

THE MIDWEST ARCHITECT'S NEWSPAPER

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BONJOUR LES ENFANTS

Krueck + Sexton are known for refined cultural, civic, and residential projects, but they've never designed a school before. So

when they competed for the chance to design a new building for the Lycée Français de Chicago, the Windy

[continued on page 8](#)



STALLED STARCHITECTURE TO FALL AS REDEVELOPMENT BEGINS

SAFDIE'S UNFINISHED BUSINESS

In a dramatic turn of events, opposition to the construction of a new office tower in the Country Club Plaza district of Kansas City, Missouri faded for good in August, when law firm Polsinelli Shughart chose the site of the unfinished West Edge development designed by Moshe Safdie for its new

headquarters. After months of battling over another site on the Plaza, Polsinelli announced that the office portion of the project, an unfinished structure that was originally designed to suit advertising agency Bernstein-Rein, will be demolished and replaced with a new office tower.

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ARCHITECT JEANNE GANG WINS A MACARTHUR FELLOWSHIP

JEANNIUS

In mid-September, the John D. and Catherine T. MacArthur Foundation announced their 22 new fellows, including Chicago architect Jeanne Gang. Best known for the Aqua Tower, the Gang's firm has generated consistently innovative solutions for houses, community and cultural projects,

[continued on page 3](#)

CHICAGO TO ROLL OUT 3,000 CYCLES TO SHARE BY 2012

BIKER TOWN

Chicago's transit system has long helped commuters navigate the city, but a new bike-share program announced by the Chicago Department of Transportation (CDOT) will help fill in short-distance gaps between trains and buses. Bike sharing allows riders to check

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TEAM BEGINS WORK ON ELEVATED RAIL CONVERSION IN CHICAGO

Blazing the Trail

A ten-firm team will examine Chicago's Bloomingdale Trail from a dizzying set of perspectives as well as manage public feedback about the structure's transformation during a planning process that kicked off in early

[continued on page 3](#)



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RETHINKING, RESTARTING AT THE CHA

In late September Chicago Mayor Rahm Emanuel announced the appointment of Charles Woodyard as the new CEO of the Chicago Housing Authority (CHA). In addition to the day-to-day job of operating the agency, Woodyard is tasked with restarting the stalled Plan For Transformation, the citywide initiative to rebuild public housing sites as mixed-income neighborhoods. Woodyard comes to Chicago after a career spent in Charlotte, North Carolina's city government. Though his tenure as head of Charlotte's much smaller housing agency received generally positive marks—and included similar New Urbanist-influenced rebuilding projects—it will take innovative thinking to get the Plan restarted.

The goals of the Plan were comprehensive, and reflected former Mayor Daley's penchant for Big Ideas, love of demolition projects (and their related contracts), and zeal for privatization. It was also largely dependent on market demand for new housing, something that evaporated in 2008. Chicago, with anemic population growth and a vastly overbuilt stock of new housing, will likely not be one of the first markets out of the slump, so new ideas are acutely needed.

The Plan's one-size-fits-all approach of demolishing almost all of the city's high-rise public housing actually followed in the steps of 1960s-era Urban Renewal, which created those high rises in the first place. While high-rise public housing had the unintentional consequence of concentrating poverty and fostering crime, the wholesale destruction of those places also disrupted thousands of lives and left vast tracts of the city open and barren (it also likely contributed, directly or indirectly, to the dramatic drop in the city's African American population, according to the most recent census).

In a city where real estate values are stagnant at best, these tracts also contribute to the oversupply of land within the city, which contributes to keeping values low. This is less the case in wealthier areas, such as the former site of Cabrini Green, where developers are moving ahead with projects like a new Target Store. Sites on the far South and West side are a much tougher sell.

So it's encouraging that in addition to appointing Woodyard, Emanuel called his friends at the Fed and quickly arranged a boot camp of sorts with Woodyard and HUD secretary Shaun Donovan, supported by the MacArthur Foundation, to "recalibrate" the Plan in light of economic realities. The Obama administration has urged greater coordination between HUD, the Department of Transportation, and the Department of Energy, which is a laudable mission, and they have provided small grants to communities to pursue integrated, sustainable development projects. No prescriptive vision has emerged, however, that would compare to HOPE VI, the New Urbanist model that thoroughly informs the Plan.

The redevelopment of Atrium Village, also near the site of the old Cabrini Green, offers some interesting lessons. Miles away from the front-porch nostalgia of HOPE VI, designs for this privately developed mixed-income community are dense and urban. Many residents will rely on the adjacent transit lines, and the project integrates green space and ground floor retail. Best of all, the vast majority of residents will be relocated on site, as the project is developed in successive phases.

Could a similar approach be applied in Bronzeville, building on the relative adjacency of IIT? The redevelopment of the CHA sites effects former residents, but it also impacts all Chicagoans, living in this largely stalled city. Let's hope some new ideas emerge soon. Chicago architects could certainly use the work. **ALAN G. BRAKE**

BLAZING THE TRAIL continued from front page
September.

The City of Chicago wants to convert the trail, a piece of rail infrastructure that cuts through several neighborhoods on the city's Northwest Side, into a multi-use park with access points located on small open spaces adjacent to the structure.

Arup, the engineering and consulting firm, will manage the Phase One effort, overseeing a group that includes Ross Barney Architects of Chicago, Michael Van Valkenburgh Associates of New York and Cambridge, and specialists working on legal surveys, geotechnical questions, and a host of other considerations.

The city is committing major resources to designing and building out the trail. So far, the city has spent around \$6.5 million on access parks, said Janet Attarian, the Chicago Department of Transportation's sustainability coordinator. Phase One costs are estimated at \$2.7 million, with the design and bidding stage running to more than \$2.9 million. The city estimates construction will top out at nearly \$43 million and start in 2014. Federal grants and local matches are expected to fund all three segments of the project.

At the September meeting, some of the planners tried to set the tone by begging questions rather than providing definitive answers. "Is it a park? Is it a trail? Is it a safe way to school? Is it an art installation? It's all of these things," said Arup's Tom Kennedy.

Among the design challenges ahead are grappling with 37 bridges and viaducts, accounting for existing public murals along the corridor, and thinking how the trail will accommodate a range of users.

As part of the initial effort, the team will draw up a framework plan for the trail that the city can use as a touchstone, to ensure consistency over time. "Phase One is not when you draw the railing and you say it's going to be a stainless steel railing," said Attarian. "Phase One is when you set the criteria that will determine that design."

Carol Ross Barney, of Ross Barney Architects, told AN that her firm had previously thought about the project as a singular opportunity to transform a "vein through the city." As the work ramps up, that view is changing.

"It's actually more complicated than that—people here in these four neighborhoods have a strong sense of ownership. So basically for the last six months that we've been working on it, we've worked hard at collecting information," she said. "We're really trying to make it smart information."

The design team has scheduled a two-day charrette and open house in early October and will likely hold two more public meetings in December and March of next year.

During the September meeting, neighborhood residents expressed concerns about how bikers and pedestrians would share the revamped trail. Others asked how the trail would get plowed after a snowfall, about water fountains and rest rooms. A woman who lives next to the trail pleaded for the designers to "really think of the privacy of the people who live near the tracks."

Lincoln Park resident Kathy Schubert said she was amazed to see planning for the trail actually under way. "I never thought it would come to fruition in my lifetime, because it's so expensive," she said.

MICAH MAIDENBERG



COURTESY MACARTHUR

country for artistic, intellectual, scientific, and professional achievement, the so-called "genius grant" also comes with a \$500,000 prize, doled out over five years. "I am completely thrilled to be named a MacArthur Fellow. It is an incredible honor and will help give our studio the space to continue research and experimental work that is not directly tied to a particular project—and therefore not funded," Gang said in a statement. "As architects we design buildings and spaces, but we also use our creativity to address pressing contemporary issues such as the viability of cities, materials research, and crucial ecological issues. The MacArthur Fellowship is a vote of confidence to pursue these projects, and I am very grateful."

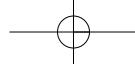
Other fellows include a radio producer,

a poet, a clinical psychologist, a historian, a composer, and a geneticist. Numerous architects have won in the past, though not every group of fellows includes an architect. Previous winners include architects Elizabeth Diller and Ricardo Scofidio, Samuel Mockbee, and artist/designer James Carpenter.

