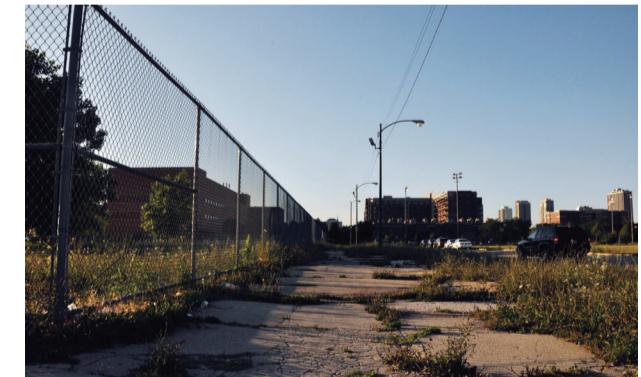
West Loop development. "The great thing about Target is that they don't disrupt neighborhoods," she said. The retailer, she believes, blends better into urban contexts than most big box stores.

FORMER CABRINI-GREEN SITE

Target has fared especially well in the wake of the financial crisis. A Cabrini-Green location, should it pass the rest of its municipal hurdles, will be the store's twelfth in Chicago. The proposal for the former site of Cabrini's William Green homes just north of Division Street says a lot about the new face of Near North neighborhood.

Demolition began March 30 on 1230 N. Burling Street, the last of the notorious Cabrini-Green housing projects. Cabrini-Green was once home to more than 15,000 people and became synonymous with gang violence and discontent with urban renewal nationwide. The coveted Near North Side real estate it occupied also became extremely valuable as the nearby Gold Coast, Old Town, and Lincoln Park neighborhoods developed in the 1990s.

At 840 West Blackhawk Street, Adam Berkelhamer and Antunovich Associates' SoNo East tower is under construction. Move-in dates for the 324 units are still uncertain but the structure is expected to be up and fully enclosed by the end of the year. The building also includes 50,000 square feet



CHRISTOPHER BENTLEY

THE ARCHITECT'S NEWSPAPER AUGUST 10, 2011



Above: Studio Gang is designing City Hyde Park, a major mixed-use development.

Right: The firm is also renovating the historic Shoreland Hotel into residences and event space.



of ground floor retail space, although commercial tenants have not been announced.

The SoNo west tower was completed in 2008 by Booth Hansen Associates, where Berkelhamer worked at the time. He has since gone solo and redesigned the eastern tower, which was originally envisioned as a mirror image of the 2008 structure.

"The new design really opens up the space between the towers," Berkelhamer said. He staggered the units to improve the views for the whole building. Another difference between SoNo's east tower and its pre-financial collapse kin: its residential units are rentals, while SoNo west has 200 condos.

"This building, along with its neighbor, will help anchor the residential presence on this side of North and Halsted," Berkelhamer said. Retail is dynamic in the nearby neighborhoods, and Cabrini-Green's absence leaves a residential opening close to downtown that SoNo hopes to help fill.

Coming on the heels of residential development, the

expected arrival of Target seems to confirm suspicions that Cabrini's prime Near North real estate will not languish much longer.

"I think Target can be a shot in the arm," said Alderman Burnett, whose 27th Ward includes the property as well as most of the West Loop. If the deal is approved,

Target would hire 75 Chicago Housing Authority (CHA) residents (of a likely 200-employee staff), including some for supervisor or management jobs. To acquire the site at Division and Larrabee Streets, the company would swap 3.6 acres in a land agreement with CHA.

Target representative Molly Snyder confirmed that the Minneapolis-based company is in discussions with the CHA to bring a store to the area but would not confirm a timeline for the project. The Plan Commission approved the project July 21, but it still has to clear the zoning board and city council.

HYDE PARK

"Hyde Park is very much a company town," said Peter Cassel, director of community development for Antheus Capital, which owns more property in the neighborhood than anyone except the University of Chicago. "As the University grows, so too does the neighborhood."

It follows then that as the University announced plans to revitalize commercial activity along its 53rd street corridor in 2008 with a project called Harper Court, Antheus revealed plans for its own 500,000-square-foot mixed-use development, City Hyde Park, at 51st Street and South Harper Avenue.

Both plans drew mixed public comments. While many residents welcome the new retail, "we've heard a very strong desire to retain what people currently like and find special about Hyde Park," Cassel said. "The challenge for us is to maintain that balance."

Harper Court and Antheus' City Hyde Park project are the twin hubs of an apparent development boom that also

includes University acquisitions of a former Borders Bookstore building as well as the renovation of commercial and theater buildings along 53rd Street. Antheus, for its part, is also converting two historic hotels into apartment buildings and building a new mixed-use project called City Hyde Park with the help of Aqua Tower architects Studio Gang.

Gang's Hyde Park partnership with Antheus also includes the 26-story residential Solstice on the Park project, which was stalled when the economy sagged. "We're excited because we think Hyde Park has a lot to offer," principal Jeanne Gang said.

In September the Del Prado Hotel, located at 53rd and South Hyde Park Boulevard, will open its doors to new renters—23 leases have already been signed, Cassel said. "We're thrilled to reintroduce one of Hyde Park's real gems," he said.

Renovation of the Shoreland Hotel is still ongoing. Gang said the studio is trying to update the interior and landscape design while treading lightly on the 1920s landmark. "You'll see a new palette show up," she said.

Whole Foods will be the anchor tenant at Gang's 110,000-square-foot City Hyde Park, which includes a 22-story tower. Cassel said Antheus is working on securing a second major commercial tenant, but some space will remain for offices and boutique stores. The 179 residential units—it's still undecided whether they will be condos or rentals—won't be open until at least 2014. "It's almost impossible to know what the residential market will look like at that point," Cassel said.

Gang said the design intends to de-emphasize the car. All of the building's programming faces out to the street, and Metra riders should be able to see City Hyde Park's green roof from the 51st/53rd Street Hyde Park stop just two blocks south. "The greenest thing you can do is get people to live near a train station," Gang said.

The first phase of the University's Harper Court, which will include 150,000 square feet of office space, a 130-room Hyatt Place hotel, retail offerings, and parking, is scheduled for completion in fall 2013. Sophie Bidek, a principal at project architects Hartshorne Plunkard, said the



design promotes pedestrian use with 40,000 square feet of open space. "What we're trying to do is really create a 24-hour environment," Bidek said.

Susan Campbell, a University spokesperson, said the University found people were leaving Hyde Park for retail needs. "We're hoping that our efforts will catalyze the market so that 53rd Street will be a vibrant place to shop as well as a destination for entertainment," Campbell said. The commercial tenants are still undetermined but expected to include a mix of retailers, restaurants, and casual dining to serve the lunch crowd.

In Hyde Park, the New Jersey-based Antheus Capital and Chicago's Studio Gang have staged a substantial and thoughtful complement to the University's ventures. Both Antheus and the University have released a flurry of project plans lately, many of them independent of city assistance. The University alone employs more than 10,000 people and enjoys an endowment of \$5.9 billion.

