The Wilson Red Line station on North Broadway in Uptown is not exactly the Chicago Transit Authority’s best. Margo O’Hara, a neighborhood resident who advocates for better transportation options in the neighborhood, says the empty storefronts surrounding the station make it uninviting. It was voted for the third year in a row to receive the Red Eye “Crust Station” award because of “graffiti, vacant storefronts, safety concerns, and lack of elevator.” At least one of these things will change in an upcoming renovation project to improve accessibility and the environment for people who transfer to and from four bus routes. An elevator will be added, making it the only accessible CTA station of the three Red Line stations in Uptown.

The current Wilson station was originally built in 1923, although the earliest station at the intersection of Wilson Avenue and Broadway opened in 1900, according to Chicago-L.org, a website edited by Graham Garfield, a CTA employee and interurban railway historian. Arthur Gerber, who also designed other stations continued on page 4

While much of Chicago’s large-scale public housing has been demolished, a small, abandoned 36-unit Chicago Housing Authority (CHA) property on the South Side is being reborn as an innovative mixed-income project with public, affordable, and market-rate housing as well as a cultural center for residents. The project is a collaboration between artist-planner Theaster Gates, Landon Bone Baker Architects (LBBA), and Brinshore Development, working in continued on page 6

With its sunken plaza and dramatic concrete waterfalls, Peavey Plaza in Minneapolis, designed by M. Paul Friedberg and completed in 1973, is a notable modern landscape that has fallen into disrepair. Located adjacent to the Minneapolis Orchestra Hall and the Nicollet Mall, which was designed by Lawrence Halprin, the continued on page 6

Chicago has added more than 500 acres of publicly accessible open space since 1998, boosting total acreage to just more than 12,000, a new city inventory calculates. The data hints at both some of the open space successes realized during former Chicago Mayor Richard Daley’s tenure, and the continued on page 3

While much of Chicago’s large-scale public housing has been demolished, a small, abandoned 36-unit Chicago Housing Authority (CHA) property on the South Side is being reborn as an innovative mixed-income project with public, affordable, and market-rate housing as well as a cultural center for residents. The project is a collaboration between artist-planner Theaster Gates, Landon Bone Baker Architects (LBBA), and Brinshore Development, working in continued on page 6

With its sunken plaza and dramatic concrete waterfalls, Peavey Plaza in Minneapolis, designed by M. Paul Friedberg and completed in 1973, is a notable modern landscape that has fallen into disrepair. Located adjacent to the Minneapolis Orchestra Hall and the Nicollet Mall, which was designed by Lawrence Halprin, the continued on page 6

While much of Chicago’s large-scale public housing has been demolished, a small, abandoned 36-unit Chicago Housing Authority (CHA) property on the South Side is being reborn as an innovative mixed-income project with public, affordable, and market-rate housing as well as a cultural center for residents. The project is a collaboration between artist-planner Theaster Gates, Landon Bone Baker Architects (LBBA), and Brinshore Development, working in continued on page 6

With its sunken plaza and dramatic concrete waterfalls, Peavey Plaza in Minneapolis, designed by M. Paul Friedberg and completed in 1973, is a notable modern landscape that has fallen into disrepair. Located adjacent to the Minneapolis Orchestra Hall and the Nicollet Mall, which was designed by Lawrence Halprin, the continued on page 6
Leading the way in structural glass systems.

W&W Glass has been part of the design build teams behind these and many other great architectural masterpieces throughout the United States.

Pilkington Planar™

Glass Fin Walls  Tension Structures  Cable Nets  Roofs  Skylights  Canopies
There is a new argument in the debate over so-called “ruin porn.” As countless photographers have descended on Detroit over the last decade to document its crumbling structures and spiraling urban decline, a backlash—fueled largely by native or longtime Detroit residents—has flared, accusing the photographers and the viewers who consume their stirring images of exploiting the city’s plight and fetishizing its destruction. I’ve never entirely bought that argument, but I’ve tried to take heed of the criticism in these pages either by contextualizing the images or by trying to show previously unseen places, like the floating ruin of the S.S. Columbia on our Comment page in this issue.

Michigan Central Depot, the city’s mammoth Beaux-Arts train station, has long been the must-see site for destruction, with documentarians making it recognizable around the world. At press time, the Detroit News reported that the billionaire Maroun family, which owns the station, has been cleaning it up and is working with the New York-based developer Scott Griffin on a feasibility study to reuse the structure in some way. Buried in the News piece was the fact that Griffin first learned of the depot through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.