Gang continues to represent the leading edge of Chicago architecture on an increasingly global stage. In *The New Yorker*, Paul Goldberger referred to her as one of architecture's "anti-divas." Through material, formal, and programmatic innovation and civic and cultural engagement on a variety of scales, Gang and her firm show there is more than one way to reach highest heights of the profession and, possibly, become a household name along the way. **AGB**

JEANNIUS continued from front page beginning, most notably, with the Starlight Theatre in 2003 all the way through their contribution to MoMA's *Foreclosed* exhibition, currently in development.

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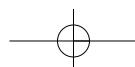


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THE ARCHITECT'S NEWSPAPER OCTOBER 12, 2011

EAVESDROP > THE EDITORS

UNNECESSARY RIVALRIES

Architecture is a small profession. Architectural publishing is even smaller. We always think it's funny when other publications try to block us from publishing stories or getting projects through "exclusives," because, really, we'll either find a way to cover the project anyway—we are a newspaper after all—or we'll move on to another worthy subject.

A prominent Chicago architect recently informed us that we couldn't publish a project because *Architectural Record* had demanded an exclusive. Perhaps the new editor-in-chief, **Cathleen McGuigan**, is flexing her editorial muscles. In any case, this architect insisted we should take it as a compliment, as apparently we're the only local publication that *Record* feels competitive with. Take that, *Chicago Architect*!

NEW CORB ON THE BLOCK

Gossip columns are not the place to quibble about ethics. Or are they just the place? In any case, **Richard Wright** is back at it, selling gorgeous furniture from Chandigarh designed by **Le Corbusier** and **Pierre Jeanneret** at his eponymous auction house. We could question the circumstances under which the pieces were taken from the Indian provincial capital. We could wonder about who is benefitting from the sales. We could balk at the prices (a pair of lounge chairs estimated at \$40,000). But we're too busy wringing our hands over why we don't have the money to put in a bid. This is really fabulous, unbelievable stuff! And we want it! We really, really want that daybed! And that room divider! SIGH.

SEND ETHICAL SCRUPLES AND LABRADOODLES TO MIDWESTEAVESDROP@ARCHPAPER.COM.



ANDREW BOSSI/Flickr

BIKER TOWN continued from front page out a bike at one location and deposit it at another and is seen as a supplement to existing transportation networks. The proposed system calls for an initial run of 3,000 bikes to be distributed over 300 stations increasing to 5,000 bikes and 500 stations over the following two years. Stations will be located around existing transit stops and in densely populated areas of the city.

The ambitious opening date set for summer 2012 is no less bold than Mayor Rahm Emanuel's vision for a world-class cycling city. Bike sharing is one of four goals espoused by Emanuel to increase Chicago's bikability. The mayor also seeks to double the amount of bike parking in the city, build the Bloomingdale Trail, an elevated bike and stroll path on an old rail right of way, and install 100 miles of protected bike lanes over the next four years, with 25 miles completed by May 2012.

"We're very encouraged by the mayor's support for cycling," said Ron Burke, executive director of the Active Transportation Alliance. "We think the city can achieve these objectives. The most challenging aspect of this process is turning around the RFP." The city is currently seeking a bike-share operator, with responses due October 25.

For the past two years, a small privately-operated bike share system called B-cycle run by the bike-rental company Bike and Roll Chicago has maintained 100 bikes and

The Capital Bikeshare program is DC is a precedent for Chicago's larger initiative.

eight stations in the city. The system is limited but still popular. "It's steadily been growing," said Jared Arter, general manager at Millennium Park. "We're seeing about 80 rentals a day." Arter said B-cycle has responded to the city's RFP. "For a private company to go solo without government support, it can only be so big," Burke added.

Federal Congestion Mitigation and Air Quality Improvement (CMAQ) grants will provide initial funding, but user fees and corporate sponsorships will also contribute.

Gabe Klein, CDOT's commissioner, already has a track record for implementing large bike-share programs. He oversaw the launch of Capital Bikeshare in Washington, D.C. in September 2010 when he was director of the District Department of Transportation. The \$6 million, 1,100 bike, 100 station system has been heralded as an enormous success in its first year, doubling its initial ridership goals and hitting 1 million rides on the system's anniversary. In D.C., cyclists averaged 1.79 miles per trip, demonstrating the strength of bike-sharing to connect short distances.

"Across the board, cycling has increased in Chicago. It's doubled in the last ten years," Burke noted. "Bike share is a great way for people to make biking part of their daily routine." **BRANDEN KLAYKO**

OPEN> HOTEL



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NIKOLAS KOENIG

Introduced as an "entirely new class" of hotel by Ian Schrager, Public, which opened officially on October 11, is the tweaked reincarnation of the 1926 landmark, The Ambassador East, with its fabled Pump Room designed by Samuel Marx in 1938. To achieve the "sincere chic" aesthetic that Schrager is striving for in his latest affordable luxury brand, he maintained the original neo-classical moldings and grand proportions of the lobby, which is painted a "no-color" white and contemporized with limestone-tinted "hand-poured" concrete floors. Furnishings are a trifecta of classic-minimal-modern comfort, and reception desks are mirror-polished stainless steel a la Anish Kapoor's Millennium Park sculpture and lined with Yves Klein blue. There are Dan Flavin-inspired touches, too, but it's not necessary to be an art curator to enjoy the un-look look.

Where the old Pump Room was an extravagant floor to ceiling swirl of white plaster—a suitably theatrical backdrop for the celebrity clientele making an entrance—Schrager's updated interpretation is pitched to a lower key, with wide-plank oak floors and oak tabletops on bronze bases, Italian leather, and white-gold leafed walls. The big gesture, designed by Dilmore Studio from Milan, is a light installation made of 500 cast resin balls suspended from iron pipes. Not only is it a glamorous, glowing mood light, it also gracefully copes with the vast 18-foot ceilings. **JULIE V. IOVINE**



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**D.C. SOLAR DECATHLON MOVES OFF THE BEATEN PATH**

STUDENTS TURN ON

For the fifth time since its launch in 2002, the U.S. Department of Energy's Solar Decathlon kicked off on September 23 in Washington, D.C. But following complaints that the collegiate design-build contest was damaging the lawn at its original location on the Washington Mall, it was moved to a new location along an isolated stretch of the mall tucked between the Tidal Basin and the Potomac River (where it remained through October 2). The new site feels more rural than urban.

Over the past two years, 20 student teams from around the United States, and from Canada, Belgium, New Zealand, and China, have designed and built sustainable, energy-efficient houses for the contest. (Only 19 are on display; Team Hawaii withdrew.) Overall, the houses seemed more modest and less technology-driven than previously, which is largely due to a new component in the judging: affordability. Whereas 2009's winning house, built by Team Germany, cost upwards of \$650,000, this year's contestants get points for keeping costs below \$250,000 and are effectively penalized if they spend more than \$600,000.

Modest might not be an obvious descriptor for CHIP ("Compact Hyper-Insulated Prototype"), entered by a joint SCI-Arc/California Institute of Technology team. The edgiest of the Decathlon houses architecturally, CHIP is a torqued and faceted box, wrapped in a thick quilt of insulation topped with heavy-duty white vinyl—the little house in a parka. But the distinctive skin is highly efficient and affordable, team members say, and inside, CHIP is no-frills, furnished with only a dining table, a mattress, and custom-fabricated chairs and ottomans that fit like puzzle pieces into a wall storage space.

Team Belgium and Team New Jersey also departed from the wood-slats-and-louver paradigm. The Belgians' E-Cube features an exposed industrial pallet-racking structure and a fiber-cement-board facade, while ENJOY, the New Jersey house, is made of precast concrete with an inverted hip roof that appears to float above clerestory windows. However, most of the houses use a vocabulary that will be familiar to the average American homebuyer. (Another category for the judges: "market appeal.") As in past Decathlons, a number of teams drew on

vernacular traditions, including Appalachian State University (homesteads with outbuildings) and Middlebury College (the New England farmhouse). Purdue University embraced market viability as a guiding principle of the INhome, a more compact and efficient version of the typical production home but with a self-watering biowall.