Meanwhile, despite its prime location, the pace of development in the Cabrini-Green area lags that in Hyde Park or the West Loop. Nearly all of the neighborhood is still under the purview of the Near North TIF district which won't expire until 2020. If development is to continue, it will have to be with considerable support from the city.

Development is collaborative and affects neighborhoods both physically and demographically. And while community voices and TIF concerns have helped to fine-tune deals in each area, the new faces of West Loop, Hyde Park, and Cabrini-Green are in large part the result of a few private entities. If the relative success of West Loop and Hyde Park especially heralds anything for the market at large, it's that major companies are investing in some Chicago neighborhoods long ripe for redevelopment.

CHRISTOPHER BENTLEY IS A CHICAGO-BASED REPORTER.



COURTESY RESPECTIVE FIRMS UNLESS OTHERWISE NOTED

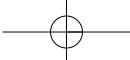
Top: Phase One of Harper Court will feature offices for the University of Chicago, retail space, and a small hotel.

Above: University is renovating the Harper Theater along 53rd Street.



PHOTO: EMILY TROUTMAN

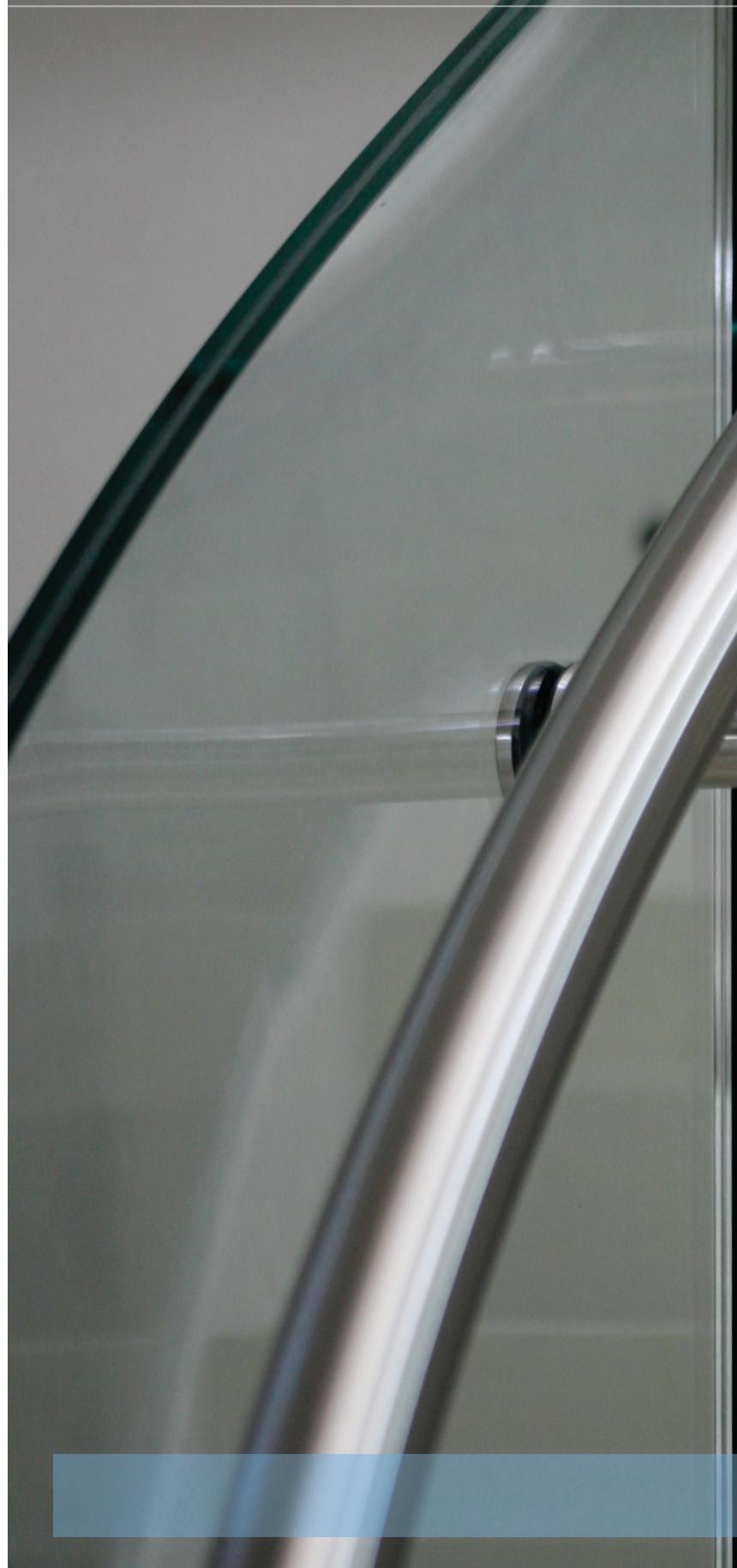

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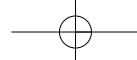
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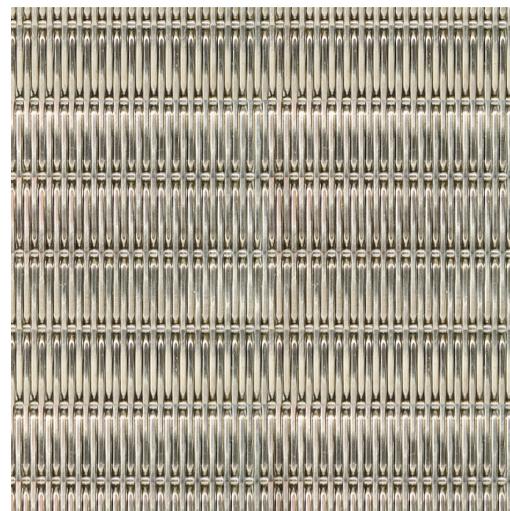
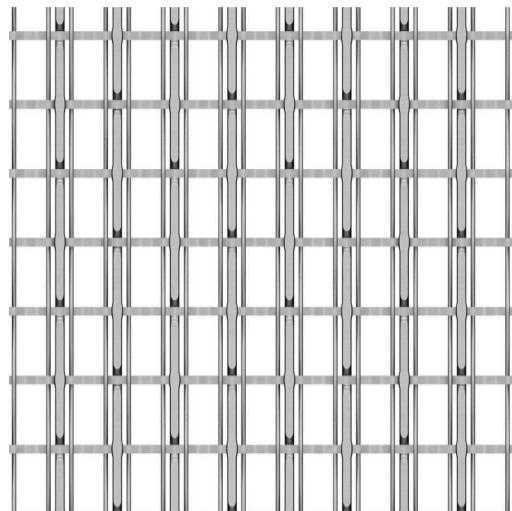
While architects and designers are focusing on the grand gestures—where to place a door, a stair, or a walk-in shower—the individual parts of those elements can be overlooked due to tight budgets or timeframes. But hardware components like handrails and doorknobs are crucial not only to a design's safety and function but also to its longevity. In the world of component hardware, manufacturers are upping their customizable options to cater to a range of indoor and outdoor needs, from high-traffic public spaces to high-design residences. And in the bath, often-neglected details like drains, grab bars, and even speaker covers are getting a modern makeover. From the front door to the kitchen cabinet, quality hardware always adds a luxury finish, while high-caliber components make a solid impression from the very first touch.