There are countless signs of stirrings in Detroit (as indicated by a new, very active Curbed site edited by a longtime AN contributor). Recent national home sales figures placed the city in the top four of open space per year. Achieving such a pace won’t be easy during an era defined by tight budgets. Tranter, from Friends of the Parks, sees the inventory as a ray of hope for the Maroun family, as Griffin first learned about the station through photography, and then approached the Marouns about a partnering on the redevelopment. While it’s far too soon to declare the building saved, it’s a positive example of the power of images to capture the imagination of the public and inspire action (Joel Sternfeld’s portraits of the High Line served a similar function in New York). Many Detroiter are skeptical of the Marouns, who have a checkered past with various infrastructure and planning projects, but to borrow a phrase from street protesters, “the whole world is watching."

A rebirth of the station would be the most visible sign that the Motor City, while down, is not entirely out, at least not yet. I’ll be following the outcome of the feasibility study closely. Whatever course it takes, I hope the station’s complex history is treated sensitively. Its brutal patina is magnetic, and I would hate to see it lose its character.
**THE BEDFORD**

1612 West Division Street
Tel: 773-235-8800
Designer: Gettys and Salita Development

The Bedford restaurant, in Wicker Park, is a model for the creative reuse of a sometimes difficult building type: the bank. The restaurant’s name originates from the Bedford limestone-clad, landmarked building in which it is located, which originally housed the Home Bank and Trust Company. Salita Development and the hospitality design firm Gettys drew upon this rich history of the building as a jumping off point for the design. “In many cases, these are materials that you wouldn’t really be able to afford anymore, like marble and terrazzo,” said Anne Smith, the lead designer from Salita. “We knew that it would be a shame to not have access to these.”

In many articles such as lock boxes, teller grills, and tables. Though the space occupies 5,000 square feet, it appears relaxed and inviting. Three distinct areas, including the main bar, the parlor dining room, a private event space, and the main focal point, the vault, reborn as a cocktail lounge, subdivide the space. Additionally, wood elements in the bar area, three double-sided fireplaces, and two structural columns between the bar and the main dining room create warmth in contrast to the cooler elements of marble and terrazzo. Modern materials and light fixtures, introduce contemporary elements into the bank’s historic spaces.

HANNAH NOVACK

**DO THE SHUFFLE.**

Eavesdrop was glad to hear that Destefano Partners is splitting into two firms, rather than closing entirely as was rumored. One firm will focus on international work, while the other will pursue domestic projects. Destefano currently employs about 25 designers, down from a peak of nearly 35. The domestic project-oriented firm, Lothan Van Hook Destefano Architecture, will employ 8 to 10 people. The other firm is, as yet, unnamed.

We’re also hearing rumblings of a reorganization at VOA Associates, with chairman Mike Tools taking a to-date undefined new role in order to avoid a conflict of interest in pursuing city work. Tools is married to Theresa Mintle, Mayor Emanuel’s new-ish chief of staff. VOA has been deet at adapting to the times. They took in Lucien Lagrange as a new principal for luxury residential and hospitality projects following the closure of his firm last year.

Our well-placed informant has said that Teng & Associates may be acquired. But who would be the buyer? The over-expanding AECOM? Seems like a possibility given the range of Teng’s work.

**OR STAY PUT.**

Job security is hard to find these days, especially in architecture. So we extend our sincerest congratulations to Lee Malone, SOM Chicago’s receptionist, who is celebrating her 50th year on the job. And she’s only 71! How’s that for continuity?

**GROUPON AIN’T CHEAP.**

As we go to press Groupon’s stock prices are surging on Wall Street, with the company’s estimated worth tagged at $19 billion. I guess founders Brad Keywell and Eric Lefkofsky can afford their share of the estimated $40 million sale of the Wrigley Building, which is pretty good considering the fact that Groupon has yet to turn a profit. Mazel tov, boys! Just don’t mess up Wrigley!

JOED JONES, RUBBER CLOGS, AND CAPITALIST HOGS TO MIDWESTEAVESDROP@ARCHPAPER.COM.

CLEARING THE CRUST continued from front page in the CTA system, including stops in Wilmette and Evanston, designed the Classical Revival station.