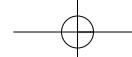
Three projects illustrate the recent shift toward social design. Team New York's Solar Roofpod is intended to sit on top of a mid-rise building, making the most of underutilized air rights. The University of Illinois at Urbana-Champaign's Re-home offers relief shelter for a family affected by a tornado or other natural disaster. The socially conscious standout is Empowerhouse, a three-way collaboration among The New School's Parsons and Milano schools and the Stevens Institute of Technology. Working with the D.C. Department of Housing and Community Development and Habitat for Humanity, the team designed the house for a permanent site in the Capitol's Deanwood neighborhood. There, team members and Habitat volunteers will expand it into a duplex for two local families.

In 2009, the Decathlon logged more than 300,000 visitors. This year, shuttle buses brought visitors from the Smithsonian Metro station, 1.3 miles away in an effort to match that number. Elisabeth Neigert, project manager for the SCI-Arc/Caltech team, said she's happy the event is still on the Mall, albeit not centrally located: "There are pros and cons. It's still accessible for the public, and actually, assembly is easier because of the route for the trucks." She added: "I do wish, and think it would be a nice gesture, for our government to invite us back to the National Mall proper for 2013."

AMANDA KOLSON HURLEY

University of Illinois students designed the Re-home for disaster relief.





COURTESY DEPAUL UNIVERSITY

BACKGROUND FOREGROUND

A passerby might mistake the Art Museum at DePaul University as an enduring Lincoln Park fixture, even though the brand new build-

ing just opened. Bucking the trend for cutting-edge art museum architecture in favor of a contextual approach was a deliberate decision by the

university and its longtime architect, Antunovich Associates. "Given the proximity of the building to the Seminary townhouses, which

are on the National Register [of Historic Places], a modern building just wouldn't have flown with the neighbors," said Joe Antunovich, the

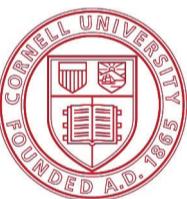
firm's principal. "Lincoln Park is a very particular community."

Inside, however, the galleries meet all contemporary standards, with 19-foot-high ceilings on the first floor and 17-foot-high ceilings on the second. Thick foundations,

highly insulated walls, and triple paned glass keep the noise and vibrations from the adjacent L-tracks at bay.

"When you look out the window, it's like watching a movie with the sound turned off," Antunovich said.

AGB



Cornell University Department of Architecture

Edgar A. Tafel Professor of Architecture / Director of Professional M.Arch. Program

The College of Architecture, Art, and Planning at Cornell University is pleased to announce a new endowed professorship in the Department of Architecture. The Edgar A. Tafel Professor of Architecture endowment is named in honor of the late architect and benefactor Edgar A. Tafel, who was the last surviving member of Frank Lloyd Wright's Taliesen Fellowship.

The successful candidate for this faculty position will serve as the Department's first Edgar A. Tafel Professor and Director of its Professional Master of Architecture program for a renewable three-year term, and will be appointed as a tenured or tenure-track faculty member with rank commensurate with qualifications. Candidates must have a strong interest in teaching architectural design studio while also developing interdisciplinary collaborations within the College and the University - with its wealth of humanistic, artistic, scientific, and technological resources. Beyond the institution, the Department seeks to build upon its already extensive contacts and interactions both in the U.S. and internationally.

As director of the professional Master of Architecture program, the successful candidate will provide strong leadership for the department's fully accredited professional graduate degree program. The director will also be responsible for continuing to build a graduate program whose rigorous intellectual standards, culture of thoughtful inquiry and creative production reflect those of the Department's longstanding renown.

Applicants must have all of the following qualifications: a record of outstanding accomplishment and promise of continued distinction in the area of architectural design and design inquiry, a professional degree in architecture, proven excellence in studio instruction, and established academic leadership qualities.

Required Application Materials:

1. letter of application including a brief statement outlining teaching, research/scholarship/practice, and academic administration/leadership qualifications
2. a full curriculum vitae
3. one portfolio
4. a list of five references with telephone numbers, mailing addresses, and email addresses.

All applicants should submit the materials in hard-copy format to the following address. Digital submissions can supplement or duplicate these but cannot replace them. Please note that application materials will not be returned.

Search Committee Chair
Edgar A. Tafel Professor / Director of Professional M.Arch. Program
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Ithaca, NY 14853

Phone: (607) 255-7612 | Fax: (607) 255-0291 | Email: arch_chair@cornell.edu

Review of applications will begin on October 1, 2011 and will continue until the position is filled.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of design, scholarship, and teaching. Degree programs in the Department include a professional B.Arch., a professional M.Arch., a post-professional M.Arch., an M.A./Ph.D. in the history of architecture and urban development, and an M.S. in architectural building technology and computer graphics. New facilities (including the recently-opened Milstein Hall designed by OMA) and evolving degree programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell. The professional Master of Architecture degree was launched in 2004 and fully accredited in 2009. This M.Arch. program enrolls approximately 90 students in a 7 semester curriculum, including one semester in the College's New York City facility.

For more information about the Department, the College of AAP, and Cornell University, please visit:

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THE ARCHITECT'S NEWSPAPER OCTOBER 12, 2011

BONJOUR LES ENFANTS continued from front page City's branch of the famous international school, they teamed with another small firm with educational experience under their belt—STL Architects. The pair of firms had the right combination of experience and open-mindedness for the \$33 million commission.

"It's a private school that really wanted an innovative building that fit their needs," principal Mark Sexton said. "They wanted to embody their international educational model while also conveying an idea of Frenchness." Kreuck + Sexton interpreted those ideas through a simple design that emphasizes openness and transparency while also providing an atmosphere of safety, especially for pre-kindergarten children.

The winning team bested three larger teams, and, in conjunction with fundraising efforts for the project, the design is now taking shape. The preschool through high school will eventually house about 700 students, ranging in age from three to 18 years old. A two-story building will hug the property line with pre-schoolers located on the ground floor. An enclosed courtyard with a Hoerr Schauert-designed landscape will provide play space for the youngest students. "We worried that the little kids might create too much noise in an enclosed courtyard," Sexton said. "But based on the research we've done, it will sound a lot like birds chirping."

Each school—elementary, middle, and high—are stacked in the floors of the short tower above. The tower is wrapped in a metal screen, which Sexton calls a "veil," to provide a degree of privacy and enclosure for



Hoerr Schauert designed the enclosed courtyard.

the fully glazed volume. This arrangement created a clear hierarchy for the students. It also leaves space for a soccer field, which is "central to the school's international identity," according to Sexton.

The Lycée will have 39 small classrooms, designed to hold a maximum of 22 students. "It's really about intimate spaces and the feeling of connections, both within the school community and out to the landscape and recreation areas," he said.

Given the project's tight budget, materials will be simple: corrugated metal, masonry blocks, glass, and steel. "They like to use the term 'frugal,' which we think has an appropriate and positive connotation," he said. "It makes us think of the early modernists." The firm plans to elevate the commonplace materials and simple spaces through precise detailing.

The Lycée recently purchased the property, four acres of the old Ravenswood Hospital site, but fundraising for construction is ongoing. School officials hope the building will open in fall 2015. **AGB**

SAFDIE'S UNFINISHED BUSINESS continued from front page Selective demolition of the structure began September 26. Safdie Architects declined to comment for this story.

In a statement, Kansas City Mayor Sly James said, "The West Edge location helps to replace an abandoned project, eliminates the controversy of the site on the Plaza, and retains a valuable corporation and its employees in Kansas City."

The Safdie structure currently being demolished is the skeleton of what was planned to be a nine-story, 203,000-square-foot building, part of an \$80 million mixed-use project. The 134-room hotel and the 940-car six-level underground garage, which along with other infrastructure improvements around the 2.4-acre site was funded by \$32 million in Tax Increment Financing, will remain. Local firm 360 Architecture will design the new structure for Caymus Real Estate, which took over the project last February. The cost to both dismantle the existing building to save the underground parking and to rebuild the new structure is \$80 million. Dave Harrison, President of Caymus Real Estate, said, "Polisnelli approached us with 360 Architecture in tow and offered up our most probable scenario to advance the project."