JENNIFER K. GORSCHE

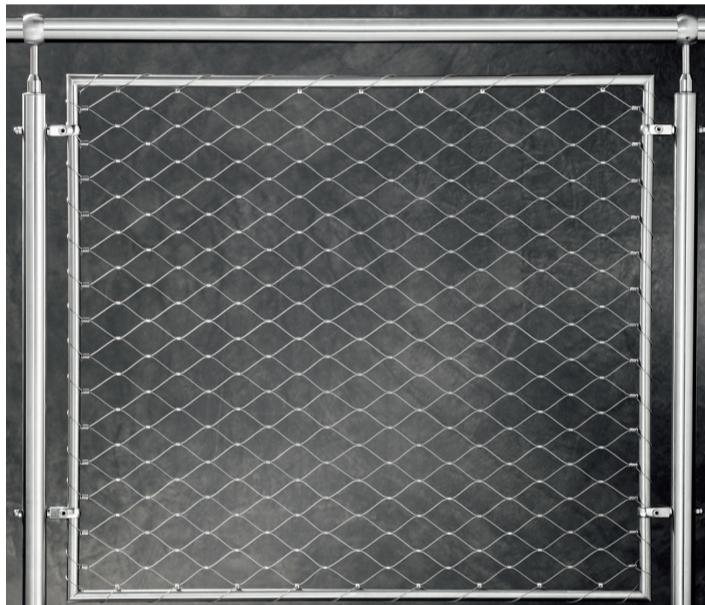


HARDWARE

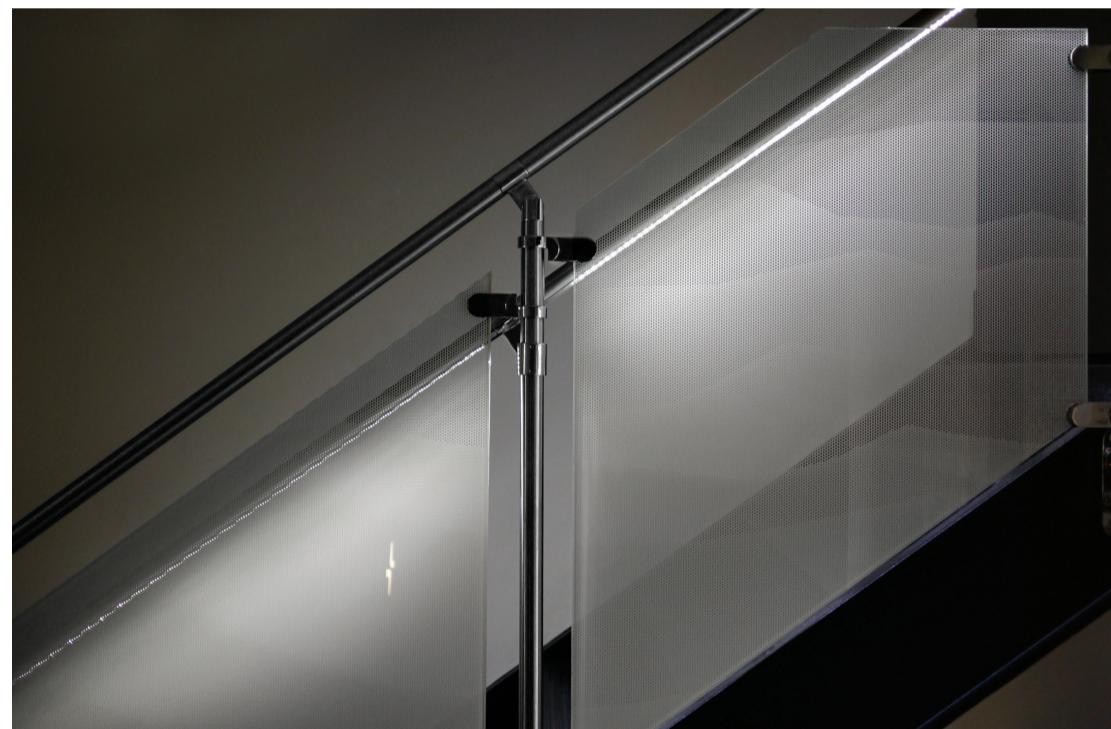
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3

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RAILINGS

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4

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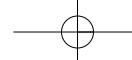
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**4 LIGHT SYSTEM 8
GERA**

Though not for use as a hand railing, Gera's Light System 8 is a light rail suitable for horizontal or vertical use. The aluminum luminaire has a variable width and hides technical components, emphasizing the adjustable screen, which is available in metal, translucent glass, or custom decorative options.

gera.publick.net



HARDWARE 17



5



6



7



9



8

**5 BIKE-PULLWAY
BICYCLE RAMP
NEOMERCE**

Until now there was no easy way to lug a bike up stairs. Korean company Neomerce has introduced a new solution, an anti-skid public bike ramp that allows bicyclists to safely roll their bike alongside a stair rail. Rounded edges prevent users from injury, while a narrow, extruded aluminum design leaves as much room as possible to pedestrians.

bike-pullway.com/en

**6 ARTLINE
BRUGG**

Architectural rope manufacturer Brugg has created a line of outdoor accessories designed to fit with its range of high-grade steel railing systems via vertically adjustable rods. The modular system includes shelves, weatherproof lighting, birdbaths and bowls, and privacy screens. Attachment systems for steel handrails and glass railings are available.

www.brugglifting.com

**7 LÍNEA HANDRAIL
SANTA&COLE**

Santa&Cole's line of outdoor urban elements includes the Línea handrail, a simple stainless steel line that serves the dual purpose of pedestrian barrier and resting place. Suitable for any public space where a subtle barrier is required without the visual obstruction of a full fence.

www.santacole.com

**8 SLOPER HANDRAIL
ONN OUTSIDE**

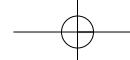
Contemporary street furniture manufacturer Onn's Sloper handrail is designed to complement the other elements of the angular Sloper line, including a lighting beacon, bollard, and fencing. Available in two heights, the cast aluminum post can be fitted with two or three stainless steel rails and an optional glass panel.

www.onnoutside.com

**9 BESPOKE BALUSTRADES
AND STAIRS
EESTAIRS**

Four-year-old company Ee stairs has developed a range of bespoke balustrade and stair designs for commercial and residential applications. Beginning with a patented 1m² staircase that requires only one square meter of space, designers moved on to develop a range of designs including the FlatRhythm balustrade (pictured) with a horizontal infill of steel tubes or wire and (on page 23) the TransParency 1-06 balustrade.