“The design contained what were becoming Gerber trademarks, including laurel-framed cartouches, globed lights, and an overall majestic scale. The main entrance was on the corner of Wilson and Broadway and was topped with an ornate terra cotta arched parapet and a fascia over the door that read “Uptown Station,” according to the site. The parapet was removed by 1959, perhaps because of a renovation effort in 1958.

In addition to a new elevator, the CTA will make street modifications and rehabilitate the exterior. These include adding street-level bus and train tracker screens, improved signage directing customers between bus stops and the station, and lighting changes. The CTA received $8 million from the Federal Transit Administration’s Bus Livability Program to rehabilitate the station. At press time, CTA had not selected an architect for the project. They also explained, via email, that state and federal law requires them to use to a “publicly advertised, qualifications-based process for contracting with architects and engineers for station design.”

Informed about the project, Uptown resident O’Hara exclaimed, “Thank goodness. Wilson could be such a community nexus. You have Truman there, now a Target, the Jewel, and maybe some local stores one day.”

STEVEN VANCE
GANG CHANGES COURSE

Studio Gang has long partnered with nonprofits and community groups to realize their unconventional designs. For her recent Harvard GSD studio, principal Jeanne Gang partnered with one of the nation’s largest environmental groups, the Natural Resources Defense Council (NRDC), to tackle an issue with repercussions across the northern Midwest—separating the South Branch of Chicago River to prevent invasive Asian carp from decimating local fish populations. Gang’s work has made an impression on her students and her GSD colleagues, who agreed that evoking an Escher drawing. The felt curtain offers privacy for evening events in the lobby, the piece, which was fabricated in Europe by the German manufacturer Gerriets, was made to meet U.S. flame-proofing codes and standards. Living up to its designation as an artwork, Blaisse’s piece doesn’t stop at being functional and decorative—it’s performative, too. When the museum wants to encourage passersby to gaze in, the curtain can also retract. Punctured with grommets at the top and suspended from a track, the motorized curtain coils around a thin column of LED lights, creating a glowing cylindrical sheath almost five feet in diameter. The fabric column provides a sculptural and animated presence in the lobby. “It swirls up like a dancer doing a pirouette,” said Panczenko.

TAXING PARKING FOR TRANSIT

Mayor Emanuel’s proposed $2 congestion tax on downtown parking is facing stiff opposition from, you guessed it, the parking lobby. The Parking Industry Labor Management Committee is posting placards in member facilities and handing out flyers opposing the tax. The committee argues the tax will not improve traffic flow and could encourage businesses to relocate to the suburbs. Emanuel believes the tax will foster greater transit ridership and raise an estimated $28 million annual for CTA improvements. The $2 tax on parking at garages and lots in the Loop and River North will be added to the existing $3 tax that goes to the city’s general fund.

GENSLER’S GHOST FACADE

The Chicago office of Gensler is working on a new facade for Columbia College’s building at 618 South Michigan Avenue. The 1913 office building originally boasted a ornate terra cotta facade, which was replaced by a banal midcentury modern facade in 1958. The new all glass facade will boast a digitally reproduced image of the old facade, creating a ghost-like effect that acknowledges the building’s complicated history.

MICHIGAN CENTRAL DEPOT REINCARNATED?

Detroit’s most famous ruin, Michigan Central Depot, may soon see new life. Workers for the billionaire Maroun family have been clearing debris out of the 18-story building and a feasibility study for reusing the building is underway. Ann Arbor-based Quinn Evans Architects are among those working on the study. “Structurally, the building is very sound. What’s different now from previous attempts is the momentum—the group of people behind this effort as well as the outreach to a wide group,” principal Elisabeth Kibble, told the Detroit News. Local politicians, foundation leaders, and officials from the Detroit Institute of the Arts were recently given a tour of the space. New York-based developer Scott Griffin is working with the Marouns to find possible new uses for the building.
space, open to all residents. It will be combined to create a cultural center for the complex, which could include a workshop, gallery, or studio space. The goal is for resident artists to do that," said Catherine Baker, a principal at LBBA. "For Gates and LBBA, reusing the existing buildings is important. "The full obliteration and recreation of neighborhoods is not natural," Gates says, referring really about this project with CHA is that it’s really focused on raising people’s quality of life. How do we celebrate the lives of people no matter what means they have?"