The saga surrounding the site goes back nearly a decade when current owner Cecil Van Tuyl proposed a redevelopment that was ultimately rejected due to public opposition. After the West Edge development under new owner Trilogy Development was approved five years ago following an extensive community planning process, Trilogy filed for bankruptcy in 2009 as construction was

nearing completion. At an auction in 2010, Cecil Van Tuyl with partner B.B. Andersen bought the project for \$9.5 million. Last February, Van Tuyl was sued by his now former partner Andersen under claims that he violated their original contract. It is unclear how this lawsuit will affect the overall project.

The new building will be a nine-story, 250,000-square-foot steel structure with standard floor plates. The Class A office tower will fit into the site in much the same way as the previous building, with 22,000 square feet of retail along the north and east ground floors, but a second story patio above the retail on the east and a new plaza at the northwest corner will be added. Bill Johnson, principal at 360, said, "The geometry is based on the structure we were given, and by shifting the building to create public spaces at the corners and edges it produces a great addition to the feel of the Plaza."

The new office tower is expected to open in the fourth quarter of 2013. At this point, Kansas City is hoping that this long battle comes to a close. **GUNNAR HAND**

The Safdie-designed hotel and garage will remain.





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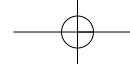


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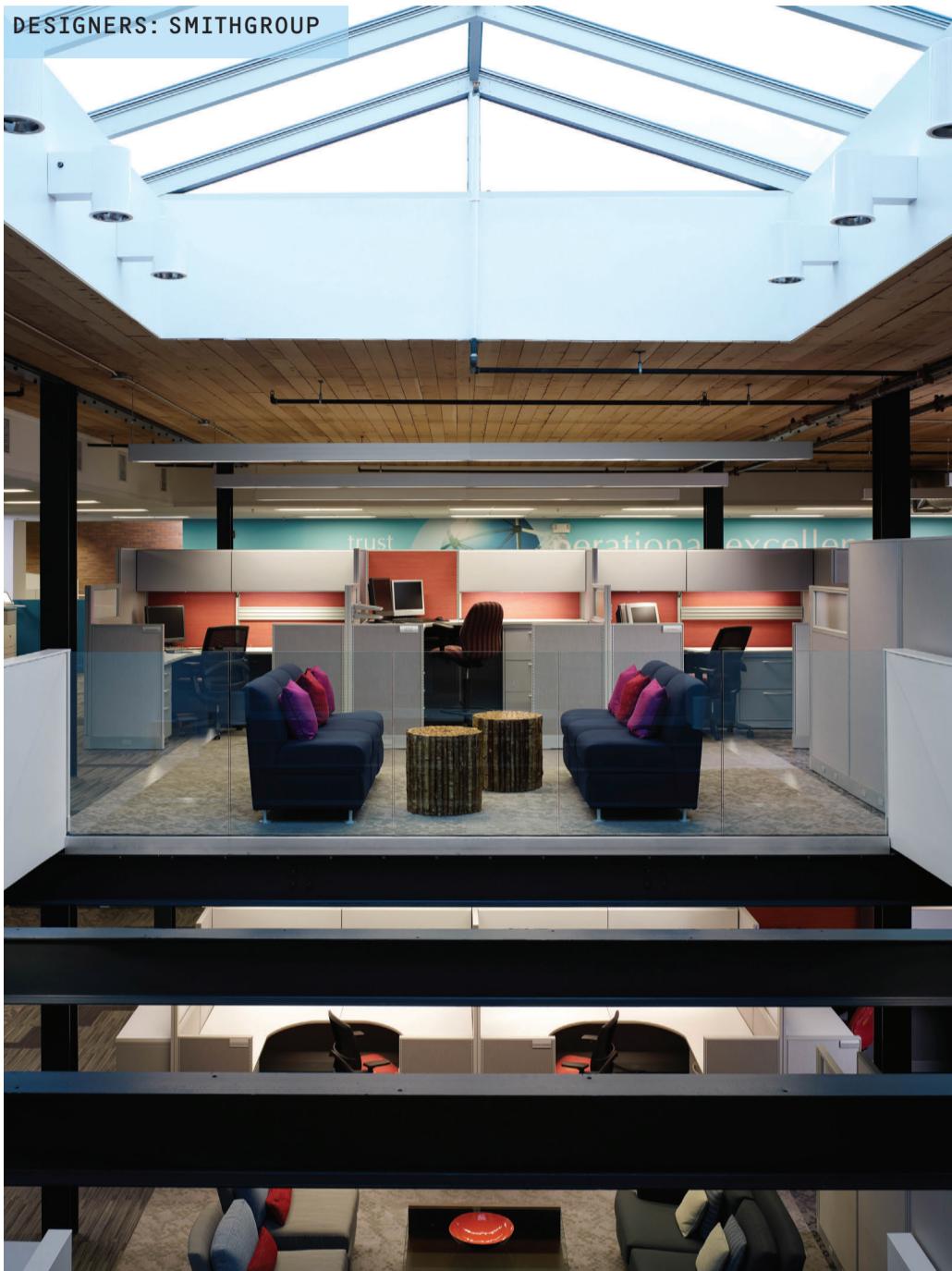
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DESIGNERS: SMITHGROUP



The contract furniture company HON's old headquarters wasn't cutting it for employees or potential clients. After designing a showroom for the company in Chicago, SmithGroup was tasked with turning HON's 70,000 square foot office space in Muscatine, Iowa—housed in an assemblage of four old buildings—into a new environment that emphasized the company's brand and core values and showcased its

contemporary office culture.

Employee retention was one of the principal goals of improving the workspace. "Employees didn't like the old headquarters," said Angie Lee, the project's lead designer for SmithGroup. "Now they bring their friends and family to work to show it off. They're so proud of the space."

The renovation followed some fairly simple strategies that reflect contemporary thinking about work-

place design. "The space didn't have a lot of natural light, particularly in the center, and that really bothered people," Lee said. A series of new skylights bring the sun deep into the center of the building. Private offices were moved from the perimeter to the center of the space, and exterior windows were widened slightly. High partitions were eliminated in favor of lower workstations and open,



STEVE HALL/HEDRICH BLESSING

collaborative spaces.

One quarter of the ground floor is devoted to flexible spaces like meeting rooms, lounge areas, and a café. "It's become the real hub of activity," she said. The goal of the spaces was to create a more welcoming, hospitality-inspired atmosphere. Groupings of large cubic pendant lamps in warm amber shades, for instance, create areas of intimacy within the open floorplates. Visitors also encounter the company in a new way, with the reception space functioning as a showroom for displaying the company's new products.

The renovation also uncovered some hidden assets of the existing buildings. One area of the floor is cut open to bring light down to the floor below. I-beams are left exposed, creating a visual element that recalls the existing timber frame construction in the space. The designers uncovered the beams and joists and sandblasted them to let the natural wood show through. An old sign painted on brick wall, which had formerly been an exterior wall, was also cleaned and preserved.

Some circulation spaces are lined in wood, drawing on the original textures and materials of the rehabbed buildings, while others are pristine white, creating a contrast between old and new. "We wanted some of the history, some of the life of the building to come though," Lee said. "But it also needed to express 21st century work culture." **AGB**



Clockwise from top left: Skylights bring daylight deep into the center of the space and down to the floor below; the reception area also functions as a showroom; timber beams and joists were left exposed; some circulation areas are pristine white; pendant lamps bring the scale down in informal meeting areas.

RESOURCES:

Carpet

Bentley Prince Street
www.bentleyprincestreet.com
Karastan Contract
www.karastancontract.com
Lees
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Furniture and casework

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Lighting:

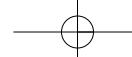
Linear Lighting
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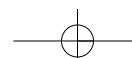
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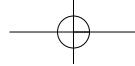
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ART COLLECTOR'S LOFT LIGHTING DESIGN: Richard Renfro, IALD; Sarah Randall, Fabio Tuchiya, Andrew Thompson, Renfro Design Group | ARCHITECTS: Matthew Gottsegen, Bruce Harvey, Franke Gottsegen, Cox Architects PHOTOGRAPHY: © Iwan Baan, Iwan Baan Studio





THE ARCHITECT'S NEWSPAPER OCTOBER 12, 2011



MANSUETO RESEARCH
LIBRARY
UNIVERSITY OF CHICAGO

MURPHY/JAHN
LICHTPLANUNG

Minimalism was the rallying cry at the University of Chicago's new Mansueto Research Library. Chicago-based architecture firm Murphy/Jahn buried the book stacks—enough for 3.5 million volumes—in a cavernous subterranean vault and enclosed the only above-grade level, which houses a reading room, circulation desk, and book care facility, in a glass-encased steel grid shell structure. While the fritted glazing allows ample quantities of controlled natural light to flood the library during the day, at night an electrical lighting scheme was required. German lighting design firm Lichtplanung had to devise a way to implement an artificial lighting scheme within the

space that would not mar the pristine quality of the architecture. "The challenge was to have a very simple and minimalistic solution," explained Michael Rhode of Lichtplanung. "Helmut Jahn loves light, but he does not like to see light fixtures."