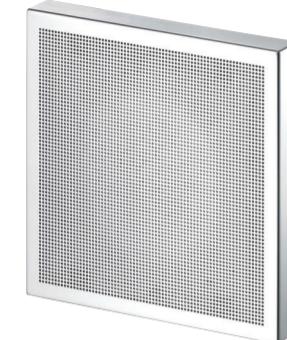
www.eestairs.com/en



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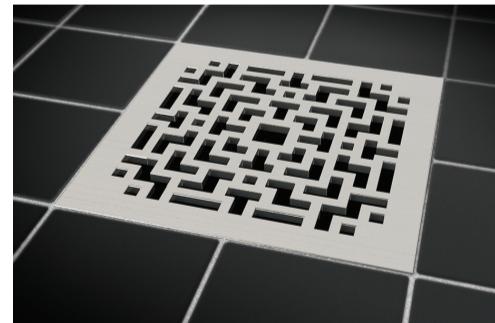
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5

DRAINS

Clean-lined drains and covers are better than invisible.

1 ADVANTIX VARIO SHOWER DRAIN VIEGA

The Vario drain's customizable length allows it to integrate seamlessly with the walls of enclosed shower areas. Suitable for new construction or renovation, the 47-inch basic channel can cut as short as 12 inches in length. Its recessed design is less than one inch wide, allowing for a nearly uninterrupted floor surface.

www.viega.com

2 ZENTRIX SHOWER DRAIN DALLMER

Partnering with the CeraNiveau drainage system from Dallmer, the rectangular Zentrix drain can drain more than 12 gallons of water per minute. Designed to eliminate the risk of flooding in level-access shower designs, a polymer concrete collar secures the drain in the screed while providing a solid bond for waterproofing beneath bath tiles.

www.dallmer.de/en

3 STARCK SPEAKER MODULE AXOR

The basis for Philippe Starck's Axor shower collection is the square—all elements in the line are derived from a 5-by-5-inch module. The high-performance watertight speaker module follows the formula with a 40-watt speaker encased in a sleek aluminum membrane with a rubber seal. Available in chrome or aluminum the unit is rated for indoor use only.

www.hansgrohe-usa.com

4 CERAMIC SHOWER DRAIN ROYAL MOSA

Netherlands-based tile producer Mosa recently released a ceramic shower drain that eliminates any visible stainless steel. Available in twelve finishes, the 6-by-36-inch drain is installed in combination with an Easy Drain shower channel leaving a barely visible drainage opening, less than half a centimeter thick, around its perimeter.

www.mosa.nl/us

5 SHOWER GRID DRAINS WATERMARK DESIGNS

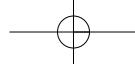
Brooklyn-based Watermark Designs recently launched a new collection of six shower grid drains designed to complement contemporary or traditional baths. Drains are held in place with rare earth magnets, creating a clean finish without visible fasteners. The 5-by-5-inch grids are available in 37 finishes including polished chrome, antique brass, and charcoal.

www.watermark-designs.com

6 EMPIRE DRAIN PLUG WATERWORKS

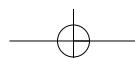
A modern adaptation of late 19th-century styles, Waterworks' Empire collection includes a chain and plug waste drain. The drain includes a removable grate for cleaning and servicing. The hardware is designed to complement the company's Empire tub and is available in nickel (pictured), matte nickel, and chrome.

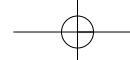
www.waterworks.com



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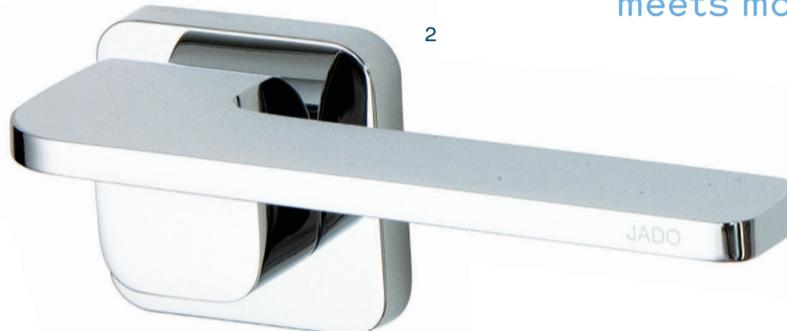
HARDWARE

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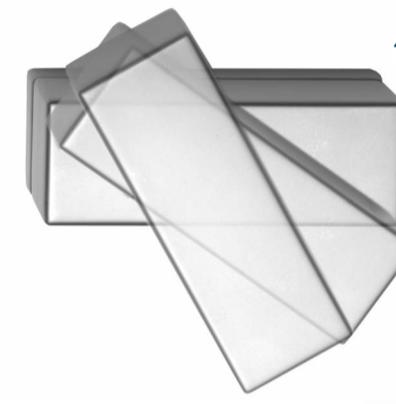
HANDLES



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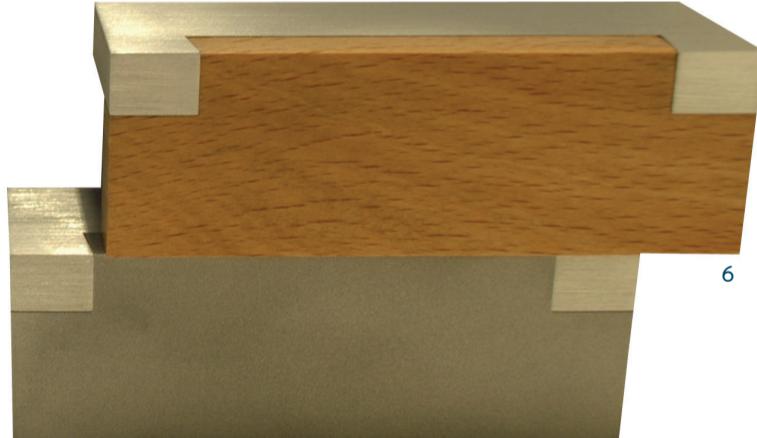
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1 TED BOERNER
COLLECTIONS
ROCKY MOUNTAIN
HARDWARE

Artist and designer Ted Boerner has collaborated with Rocky Mountain Hardware to create five hardware collections. Cast in recycled, art-grade bronze, the collections include 27 pieces of hardware and cabinet pulls available in nine standard finishes. Pictured is the 12½-inch Shift grip shown in white bronze and brushed patina.

2 FLUX
JADO HARDWARE

German manufacturer Jado's new Flux door handle has a seamless form made from a single piece of metal sculpted downward and affixed to a softly rounded square doordate. Coupled with a durable chrome finish, the shape is made to resist dirt accumulation and complement a range of door styles.

3 ROUND DOOR SET
REJUVENATION

Rejuvenation has added new exterior door hardware to its Mid-Century Modern Collection. Cast in iconic shapes from the 1950s and 60s, the collection includes square, star, and round (pictured) knobs designed to fit the Schlage Orb door set. Sets are made with solid brass and are available in three finishes: brushed chrome, polished chrome, and lacquered brass. Matching doorbell buttons are available.

4 C CLASS
ARCHITREND

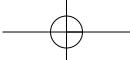
Compatible with most locks and latches, the C Class door handle is a patented design with a concealed tie-bolt and self-adjusting spindles. Approximate dimensions are 3½ inches by 1 inch with a 2-inch depth. Constructed with solid brass and stainless steel components and three standard finishes, the knob is available in special finishes on request.