For the CHA project, Landon Bone Baker will focus on making the midcentury building’s shell more energy efficient. The CHA resident units will be conventional three-bedroom units, where the artists’ units will be left relatively raw so they can be built out by tenants and owners. "It’s a chance for us to look at these buildings more spatially, rather than just in terms of the number of rooms, so that if removing some joists and opening up a unit into the space above makes the most sense, we can do that," said Catherine Baker, a principal at LBBA. "For Gates and LBBA, reusing the existing buildings is important. "The full obliteration and recreation of neighborhoods is not natural," Gates says, referring to wholesale destruction of vast tracts of public housing in Chicago. "How do we work with the existing fabric of a neighborhood and dream what we want the neighborhood to be?" While the buildings themselves are not of particular architectural merit, the townhouse scale and its mature trees relate well to the surrounding neighborhood.

They hope the project could serve as a model for other parts of the city and beyond. While housing authorities around the country have adopted New Urbanist-influenced, mixed-income rebuilding programs, some have struggled to attract market rate residents, and others have failed to develop planned commercial uses. "This model could be a different way to attract a variety of residents," Baker said. "It’s really about enriching the lives of all residents. It’s a different notion of amenity." AGB

PARSING PEAVEY continued from front page.

"Tom Oslund has taken over," he said. "We didn’t sign up for a restoration project, we signed up for a rehabilitation project." Birnbaum said he believed the retention of fountains should be non-negotiable. “These fountains are the signature elements of the park. They are works of art designed with a landscape architect. ” Birnbaum and Friedberg both signed an open letter criticizing the process and calling for a faithful “revitalization” of the “good bones” of the plaza. Friedberg said he was not wedded to any particular element, but objected to being shut out of the “closed door process.”

Friedberg wanted to serve as co-designer with Oslund. But at some point this past summer, they parted ways, and Birnbaum and Friedberg have since been actively campaigning against the redesign. According to Oslund, two proposals were developed, one a strict restoration and one the new proposed design. "The city made it clear they wanted to go in a new direction," he said. "It’s a false decision," Birnbaum said. "We didn’t sign up for a restoration project, we signed up for a rehabilitation project." Birnbaum said he believed the retention of fountains should be non-negotiable. "These fountains are the signature elements of the park. They are works of art designed with a landscape architect. ” Birnbaum and Friedberg both signed an open letter criticizing the process and calling for a faithful “revitalization” of the “good bones” of the plaza. Friedberg said he was not wedded to any particular element, but objected to being shut out of the “closed door process.”

Friedberg now objects to the plan. After initially being involved in the redesign, Friedberg now objects to the plan. Oslund and Charles Birnbaum, an expert on modernist landscapes and president of the Cultural Landscape Foundation, were initially advisors to the design team. Friedberg wanted to serve as co-designer with Oslund. But at some point this past summer, they parted ways, and Birnbaum and Friedberg have since been actively campaigning against the redesign. According to Oslund, two proposals were developed, one a strict restoration and one the new proposed design. "The city made it clear they wanted to go in a new direction," he said. "It’s a false decision," Birnbaum said. "We didn’t sign up for a restoration project, we signed up for a rehabilitation project." Birnbaum said he believed the retention of fountains should be non-negotiable. "These fountains are the signature elements of the park. They are works of art designed with a landscape architect. ” Birnbaum and Friedberg both signed an open letter criticizing the process and calling for a faithful “revitalization” of the “good bones” of the plaza. Friedberg said he was not wedded to any particular element, but objected to being shut out of the “closed door process.”

Heralded when it opened, Peavey Plaza has deteriorated significantly, and the waterfall-like fountains have stopped working. Critics complain its deeply sunken design is forbidding, even dangerous. According to Oslund, the new plaza design will keep many concepts of Friedberg’s design—including large water elements and a less sunken plaza—and will link it more closely to the city and the adjacent Orchestra Hall. “We’ve learned a lot about how to design successful public spaces in the last forty years,” Oslund said. Oslund would bring the sunken plaza closer to grade and eliminate the boulder-like elements of the Friedberg fountains. Oslund’s comparatively simple, shallow fountain could be drained easily to create a seating area for performance events. An outdoor stage—large enough to accommodate most of the orchestra—would flank the new fountain. The plaza will, in many ways, act as an extension of the Orchestra Hall, which was designed by Hardy Holzman Pfeiffer and is undergoing a renovation by Toronto-based KPMB Architects. The Oslund design will also bring the plaza in line with ADA requirements and make it more visually connected to the surrounding blocks. Additionally, the project will have more sustainable elements like improved storm water management and a water recycling system for the fountain.