Fulfilling the library's lighting needs required both direct and indirect sources that could both fill the space with general illumination and also highlight certain areas. The design team at Lichtplanung had to study the architecture carefully in order to find places to discretely integrate luminaires. For the indirect lighting, the team settled on nesting their sources—low profile compact fluorescent fixtures—atop the

ventilation kiosks that intersperse the reading room. From the top of the kiosks the lamps shine up to the roof of the grid shell. While black on its outward facing side, the glass's fritting is grey on the interior side, creating a surface that captures the uplight and diffuses it throughout the space.

Direct lighting proved more of a challenge to the team since the clean lines of the grid shell structure didn't offer any handy place to conceal fixtures. The only option, in fact, was to integrate the sources into the steel structural members. This meant choosing the smallest possible lamps with the highest possible output. The team selected HIT spotlights (tubular metal halide

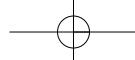
high intensity discharge lamps) outfitted with antiglare reflectors, which pump out an incredible 100 lumens per watt. The lamps range from 70 to 150 watts depending on where they are placed within the dome-like structure. Lamps closer to the floor are lower wattage, of course, and those higher up are higher wattage.

Those two sources provide all of the general illumination for the library. The team also implemented task lighting throughout the space, such as at the reading and circulation desks, where more focused light was needed. **AARON SEWARD**

Top: The dome is set aglow with low profile fluorescent fixtures integrated into ventilation "kiosks".
Left and right: Task lamps were custom designed by the architects together with the desks; HIT spotlights proved highly efficient yet unobtrusive.



COURTESY UNIVERSITY OF CHICAGO



THE ARCHITECT'S NEWSPAPER OCTOBER 12, 2011

SOUTH SHORE HIGH SCHOOL
CHICAGOJOHN RONAN ARCHITECTS
CHARTER SILLS

STEVE HALL/HEDRICH BLESSING

The new South Shore High School elevates the everyday experience of public education through sensitive use of space, light, and materials. Designed by John Ronan Architects, this finely wrought piece of public design is even more remarkable as it is a prototype for new high school construction throughout the city.

With a goal of maximizing natural daylight, the architects and lighting designers layered in artificial lighting to accentuate public spaces and to efficiently pinpoint classroom functions. Students enter by crossing a landscaped plaza, punctuated by parallel rows of column-like outdoor light fixtures. "We wanted the students to feel like they were important when they entered the building,"

Ronan said. In plan, the school is a series of three bars, which Ronan says symbolize the importance of a balanced mind, body, and spirit. One area holds classrooms, another athletic facilities, and the third houses art and performance spaces and the library.

Ronan worked with the lighting designers CharterSills, with whom he has collaborated on several projects, to create the lighting scheme, which adds visual interest, and offers precise controls and energy savings. Inside, standardized fixtures—like exposed fluorescent tubes—are used in artful ways. In the library and Commons, an informal gathering space, the fluorescents are staggered to break up the monotony. "We wanted to eliminate the tunnel effect," said Mark Sills,

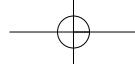
principal at Charter Sills.

Daylighting is used throughout the building, both to improve student experience and to conserve energy. Spaces like hallways, which in many schools are treated like an afterthought, here have generous natural light from clerestory windows, which also allow light to penetrate classrooms from the interior. Art and music rooms have floor-to-ceiling glass windows, and all the classrooms have sensors to take advantage of the high levels of natural light and cut energy use. Each classroom has two or three layers of light: perimeter lighting, overhead or task lighting, and lighting along the teaching wall. Each layer of lighting can be controlled individually. "It allows people to take control

of the space, to interact with it. It's not a one size fits all approach," Sills said.

"Our work dovetails very well with John's," Sills said. "We try not to get fussy, with elaborate fixtures, but we also don't hide them. There's no need to try to make something it's not."

Ronan used a similarly direct approach with the architecture. Concrete slabs and masonry walls are left unadorned, and programmatic areas are clearly defined. The fundamentals of architecture, like those of a sound education, stand the test of time. **AGB**

Vanke Center
Shenzhen, ChinaSTEVEN HOLL ARCHITECTS
L'OBSEERVATOIRE
INTERNATIONAL

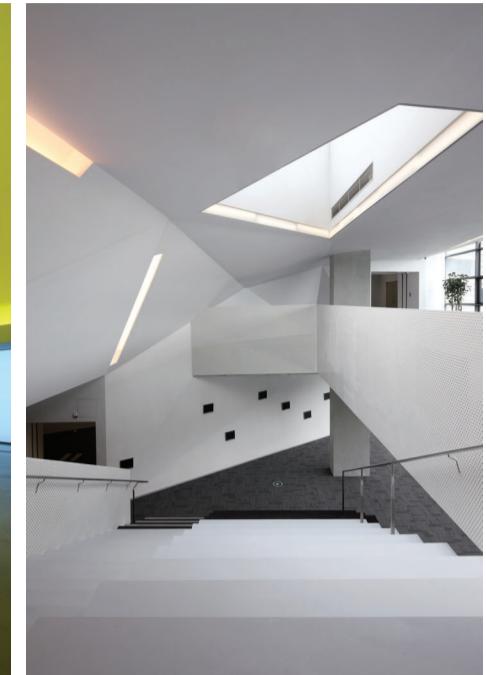
The Vanke Center in Shenzhen, China is a culmination of architect Steven Holl's long-time pursuit to defy gravity. Although physically elevated above ground on broad concrete pillars, the secret behind this levitation effect is the building's lighting design. "Steven thinks of light as an integral material, like stone or glass," said Jason Nechoes a principal at L'Observatoire, the New York-based lighting design firm. The firm's contribution to the design is evident: the solid concrete-core supports, for example, which house the circulation up to the first floors, are wrapped in glass and lit to give the impression that the building floats. "Steven wanted uplighting, which provides a dramatic effect," said Nechoes. "But since people are drawn to light, they would have looked down

when we wanted them looking up at the building. So it is lit top-down."

The value of intrinsic lighting design seems obvious, but lighting designers are too often enlisted after a project has already been developed. With complex projects such as Vanke, the solution was to work with the architects from the outset. "Steven brings us in very early on in the design process for most projects, usually just after the concept stage," said Nechoes.

Vanke's complex interior spaces posed a particular challenge for L'Observatoire in spite of the firm's familiarity with Holl. "Its diverse program meant that different parts of the project were advancing with different schedules," said Nechoes. As well, its setting in China meant that traditional practice puts the finishing touches in the hands of local designers "to nurture local industry," as Nechoes put it. In the underground auditorium, for example, L'Observatoire only took it through design development before handing it back to Holl's Beijing office for final specifications of the lighting fixtures.

According to Nechoes, Holl has a clear vision before the designers even come to the table, and they are asked to provide feedback on the quality of light rather than vital creative input. "However," said Nechoes, "there is always flexibility so that we can affect a change if we think it will make the space better." In the case of the "bowtie" staircase area, which was difficult to read in plan and section, L'Observatoire used a 3-D physical



SHU HE

model to test and demonstrate various lighting fixtures and options for the interior. As a result, track lights have been integrated into folds and facets of the bowtie with areas of highlights, while in a cove at the wall, there is an uplight to encourage people to gather.

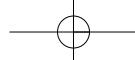
The Vanke's relatively monochromatic interior relies heavily on lighting to create different atmospheres. "We have a lot of

opportunities with Steven," said Nechoes. "These are the benefits of working with an architect who thinks of light as another building material." **GWEN WEBBER**

Above left: Lobby elevators with the building plan mapped in lights; **Right:** The "untied bowtie" staircase; **Below:** Holl's horizontal skyscraper sits on legs of concrete, glass, and light.