5 SANCTUARY KNOB
TOP KNOBS

Inspired by Asian architectural details, Top Knobs new Sanctuary collection of knobs and pulls emphasizes delicate details wrought so that they do not compromise durability. The full line is available in eight finishes including brushed satin nickel, flat black, German bronze, oil rubbed bronze, pewter antique, polished chrome (pictured), polished nickel, and Tuscan bronze.

6 TALIESIN DESIGN
REVEAL DESIGNS

Designed in partnership with the Frank Lloyd Wright Foundation, Reveal's new Taliesin collection includes three series: Series 630 and 631 can be mixed and are available in 4¼- or 7½-inch round or rectangular pulls finished in stainless steel and beech, walnut, oil rubbed bronze, or as solid stainless pieces; Series 632 handles (pictured) have a solid wood and metal form and are available in three sizes.

DIARY
21

THE ARCHITECT'S NEWSPAPER AUGUST 10, 2011

AUGUST/SEPTEMBER 2011

AUGUST

WEDNESDAY 10
LECTURES
Modern Wing
Highlights
2:00 p.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SYMPORIUM
Pecha Kucha:
Detroit
8:20 p.m.
Edsel & Eleanor Ford House
1100 Lake Shore Rd.
Grosse Pointe Shores, MI
www.pecha-kucha.org

THURSDAY 11
LECTURE
Sung Ho Kim
Design Thinking and Contemporary Furniture
11:00 a.m.
St. Louis Art Museum
One Fine Arts Dr.
St. Louis, MO
www.slam.org

EXHIBITION OPENING
Pedro Reyes
Baby Marx
11:00 a.m.
Walker Art Gallery
1750 Hennepin Ave.
Minneapolis, MN
www.walkerart.org

EVENTS
Walking Tour - From Log Cabin to Trump Tower: Exploring the Main Branch of the River
5:30 p.m.
Chicago Architecture Foundation
360 North Michigan Ave.
Chicago
caf.architecture.org

Outsound
Featuring Son Lux
7:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
www.imamuseum.org

FRIDAY 12
EVENT
Exploring the Modern Collection: Communicating with Color
Christina Burch
11:00 a.m.
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
www.umma.umich.edu

SATURDAY 13
EVENT
31st Annual Art in the Park
10:00 a.m.
Flat Iron Park
Center St. & Wrigley Dr.
Lake Geneva, WI
www.artfaircalendar.com

WITH THE KIDS
Family Workshops: In Place
10:30 a.m.
St. Louis Art Museum
One Fine Arts Dr.
St. Louis, MO
www.slam.org

TUESDAY 16

LECTURE
Lee Bey
Chicago Then and Now
12:15 p.m.
City Gallery in the Historic Water Tower
806 North Michigan Ave.
Chicago
www.explorechicago.org

THURSDAY 18
EVENT
Walking Tour - Wolf Point, the Wigwam, and the West Loop: Exploring the Bend of the River
5:30 p.m.
Chicago Architecture Foundation
Merchandise Mart, riverside entrance between Wells & Kinzie Sts., Chicago
caf.architecture.org

FRIDAY 19
EVENT
Milwaukee Domes Art Festival
12:00 p.m.
The Mitchell Park
524 South Layton Blvd.
Milwaukee, WI
www.milwaukeedomesartfestival.com

SATURDAY 20
EXHIBITION OPENING
Pathways to Stable Housing
11:00 a.m.
Loyola University Museum of Art
820 North Michigan Ave.
Chicago
www.luc.edu/luma

EVENT
Summer Evening Sampler at the Robie House
4:00 p.m.
Robie House
5757 South Woodlawn Ave.
Chicago
www.gowright.org

WITH THE KIDS
Go Figure Mixed Media Workshop
10:00 a.m.
Smart Museum of Art
5550 South Greenwood Ave.
Chicago
smartmuseum.uchicago.edu

SUNDAY 21
EVENTS
100 Acres: The Virginia B. Fairbanks Art and Nature Park Tours
11:00 a.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
www.imamuseum.org

Behind-the-Scenes Tours: Architecture Photography Cruise
Dave Burk, Susan Osborn
7:30 a.m.
Chicago Architecture Foundation Boat Dock
112 East Wacker Dr., Chicago
caf.architecture.org

MONDAY 22
FILM
Open Field: Dark Dark Dark and Spies
7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis, MN
www.walkerart.org

THURSDAY 25

LECTURE
Rena M. Klein
Best Laid Plans: Business Planning for Small Firms
8:45 a.m.
AIA Chicago
35 East Wacker Dr.
Chicago
www.aiachicago.org

FRIDAY 26
LECTURE
Redefining African American Art of the 20th Century
12:00 p.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SATURDAY 27
LECTURE
Mark Bradford, Three Scenes II: The Club and Music Scene: Making Nightlife, Creating Community
3:00 p.m.
Museum of Contemporary Art
220 East Chicago Ave.
Chicago
www.mcachicago.org

TUESDAY 30
EVENT
Architectural Drawing: How to Sketch Like an Architect
Joel Berman
6:00 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

WITH THE KIDS
Images Collide
11:00 a.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

SEPTEMBER

THURSDAY 1
EVENT
Chicago From the Sky: A Region Transformed
12:15 p.m.
Chicago Cultural Center: Millennium Room
78 East Washington St.
Chicago
www.friendsofdowntown.org

SATURDAY 3
EXHIBITION OPENING
Optical Effects: 1970s Printed Textiles
10:00 a.m.
Minneapolis Institute of Arts
2400 Third Ave. South
Minneapolis, MN
www.artsmia.org

SUNDAY 4
EVENT
Restoration Tour of Wright's Home and Studio
4:00 p.m.
Frank Lloyd Wright Home and Studio
951 Chicago Ave.
Oak Park, IL
www.gowright.org

ARE Seminar and Graphic Workshop
6:30 p.m.
AIA Michigan
553 East Jefferson Ave.
Detroit, MI
www.aiadetroit.com

TUESDAY 6

EXHIBITION OPENING
Design Inspiration: 19th-Century American Builder's Manuals and Pattern Books
10:30 a.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

WEDNESDAY 7
LECTURE
Dialogue IV
6:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

THURSDAY 8
LECTURE
Culture and Security
6:00 p.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

EXHIBITION OPENING
Building a Masterpiece: Santiago Calatrava and the Milwaukee Art Museum
10:00 a.m.
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee, WI
www.mam.org

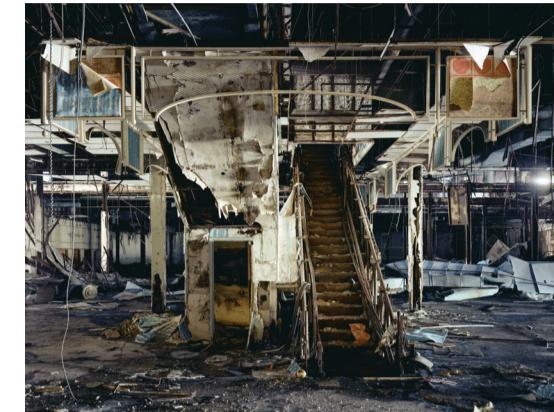
EVENT
Elmhurst Memorial Hospital New Main Campus Tour
5:30 p.m.
Elmhurst Memorial Hospital New Main Campus
155 East Brush Hill Rd.
Elmhurst, IL
www.aiachicago.org