"The old plaza was not designed for programming or for interaction,” Oslund said. "The new Peavey will be dedicated to the performing arts, to the vitality of downtown Minneapolis."

PARSING PEAVEY continued from front page.

Peavy Plaza today.

Nanjing Riverfront Master Plan

SOM has been selected by Beijing-based MCCC Real Estate to redesign the Nanjing riverfront, which will include new parks, entertainment districts, and adjacent skyscrapers. The redevelopment will extend two kilometers from the Yangtze River levee to the old city wall. The plan calls for renotating existing rail bridges and an old power station into new cultural and commercial spaces, preserving existing trees, and adding a hotel and other amenities along a renovated shipping canal. The plan also calls for remediating waterways for public access and recreation. “We are delighted to

THE ARCHITECT’S NEWSPAPER NOVEMBER 11, 2011

CHAS NEW WAY continued from front page coordination with the CHA. The project calls for 12 units for CHA residents, 11 units of affordable housing for artists, and nine market-rate units, possibly for home ownership. The market rate units will also be targeted for artists. “We want to be able to attract South Side artists—artists of color—who normally have to go to the North Side to make art or make music,” Gates said. Four of the original 36 units will be combined to create a cultural center for the complex, which could include a workshop, gallery, or studio space, open to all residents.

The Rebuild Foundation, a non-profit that Gates founded, will recruit artists and manage the cultural space. The goal is for resident artists to mentor CHA residents and their children as well as work with schools in the neighborhood. Gates has been working in the Dorchester neighborhood for almost six years, rehabbing four houses as alternative live-work spaces for artists and community members. Working with neighbors, he is also caring for two vacant lots in the area. “We’ve been exploring how a cluster of houses could become a cultural amenity,” Gates said. "What’s
As financial markets scramble to realign themselves, a financial trading firm in Chicago has opted to regroup under one roof and provide its staff with a calm, Zen-like working environment. The firm enlisted Perkins + Will to consolidate its IT, administrative, and trading teams into a single office to the west of Merchandise Mart. "Though it is a high-energy, high-performance industry, the client wanted to provide restful, soothing spaces, instead of super high-tech ones," explained Tim Wolfe, Senior Associate at Perkins + Will.

The 75,000-square-foot space was tailored to the client’s desire for a calm working environment by employing natural materials and using organic forms throughout the scheme. Entering the second floor 75,000 square foot office, one is confronted with a long, skinny reception area—once a retail perimeter. "The corridors offer a visual access to the light," said Wolfe. Indeed, the architects have tried to bring in more natural light into the space, as in the case of the re-shaped skylight in the reception. As with many interior projects, the designers were limited by elements they inherited in the building. "The regimented grid of columns was something we had tried to avoid," said Wolfe. "We wanted a free-flowing plan; we couldn’t get rid of the columns but we could shape them." Curving upwards, the columns were envisioned as trees extending to the sky, a concealed light source in the ceiling. "It’s not just a decorative element," confirmed Wolfe. "It provides around 75 percent of the lighting source in the ceiling. "It provides around 75 percent of the lighting source in the ceiling. "It’s the opposite of a mobile workforce here. The client actually wants people to be there, using the office during working hours.”

The traders’ workstations were designed in non-linear shapes that allowed for a more fluid workspace and accommodate up to six colleagues to cluster together. The fifty IT and thirty administrative desks along the south and east, however, are straight, fit for individual tasks.

Branching off the corridors are amenities and conference rooms, spaces that create pockets of tranquility and focused work. Materials play a significant role in creating this effect; walls are made from a concrete and plaster mix, which speaks of durability; while bathrooms use materials like hickory veneer to offer a spa-level of design; and raw steel lacquered panels are used as a way-finding device to the conference rooms. "Everything has been done with a purpose," said Tom Kaszni, account principal at Perkins + Will. Indeed, spaces such as a lounge area where informal meetings and presentations can take place, or workers can just relax, have the generous feel of a private members’ club, with Knoll leather chairs and a custom bookcase. The fitness center, which features a series of tube-like lights peppering the ceiling, is also integral to the overarching concept to deliver comfort for employees.