IWAN BAAN



THE ARCHITECT'S NEWSPAPER OCTOBER 12, 2011

**1 EVERLEDS SOLAR STREET LIGHT
PANASONIC ELECTRIC WORKS**

Panasonic and Sanyo have collaborated to launch the EVERLEDS Lithium-ion Solar Street Light, a combination Sanyo HIT solar cell- and battery-powered lamp that can operate at 100 percent for five hours after sunset, then for another 10 hours at 50 percent capacity. The integrated power storage unit is smaller than that of previous models and is ideal for use in public spaces and disaster-prone regions.
panasonic.net/sanyo

**2 LUMI-SOLAIR
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Lumi-Solaire is a solar- and wind-powered outdoor LED lamp for municipal and commercial outdoor applications. Its vertical-axis turbines take up less space than traditional propeller turbines and begin drawing a trickle charge at wind speeds of just six miles per hour, with battery charging capability at 10 mph. Off-grid incentives include a 30 percent solar and wind equipment rebate.
www.lumisolaire.com

**3 SPEEDSTAR
PHILIPS**

As municipalities in the U.S. and Europe curb energy consumption while improving lighting and roadway safety, Philips has introduced the SpeedStar LED. Touted as a carbon-neutral lighting solution, the lamp is built around the LEDGINE system, an upgradable platform for outdoor luminaires designed to accommodate improvements to lamps as LED technology improves.
www.design.philips.com

**4 BRIDGE FLUO COMPACT
NEMO-CASSINA LIGHTING**

Designed by Mario Barbaglia, bridge is a parallel-cable lighting system designed to offer a solution for exhibition spaces through a combination of diffused or direct lighting. The Fluo Compact floodlight (pictured) or uplighter has a body of polycarbonate and Pyrex protection glass that can be transparent, sandblasted, or screen-printed. Dimensions are 31 cm by 32 cm.
www.nemo.cassina.it

**5 ARCHITECTURE LIGHTFRAME
SEFAR**

Sefar's Architecture Lightframe is an interior or exterior long-span system that employs photometrically and acoustically optimized tensile membrane to diffuse natural or electric lighting above the system, while absorbing noise generated below it. The lightweight, modular system includes concealed pivot hinges in the slim, ½-inch aluminum frame, allowing for easy cleaning and maintenance.
www.sefar.us/lightframe

**6 HÄFELE AMERICA
BALANCE LED LIGHT**

Häfele America has introduced the Balance LED light, designed for use under cabinets or as accent lighting within walls or cabinetry. Beneath cabinets, the light includes adjustable storage hooks and an integrated dimmer switch that can shift the illumination area from backsplash to countertop. Available in warm or cool white light.
www.hafele.com/us

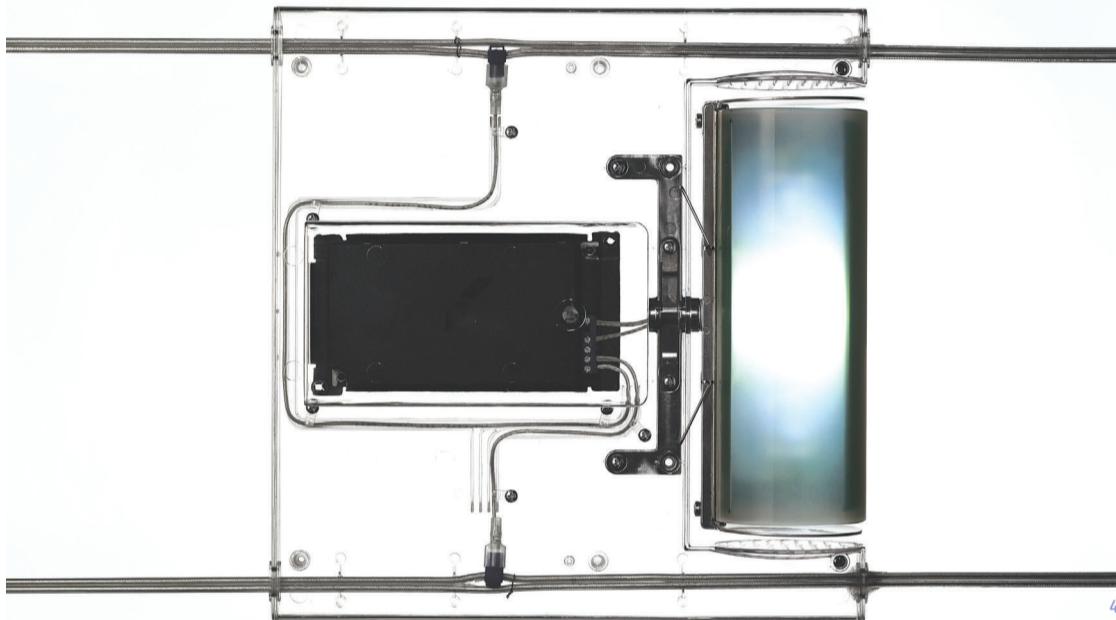
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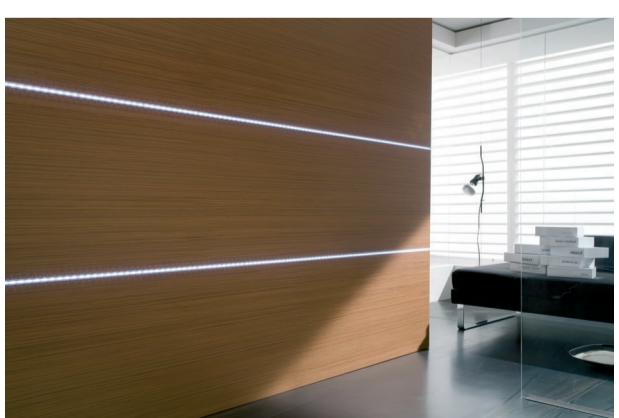
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OCTOBER

WEDNESDAY 12
LECTURE
Kevin Harrington
Why Romanesque? How Looking Backward Helped H. H. Richardson Move Forward
7:00 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
www.glessnerhouse.org

SATURDAY 15
SYMPOSIUM
Art as a Weapon—Moscow's Cultural Offensive
10:30 a.m.
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

EXHIBITION OPENING
Jürgen Mayer H.: Wirrwarr
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

SUNDAY 16
EXHIBITION OPENING
Detroit Revealed: Photographs 2000–2010
The Detroit Institute of Arts
5200 Woodward Ave.
Detroit, MI
www.dia.org

MONDAY 17

LECTURE
Allison Williams
Perkins + Will
6:00 p.m.
Sam Fox School of Design and Visual Arts
Kemper Art Museum
One Brookings Dr., St. Louis
www.samfoxschool.wustl.edu

THURSDAY 20

LECTURE
Deborah Stratman
Forces & Gazes
6:00 p.m.
Graham Foundation
Four West Burton Pl., Chicago
www.grahamfoundation.org

FRIDAY 21

LECTURE
Elizabeth Diller
6:30 p.m.
A+A Auditorium
Taubman College
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
www.tcaup.umich.edu

SATURDAY 22

EXHIBITION OPENING
Timothy O'Sullivan
The King Survey
Photographs
The Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

EVENT

Roc Jiménez de Cisneros
Premier of "Tetralemma + Tetrafluoroethane"
8:00 p.m.
Graham Foundation
Four West Burton Pl., Chicago
www.grahamfoundation.org

SATURDAY 29

EVENT
Shadows on the Street: Haunted Tours of Historic Prairie Avenue
7:00 p.m., 8:00 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
www.glessnerhouse.org

SUNDAY 30

LECTURE
Janeil Engelstad
Revolution, Transformation and Identity: Central European Artists Reflect upon Post-Communist Art, Urbanism and Culture
3:00 p.m.
Graham Foundation
Four West Burton Pl., Chicago
www.grahamfoundation.org

NOVEMBER

THURSDAY 3
LECTURE
Sabine Eckmann
Precarious Worlds
5:00 p.m.
Sam Fox School of Design and Visual Arts,
Kemper Art Museum
One Brookings Dr., St. Louis
www.samfoxschool.wustl.edu

SYMPOSIUM

CTBUH 2011 Awards Symposium
12:30 p.m.
Illinois Institute of Technology
Hermann Hall Auditorium
3241 South Federal St.
Chicago
2011awards.ctbuh.org