FRIDAY 9
LECTURE
Stanley Tigerman
Thinking Into the Future: The Robie House Series on Architecture, Design and Ideas
6:00 p.m.
University of Chicago Law School
1111 East 60th St.
Chicago
www.gowright.org

TUESDAY 13
LECTURE
12 x 12 Artist Talk: Dan Gunn
6:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
www.mcachicago.org

EVENTS
Behind-the-Scenes Tour: The Poetry Foundation
6:00 p.m.
The Poetry Foundation
61 West Superior St.
Chicago
caf.architecture.org

ARE Seminar and Graphic Workshop
6:30 p.m.
AIA Michigan
553 East Jefferson Ave.
Detroit, MI
www.aiadetroit.com



BRIAN ULRICH

BRIAN ULRICH: COPIA—RETAIL, THRIFT, AND DARK STORES, 2001–11

Cleveland Museum of Art
11150 East Boulevard
August 27 through January 16, 2012

Using only a hand-held camera, photographer Brian Ulrich captured the fluctuating economic climate's impact on American consumerism in the last decade. *Brian Ulrich: Copia – Retail, Thrift and Dark Stores, 2001–11* at the Cleveland Museum of Art features 50 color photographs, portraying anonymous commercial excess in three distinct venues. Whether engrossed by the saccharine colors and limitless temptation of big box stores or by the discarded whimsies of thrift shops, the photographed subjects are caught in a vicious cycle of spending. The final phase highlights the absent consumer, focusing on the prevalence of ghost stores and dark shopping malls as a result of the 2008 financial crisis, such as *J.C. Penney, Dixie Square Mall* (above).



COURTESY SMART MUSEUM OF ART

PROCESS AND ARTISTRY IN THE SOVIET VANGUARD

Smart Museum of Art
5550 South Greenwood Avenue
Chicago
Through December 11

In *Process and Artistry in the Soviet Vanguard* the Smart Museum examines Soviet propaganda of the 1920s and 1930s, including a number of art pieces that set the creative precedent for mass-produced works. The show features artists Gustav Klutsis and Valentina Kulagina, from their informal drawings, collages, and visual studies to completed designs, posters, and printed material. Concerned with the "politicization of art making," the works of Klutsis and Kulagina begin to tell a story about artistic expression, political institutions, and mass production. The show presents both experimental modes of representation and what became the iconic graphics associated with propaganda, such as Klutsis' *Glory to the Red Army of workers and peasants – loyal guard of Soviet borders!*, 1935, pictured above.

THE ARCHITECT'S NEWSPAPER AUGUST 10, 2011



DESIGNED, DESPISED, DEMOLISHED

The Pruitt-Igoe Myth: An Urban History
Chad Friedrichs, director
Silver Docs, www.pruitt-igoe.com

Aerial view of Pruitt-Igoe shortly after completion in 1956.

The Pruitt-Igoe apartments were a place, but they have a greater presence as an epithet. Dynamited by St. Louis authorities on live television in 1972, and eventually leveled over the next four years, the housing projects became a concrete argument against high-rise, high-density public housing, and against spending money on the undeserving poor. The demolition created a mushroom cloud of urban planning textbooks. With it, the nostrums of liberalism and the modernist structures that sheltered its hopes came tumbling down.

The Pruitt-Igoe Myth: An Urban History, a new documentary by Chad Friedrichs, tries to persuade those willing to listen that things didn't need to turn out that way. Former residents of the project recall their years in Pruitt-Igoe as some of the best of their lives. The real villains, we hear, were neglect, racism, and abandonment.

Making a film sympathetic to Pruitt-Igoe is a bit like argu-

ing that Jimmy Carter should be president again—well-meaning, perhaps, but not worth serious consideration.

The Pruitt-Igoe Myth revisits the late 1940's in the black and white palette of newsreel to exhume the post-war ideals that set the project in motion. It wasn't all idealism. Developers supported slum clearance in St. Louis. Employers wanted their labor force to be nearby, especially if the government paid.

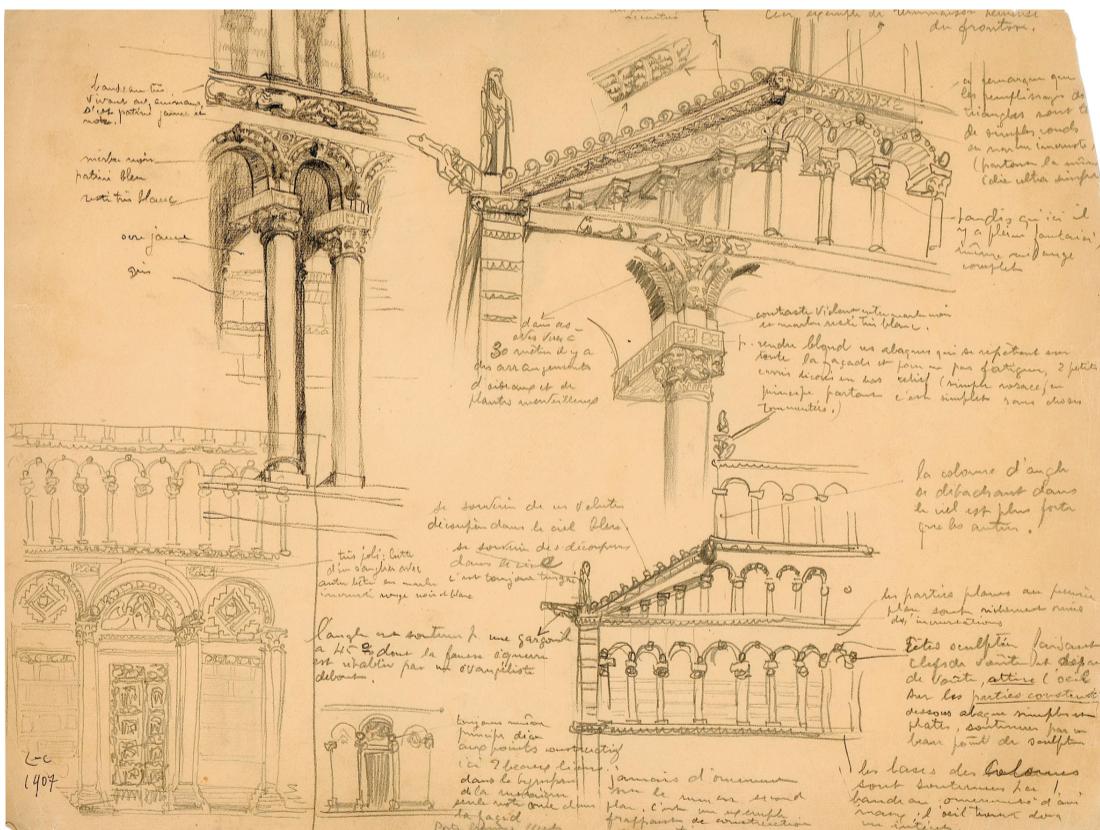
For the first few years, shown in nostalgic archival footage, it all went harmoniously. But when budgets came under stress, maintenance suffered. As the buildings deteriorated, the tenants began to leave. Abandonment led to vandalism and more neglect. The projects were stigmatized as a black hole of crime and inexhaustible spending. Few risked defending the place, certainly not politicians seeking re-election.