"Light was a main driver in the design," said Wolfe. "We brought in the light fixture in the main conference room early on and as we built a rapport with the client it hit home and drew our design ideas together." The curving outline of the fixture can be seen in the shape of the corridors and similar overhead light features hung in the other conference rooms. "It’s not trying to be ostentatious. It’s not reckless spending, just creating a comfortable workspace," said Wolfe. "It’s the opposite of a mobile workforce here. The client actually wants people to be there, using the office during working hours.”
The Architect's Newspaper introduces a new, local online resource guide for the design community, allowing users to search their city for the products and services they need.

Contact Lynn for information
Email: lynnb@archpaper.com
Phone: 212.966.0630

Your City.
Your Resources.
Online Now!

WWW.ARCHPAPER.COM
GROWING PANES

Highly customized glass fabrication technologies have never been so in demand, but as architects push for never-before-seen designs at ever lower prices, they are learning that some risks don’t pay off. When they do, however, the results achieve a brilliant crystallization of glazing art and science. By Jennifer K. Gorsche

Last spring, the Port Authority of New York and New Jersey shattered a dream when it dropped SOM’s plan to clad the base of One World Trade Center in prismatic glass. The design element was meant to emanate “splays of color” from the building’s podium, but after several years and nearly $10 million spent on design development, the team found itself without a viable sample. It had paid to build specialized equipment to cut 1-inch-thick, 48-by-159-inch glass panels with a grooved, pointed pattern, then temper the prismatic sheets and laminate them to strong barrier glass.

The project was going to be an exemplar of architecture’s best hopes for the future of glass: huge panels with a highly customized, carefully fabricated visual quality that could meet strict safety requirements. But during impact testing, the panels broke into large shards rather than holding together as laminated glass should. The team finally announced the design was too technically difficult to realize.

Or was it? Nathan Munz, managing director of Australia-based glass fabricator Glassform, said that he manufactured a sample of viable prismatic facade glass after being contacted in May 2010 by a project manager with Solera/DCM, the contractor charged with installation of the podium facade. According to Munz, Glassform made the list of approved fabricators for the project, along with Ontario-based Barber Glass Industries, before Solera’s fabrication subcontractor, Las Vegas-based Zetian Systems, gave the fabrication work to Sanxin Glass in Shenzhen, China. Barber, too, was contacted in March 2011 about getting back on board with the project; the company had developed a full-scale mockup for the project in 2009, before going into receivership last year.

When it seemed as if option A had failed, the team "started getting worried..."
The sun was streaming in Ken Lewis and several other SOM team members. "The sun was streaming through the window and it hit the glass and these people freaked, absolutely freaked," remembered Munz. "They said it was amazing." But after Tishman again declined to meet with him, Munz was left to conclude that the construction manager had already decided to abandon the project unless it could be realized with Zetian. When contacted by AN a spokesperson for Tishman declined to comment about the project's glass.

Somewhere in a Pennsylvania warehouse, hundreds of PPG Starfire Starphire glass panels that the Port Authority purchased for the project will never see the light of day, but other buildings may soon realize what One World Trade did not. Glassform expects to release a new mass-produced prismatic architectural glass product to the market by the first quarter of 2012. In spite of the trial and error involved in testing new designs, architects are determined to push the limits of glass technology. In most cases, innovation is more easily achieved in Europe where building teams are likely to negotiate a way to use the best product rather than incorporate more of a lower-priced option. The proximity of several glass-producing nations also fosters an adapt-or-die mentality: Italy depends on exporting its products to France and Germany, forcing them to advance their industry quickly in order to compete with domestic fabricators in those countries. Reykjavik’s new Harpa Concert Hall and Conference Center is a prismatic addition to the city’s waterfront and a glamorous example of collaboration rather than compromise. Designed by artist Olafur Eliasson with Henning Larsen Architects, the 301,000-square-foot building’s south face is composed of 823 “quasi bricks” mimicking crystallized basalt columns commonly found in Iceland. Each brick is a stackable, twelve-sided module of steel and glass that Eliasson and his structural engineers designed using several digital and physical modeling techniques. The north, east, and west facades are flat variations of the south face, as if the bricks have been sliced at an angle. Ten types of glass were used for the skin: yellow, green, and orange dichroic panes reflect their complementary colors; blue, red, and purple; clear, antireflective, and five kinds of reflective glass are also layered carefully to alternately emphasize depth, solidity, or transparency at different vantage points and light levels. At night, the facade glows with more than 700 LED strips with optics developed with lighting manufacturer Zumtobel. "It has been a process pretty much like doing a painting," said Eliasson in a project presentation video. "When you have the colored glass that has a tendency to stand out, I have put a low-reflection glass next to it in order to give you a sense of it being a volume." The hall’s foyer, balconies, and ceiling are all oriented to catch light and color. The facade functions, too, standing up to Reykjavik’s punishing winter winds and preventing noise from a nearby highway from disturbing concerts inside.