THURSDAY 3

EVENT
A&D Society Exhibit Tour: Bertrand Goldberg: Architecture of Invention
6:00 p.m.
Architecture and Design Society at the Art Institute
111 South Michigan Ave.
Chicago
www.artic.edu

MONDAY 7

LECTURE
Gregg Pasquarelli
Coral Courts Lecture
6:00 p.m.
Sam Fox School of Design and Visual Arts
Kemper Art Museum
One Brookings Dr.
St. Louis
www.samfoxschool.wustl.edu

TUESDAY 8

LECTURE
John Zils
Architecture: The Art and Science of Building Design
5:30 p.m.
Chicago Architecture Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org



COURTESY GRAHAM FOUNDATION

NANCY HOLT: SIGHTLINES

The Graham Foundation
Four West Burton Place
Chicago
Through December 17

Beginning her artistic career in the 1960s, Nancy Holt helped pioneer the Land Art movement alongside artists like Richard Serra and Robert Smithson, who was her husband and occasional collaborator. *Nancy Holt: Sightlines* at the Graham Foundation presents documentation of over 40 of her monumental and ecologically-focused projects through photography, film, and artist's books, revealing Holt's eloquent mode of navigating the intersection of art and nature. In *Sun Tunnels*, an installation and 1978 film (above), sunlight interacts with four concrete tunnels in the Great Basin Desert in Utah, exemplifying Holt's interest in space and time by highlighting how the passage of the sun impacts each tunnel differently and in a way specific to that location. In addition to presenting previously unseen materials from the artist's archive, the exhibition, which concentrates on the Holt's work between 1966 and 1980, features the documentary *Pine Barrens* (1975) about undeveloped land in New Jersey, and documentation of the projects *Swamp* (1971, in collaboration with Smithson), *Boomerang* (1973, in collaboration with Serra), and the multi-monitor installation *Points of View* (1974), a piece that underscores the different perspectives we bring to viewing the landscape.



Tall Buildings Symposium (Free Attendance)

2011 CTBUH International Best Tall Buildings Awards

Thursday November 3rd
Illinois Institute of Technology
Chicago, Illinois
12:30pm–5:45pm

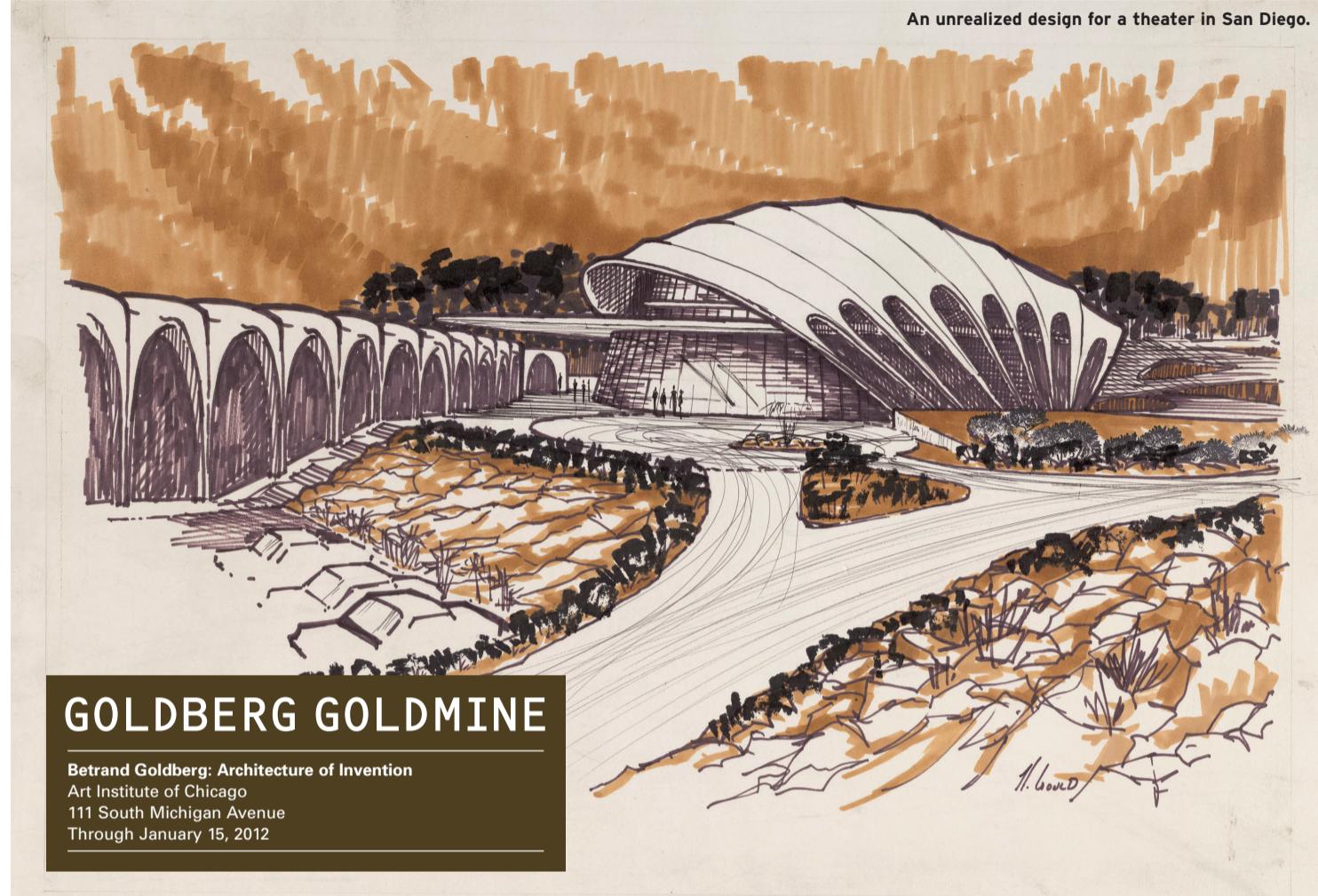
More info at:
<http://2011awards.ctbuh.org>

Presentations include the teams behind the four regional Best Tall Buildings and the two CTBUH 2011 lifetime achievement award winners:

- Lynn S. Beedle Lifetime Achievement Award:
40 Years of Designing the Supertall
Adrian Smith, *Partner, Adrian Smith + Gordon Gill Architecture*
- Best Tall Building Americas Region:
Eight Spruce Street, New York
Joseph A. Rechichi, *Senior Vice President, Forest City Ratner Companies*
John Bowers, *Partner, Gehry Partners, LLP*
- Best Tall Building Asia & Australasia Region:
Guangzhou International Finance Center
Chris Wilkinson, *Principal, Wilkinson Eyre Architects*
Michael Ka-Yue Kwok, *Director, Arup*
- Best Tall Building Europe Region:
KfW Westarkade, Frankfurt
Axel Hinterthan, *Director, KfW Bankengruppe*
Matthias Sauerbruch & Louisa Hutton, *Principals, Sauerbruch Hutton*
- Best Tall Building Middle East & Africa Region:
The Index, Dubai
Thomas Weigand, *Chief Property Officer, Union Properties*
Toby Blunt, *Partner, Foster + Partners*
- Fazlur R. Khan Lifetime Achievement Award:
Seismic Design and Structural Engineering
Dr. Akira Wada, *Professor Emeritus, Tokyo Institute of Technology*



THE ARCHITECT'S NEWSPAPER OCTOBER 12, 2011



Bertrand Goldberg: Architecture of Invention is the first retrospective of the Chicago architect's work, but astonishingly, it's the first historical retrospective of the work of a single architect ever mounted by the Art Institute. So the selection of

Goldberg is an intriguing one. While there might have been more obvious choices for a maiden enterprise—usual suspects like Sullivan, Wright, and Mies come to mind—Goldberg makes sense for a number of reasons. First,

the museum is the repository of Goldberg's archive, thus reducing the considerable cost of transporting and insuring materials from other institutions. Novelty also figures in: it's a challenge to add anyone new to the pantheon.