Academics and former residents rhapsodize about the early days of Pruitt-Igoe. And why not? The slums that were cleared on the site were fetid places. The same choruses agree in the film

that the problem at Pruitt-Igoe (and in most public housing) was not overspending but the failure to fund its operations, which doomed it to ruin. Once a place of 33 buildings and 2,870 apartments, there were 600 people living there when the fuse was first set on March 16, 1972.

In St. Louis, other factors were at work. Public housing in Missouri wasn't legally desegregated until 1954 (when the first building opened), so Pruitt-Igoe (named for a black World War II pilot and a white congressman) was all black. It was easy for white people to fear and for white politicians to scapegoat. With white flight to the suburbs, the once-vibrant city lost its population, and the industrial jobs which new arrivals from the rural South expected simply weren't there. Men were unemployed, and families surviving on welfare were denied benefits if there was a father in the house. The spiral headed downward.

St. Louis, with its relatively tight municipal borders, seemed to be aiming at more than the physical obliteration of what was considered a factory of crime and decay.



A massive undertaking initiated in 1993 and finally published 18 years later, M. Christine Boyer's *Le Corbusier, Homme de Lettres* comprises nothing so much as an attempt to work systematically through the most significant output of the legendary 20th century Swiss-French architect, namely his written works. While his completed buildings scarcely number 60, he

managed to write 50 books and thousands more letters, articles, and lecture notes. This is not to count his artistic output, which when added to the aforementioned represents an astounding creative and intellectual achievement, one more than worthy of his reputation. Boyer chose to focus exclusively on the 1907–1947 period, claiming debatably that the architect's postwar writings were

largely repetitive and derivative of his earlier work. Surely, given that Boyer needed 781 pages to examine those forty years, we can all be thankful (perhaps as was the author herself) that a limit was imposed.

Homme de lettres, most easily translates into English as "Man of Letters," a nomenclature rarely chosen by the individual himself

A MAN OF MANY WORDS

Le Corbusier, Homme de Lettres
M. Christine Boyer
Princeton Architectural Press
\$45.00

but more often bestowed upon an individual who is commonly regarded as a public intellectual. Nevertheless, *Homme de letters* is the occupation that Le Corbusier chose to emblazon on his French *carte d'identité*. If one knows one thing about Corbusier, it is that he had no lack of confidence in his architectural acumen, so the refusal to identify as merely an architect was less limited by "either/or" than it was an expression, to paraphrase Robert Venturi, of "both/and."

Clearly he saw his vocation as one that went far beyond design and into the more metaphysical realm of the intellect, and, perhaps of greater importance, that this intellectual practice had a resolutely public dimension. Perhaps his desire to participate in a public discourse might even be termed a calling, given the fact that he chronicled his life (seemingly for posterity)

from a very early age, largely through correspondence with a close group of friends and above all with his mentor and teacher from his school days in La Chaux-de-Fonds, Charles L'Eplattenier.

Boyer makes a great and most valiant effort to construct a narrative from the hundreds of thousands of words Corbusier spilled, and slowly but surely, common themes emerge. They are not surprising for those who have scrutinized Corbusier's oeuvre, but here these matters are given larger context. As a representative example, Boyer helps us see the relationship between the development of Corbusier's ideas about the individual and society by uncovering his friendship and correspondence with George Henri Rivière, assistant director of the Musée d'Ethnographie. Through Rivière Corbusier

continued on page 23



The complex coming down in 1972.

documentary does examine the vandalism and violence that became the scourge of Pruitt-Igoe. Former tenants recall how children there developed skills for destroying anything that was constructed to be vandal-proof. The deck was stacked against the mostly poor residents, as we see in footage from a desperate Pruitt-Igoe rent strike, but conditions encouraged their kids to destroy their surroundings. They did, and ended up paying the price.

We hear the emotion in their voices as they look back on Christmas in the project's early years after families were lifted out of slums or rural shacks for the first time. It's painful to watch as they describe how their homes became despised and eventually disposable containers. As always, once people are shown to be human, it's hard for the audience to remain smug.

CULTURE WRITER DAVID D'ARCY IS A FREQUENT CONTRIBUTOR TO AN.

If the African-American residents of Pruitt-Igoe had their homes leveled, there would be nowhere for them to live in St. Louis. Once out of the projects, they would be out of town, out of sight and out of mind. Abandonment of the residents, the film tells us, seemed a deliberate policy.

Strong in sociology, and edited deftly to keep the film from becoming an earnest lecture, *The Pruitt-Igoe Myth* is not a documentary about architecture. The architect, Minoru Yamasaki, is never named, although we do hear endless versions of the received wisdom that big and modern is bad, especially if taxes pay for it.

Absent from the film are the facts that Yamasaki had originally planned a lower-rise project, at varying heights and higher cost. The plan exceeded federal cost guidelines and the local authority then mandated uniform 11-story buildings, which were more dependent on elevators than the original plan. It cost an over-budget \$36 million. Were height and density there? Probably. The film never addresses the fact that a nearby low-rise project remained stable throughout the worst crises of Pruitt-Igoe.

Although sympathetic to the tenants and to the idea of public housing, the



A MAN OF MANY WORDS

continued from page 17 learned of the work of legendary sociologist Marcel Mauss and of Mauss' insistence on the importance of looking at everyday objects in order to discern the more elusive details of the society under investigation. Boyer demonstrates how Corbusier's writings from the mid-1930s when traveling in South America reflect Mauss' dictum, describing them as "inquiries into the lyrical materiality of objects and the magical *mise en scène* of cities." We might extend Boyer's analysis to Corbusier's groundbreaking 1923 volume entitled *Vers une architecture*, in which Corbusier famously juxtaposed images of automobiles and steamships with classical temples so as to underscore his belief in the crucial yet delicate relationship between form and function.

Boyer's greatest accomplishment is in providing a handy compendium of anecdotes from Corbusier's writings that will help anyone focusing on a single topic—say, his views on antiquity, to cartography, to the United States—find a sufficient number of quotes and passages to help flesh out his famously poetic and (to use his own term) ineffable relationships to the multivalent sources that fed his enormous appetite. Along the way, Boyer also manages to shed light on the way in which, at Corbusier's behest, word and image worked together symbiotically on the page to render the rhetorical impact most forceful. Indeed, the poetry of his words more often than not strikes its most poignant chords when accompanied by a drawing or photograph that, on its own, would likewise fail to move us were it

seen in isolation from the text.