Primarily, though, it offers an opportunity to portray Goldberg as more than a one trick pony. Like many creative people, Goldberg is inextricably connected to his most famous work, Chicago's Marina City, which has proven

a mixed blessing to his legacy. It's noted for the idiosyncratic imagery of its cylindrical towers, but the organizers of this show might argue that this may be its least emblematic aspect. Marina City, and its designer's work, are on the surface all about circular forms and structural concrete, but it and he are so much more.

Goldberg emerges in this show as a maverick certainly, as an advocate of curvilinear forms in a period of strict rectilinearity, an expressionist in a rationalist world. But more significantly, it makes a strong case for him as an innovator in areas of urban planning and engineering.

The show is arranged chronologically, but unconventionally so. Alison Fisher who curated the show with Elizabeth A.T. Smith and Zoe Ryan, noted that Chicago architect John Ronan not only produced an exhibition design for the show, but he also suggested that the show begin with Marina City, proceed forward to the end of the architect's career, then at a logical break in the gallery space, highlight his early works including his industrial designs from during and just after World War II, and furniture and lighting he designed throughout his lifetime.

Both that chronology and the installation design, which features curvilinear spaces, mirrored archways, and a full-size mockup of concrete shell formwork, help to emphasize Goldberg's accomplishments, many of which are encompassed in, but not limited by, Marina City. While the circular



A Rad Reader

Utopie: Texts and Projects, 1967–1978
Edited by Craig Buckley and Jean-Louis Violeau
Semiotexte/MIT Press, \$24.95

When Rem Koolhaas and Bruce Mau brought out *S,M,L,XL* in 1995, one of the more subtle aspects of this megalithic project was the book's marginalia, where counter currents and trivia were interspersed with OMA's stampede of images and full blown texts. Among the many critically inspired sources Koolhaas was channeling for his opus was the pioneering publication *Utopie*, a highly eclectic mixed media platform that some two decades earlier experimented with hypertext, graphic illustrations, and overlaid scribbling.

Assembled together into one comprehensive volume edited by Craig Buckley and Jean Louis Violeau and translated by Jean-Marie Clarke, *Utopie: Texts and Projects, 1967–1978* packs a lot of intellectual ammunition. With the likes of Antoine Stinco,

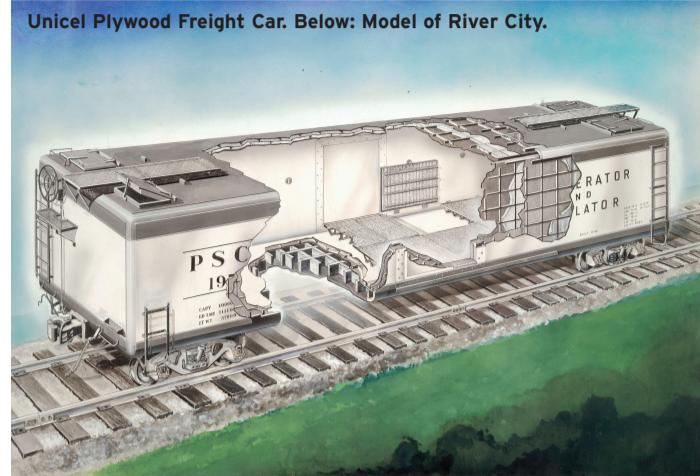
Hubert Tonka, Jean Aubert, Jean Baudrillard, Henri Lefebvre and Isabelle Auricoste reflecting on art, media, obsolescence, urban culture and the ins and outs of utopia, there is no shortage of incredibly astute and insightful reflections on contemporary culture, urban, architectural, or otherwise. Perhaps most unexpected is how the succession of reprints can be read as formulas for political contestation, as relevant to these post-9/11 times as they must have been during the Cold War era when they were written.

Specifically, *Utopie* took shape during the peak years around the French cultural revolution, bringing together one of the most intriguing collectives to emerge during this turbulent post-war decade. But this is not simply another visitation on the sixties

Left: Collage illustrating the 1968 essay "Architecture as a Theoretical Problem."

that renders one nostalgic and therefore hopelessly removed from the subject. Rather *Utopie* can be seen as a useful manual, something in the manner of the *Whole Earth Catalogue*, but instead of herbal remedies for the garden or instructions on how to build geodesic domes, you would find game tactics on how to subvert the dominant class or run a workshop on consumption and pop culture.

Anything or anyone could end up their target: *Utopie* published brilliantly perceptive and deeply empowering critiques that dared to take on both the conservative and the Left wing establishments using some very common everyday concepts, including graphic comics, hypertext in the margins, reproductions of articles and advertisements taken from odd sources, as well as piercing analyses and loads of dry humor. There are numerous examples where dazzling displays of graphic images are wittily put to use to undermine the main point presented in the central text, calling into question the fundamental intentions of the **continued on page 17**



forms Goldberg used in most of his work after Marina City didn't supplant the prevailing rectangular forms of the industry, the mixed-use "city within a city" concept was highly influential. Materials in the show, and the accompanying catalog illustrate the importance of this concept as a symbol, not for its form, but for its purpose: addressing the rise of suburbia and the coincident decline many American cities experienced after World War II.

After Marina City, Goldberg gained international fame and won many commissions for mixed-use projects. But it was his hospital and medical center works that brought him the greatest success, and it's probably no surprise

that these projects are where his circular space planning—and its correlative exterior design forms—found its truest and most sensible expression.

This is not a show of beautiful drawings. Goldberg was not a draftsman, and most of the materials in his archives weren't from his own hand. But there's ample evidence of his creativity and invention throughout. It's fascinating to trace his design innovations in structural concrete forms to a plywood tube-based railcar he designed just after World War II. It's also a treat to see a display of home furnishings that were never, regrettably, put into production, and the handsome printed ephemera that showcase his skills

in graphic design.

In her catalog essay, Smith points out several reasons why Goldberg's reputation has never approached that of the usual suspects mentioned above. Her work, and other materials in the exhibit, make a pretty reasonable argument for a reconsideration.

If there's any weakness here, it's a failure to consider Goldberg's position in Chicago—particularly in concert with his wife, Nancy—as a cultural leader and tastemaker (for that, go to see the fine show of his art and artifacts at Chicago's Arts Club running concurrently). But the real strength of the show and its scholarly inquiry may be its mandate that we look beyond the most superficial aspects of a designer's work to understand what he's really about.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.



A RAD READER continued from page 16 authors. Ultimately, *Utopie* played on one's basic judgment, questioning one's intuitive trust in the printed page.

As such, *Utopie* conjures up a kind of unique textural-graphical "improv," extemporizing in the margins, playing with blank pages and comic spreads, ultimately developing their *colonne critique* into a staple editorial device that evolved up until 1971. The magazine persisted for another seven years, but the initially fervent hypertextual energy gave way to more subtle, less graphic and clearly less architecturally inspired perspectives.

The first issue of *Utopie* presented black rectangular frames stamped on blank paper suggesting an unusual editorial frankness, an anti-dogmatic position atypical of the mainstream Marxist press. Craig Buckley in his introductory text explains the early pamphlets as a combination between Pop and Marxism, with plenty of collaged images from major publication sources as well as photos taken from random parts of the city—buildings as well as close-up architectural details. According to Buckley, "The emphasis upon construction stresses the formation of theory rather than the application of doctrine, it mirrors *Utopie's* own desire to place themselves in a provisional, blank spot within the

era's intensely factional *gauchiste* politics, it evokes the disparate materiality of an intellectual project assembled from the contrasts between fashion advertisements and sociology, police bulletins, and works of philosophy, but it also speaks to the recurrence of architecture, both metaphoric and literal with the group's writings."

Utopie did pay close attention to the key trends in design, art, and architecture: references included Archigram, *Architecture Principe*, Cedric Price, Hans Hollein and Kisho Kurokawa, among others. But according to Buckley, *Utopie*, unlike *Architecture Principe*,

remained open to a much broader vision of society then would otherwise be considered in the narrower domain of architecture. The city would therefore remain *Utopie's* most fertile cultural platform.

And there is no question that the editors of *Utopie* wanted for their principle goal to expose the failings of the modernist project, to demonstrate the inconsistencies and ambiguities that kept society inchoate and hopelessly alienated.

One of the main lessons to be learned from reading *Utopie* is that looking straight at the problem gets you nowhere. You need to look at the margins.

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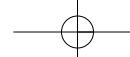
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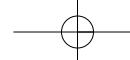


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