There is definitely a sense in which Corbusier had a nearly pathological need to express, literally and figuratively, the thoughts and ideas roiling in his head. Just as visually he vacillated between tiny drawings of single figures to sprawling visualizations of entire cities, discursively he shifted effortlessly from the epistolary to the platitudinous. The written word and the rendered image exist in perfect equipoise, and Boyer needs to justify neither her book's existence nor its necessity. For as with all things related to him, Corbusier provides his own perfect, inviolable justification. In his final interview of May 1965 (two months before his death), he explained it all as follows: "As it turned out later that, not being able to build certain things, I could draw them; but not being able to explain them entirely in drawing, especially when it came to urbanism, I had to explain them, so I wrote."

NOAH CHASIN TEACHES ART AND ARCHITECTURAL HISTORY AT BARD COLLEGE IN ANNANDALE-ON-HUDSON, NEW YORK.



EDUCATION: September 13-16, 2011

EXHIBITS: September 14-16, 2011

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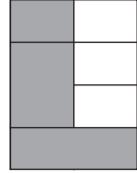
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MARKETPLACE

THE ARCHITECT'S NEWSPAPER AUGUST 10, 2011

The Architect's Newspaper Marketplace
showcases products and services.
Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT:
Jennifer Kim
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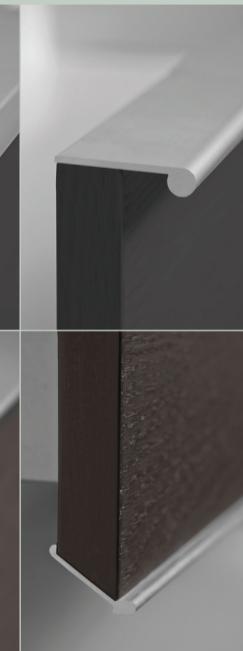

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DIGITAL CRAFT

for design and other disciplines. (Focusing on disciplinary problems is also precisely what has allowed us to advance the field in ways previously unimaginable.) However, by constructing digital technology and its corollary disciplinary advances in opposition to our engagement with the world, one precludes the possibility that form may play a vital role in the solutions to our more pressing problems. In this sense, the debates of the 19th century might serve as a good lesson. While architects such as Pugin and Ruskin were arguing about styles in relationship to "good" craft, a whole building industry was being invented around them. It is in the 19th century that standardization of materials across large geographic areas came into being, forever transforming the way buildings are produced. The consistency of dimensional lumber or "modern" brick sizes and their implications for construction are very much part of the reality of building today. These new techniques were developed without the critical input of those outside the building industry, propelled almost exclusively by economic forces, with unexpected societal and environmental consequences.

The efficiency of dimensional lumber and its ease of assembly, enabled by the wide spread use of balloon framing, for example, resulted in the boom of the lumber industry, but its unexpected side effect was that two-thirds of the net loss of forests in the United States occurred between 1850 and 1900. (Building alone is not responsible for this dramatic depletion of resources—the growth of the boat building and the furniture industries also had an impact in the consumption of wood during this period.) Formal concerns played no role in this architectural history. Thus, I cannot help but wonder that if form had been reconsidered in relationship to means of production, different criteria for efficiency might have emerged with dramatically different results.

Today we find ourselves at a similar crossroads. The digital revolution that has radically transformed how we acquire goods, communicate, and socialize, also has had a tremendous impact in the way that we design and construct buildings. However the consequences of these techniques have not yet been exhausted. There is a potential for design to radically impact the building industry and thus the material world around us. While I am one who argues that architecture, in the end, is not the most effective tool for changing the world (not like political action and/or legislation), I do think that built form does have transformative potential. And I would argue

As we ponder the present and future of the field of architecture, it might be helpful to look at the history of design. Different versions of many of the debates currently being played out in the design media, in academic conferences, and in our classrooms were rehearsed at the advent of the industrial revolution, and revisiting them may shed light on our present predicaments.

As early as 1797, Goethe deliberated the relative merits of handmade versus machine-made production. In his essay "Art and Handicraft" he argued with artistic contempt against the value of mechanically produced objects, which he found less "pure," not as "sensitive" or as "true" as their counterparts made by hand. It is fair to say that this debate and its moralistic undertones dominated much of the design theory of the 19th century. As technological advances and economic changes fundamentally transformed material production, despite their ideological differences, A.W.N. Pugin, John Ruskin, Henry Cole, Richard Redgrave, Gottfried Semper, and William Morris among others, spent their time lamenting that machines had usurped the craftsman's control over the form of the product. They believed that the effect of industrialization had been to change creative practice by separating responsibility for the appearance of a product (design) from the task of fabricating it, with the consequence that the quality of design had deteriorated. This is partly true—design as a profession was born out of industrial production's need to separate tasks.

While the issues around the nature of design as a practice are of course very different for architects, in Architecture, this separation between design and fabrication is at the inception of the discipline. Architecture

was born out of the distance between those who delineated (drew) a building and those who actually erected it.

What these 19th century designer-critics failed to see is that in fact most goods at the time were not made by machines but by repetitive cheap labor. A close look at 19th century practices exposes that the crucial factor in ascertaining quality is the relationship of labor to capital. By failing to understand the actual means of production around them and by misplacing their critique, these theorists, whose practices by and large included architecture, were unable to productively advance their practices, which were often alternative to the trends of the times where they sought to demonstrate their points of view.

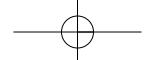
Today we see traces of these 19th century arguments about technology and their latent anxieties in discussions regarding current formal sophistication enabled by parametric modeling and the potential to materialize these forms by digital fabrication. There are many who misunderstand the techniques that are now available at our disposal as merely automatic—somehow removing the "hand" of the architect (or rather her/his head) from the act of creation, as if software may automatically design. Tim Love is one who, in his essay, "Between Mission Statement and Parametric Modeling," for DesignObserver.com, argues that current technology has removed design from the architects' responsibility and that it is "rather controlled indirectly by the design of the software that controls inputted information." This critique runs the risk of oversimplification as the reality of digital production is more complex and increasingly more sophisticated. It is true that complexity of form in many cases may mask the

lack of ideas in a student's school project, but I would venture to say that it does so, no more than shades and shadows did for the students of my generation. In Venezuela (where I am from) to render drawings is known as envenenar (to poison), a reference to the technique of making drawings seductive in the hopes your teacher may not notice how bad a project is. The reality is that software, like pencils and parallel rulers, are tools that enable the creation and development of ideas through form. There is a difference between what we can do digitally versus what we can do through pencil and paper. Thus while the output will differ, the presence of the author in the final outcome is, at the end, no different. Parametric modeling and scripting, for example, are often named as the usual suspects in the automatization of design. In actuality, parametric modeling software depends on the user designing form and then crafting the parameters for its variations. Script, by definition is a computer programming language that allows control over software by the end user (the designer). They are both tools, whose intent is precisely to give us more control over the design.

Potentially more troublesome is how these misconceptions—regarding the relative merits of technological advances in design and fabrication—are also currently cast in opposition to social concerns and environmental stewardship. For many, geometric complexity, mathematical precision, capacity to produce variations, in short, our ability to design very sophisticated forms, has gotten in the way of doing the right thing. I would agree that architecture has been focused for too long exclusively on advancing certain disciplinary problems—I have written in the past about the conundrum of specialization

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