As advancing digital modeling and engineering capabilities allow integration of cutting edge shapes and sizes, technical material advances are also driving new designs. David Chipperfield’s Two Lines pavilion was one of this year’s London Design Festival Size + Matter commissions pairing designers with materials and manufacturing processes. Chipperfield created the installation with 28 panes of unframed laminated glass panels embedded with SEFAR Architecture Vision and a DuPont SentryGlas interlayer, a new fabric with a translucent single-sided metal coating. Built in collaboration with Arup, the project’s orthogonal glass walls in copper and aluminum interlayers are topped with horizontal glass panels as long as 16 feet with corresponding colored metal connections, giving a glimpse of the shimmering, diffusive quality a facade could achieve with the same materials. According to DuPont, SentryGlas has better adhesion with the fabric mesh than Polyvinyl butyral interlayers, increasing moisture resist-
important for architects. “These technologies are relatively new in terms of exteriors,” said Bernard Lax, founder of California-based architectural decorative glass manufacturer Pulp Studio. Pulp is the only manufacturer of glass building materials using SentryGlas interlayers, marketed in North America as Chromavision. “We’re still on this path of specifications that haven’t been realized. You’ll find there are things that are not going to be performing three to five years down the road.”

As many fabricators try to get into the decorative market, similar fabrication equipment can produce radically different results depending on who is behind the wheel. “In the architectural community, the biggest problem is that designers are very influenced by sales people, but they don’t do their due diligence in asking questions about the performance,” said Lax.

Pulp recently lost a project comprising nearly 40,000 square feet of gradient sandblasted facade glass to a lower bidder who was ultimately not able to realize the architect’s original design intent. Companies operating new digital glass printing equipment without hiring art departments to tightly control image and color quality could be another concern for architects as technology advances. “It’s kind of like buying a limousine but being too cheap to hire the driver,” said Lax.

As a series of balcony glass failures in Toronto recently demonstrated, poor specification practices for even simple components can end up costing glass-heavy projects a lot of money. This summer, Ontario-based Lanterra Developments suffered a PR nightmare when glass sheets fell from the balconies of three of its recently completed Toronto condominiums. The fifth, and final, sheet to break fell from the 29th floor and hit a pedestrian below. Lanterra replaced the tempered balcony glass in all three projects with laminated glass sheets, which should remain in place even if fractured. The failures raised questions about the source of the project’s glass, and whether heat-soaked glass, which has undergone a process that would reveal any inherent flaws, was specified and delivered.

A few years later, Seattle’s NBBJ-designed Four Seasons Hotel and Private Residences experienced its third balcony failure and opted to replace its tempered glass balustrades with laminated lites as well. The W Austin Hotel, designed by Andersson-Wise Architects, also closed for several days in June when two falling glass sheets injured four people on the pool deck; three more lites fell in subsequent weeks. Again, the property owner replaced the tempered balcony glass with laminated panels. A report conducted by Curtinwall Design Consulting (CDC) concluded that debris from the building’s slab edges had damaged the edges of the tempered glass balconies, which were unprotected by a top railing, causing them to shatter.

Project developers and design teams have not released the sources of the failed glass, but glass fabrication experts speculated that all of the buildings used tempered balcony glass from a Chinese manufacturer as a cost-cutting measure. This glass is more likely to contain nickel sulfide inclusions, impurities that can cause breakage unless heat soaking detects imperfections, which have largely been removed from domestic glass manufacturers’ products.

Buildings finished as the recession slowed may continue to see problems. “The recession especially has cultivated an ignorance-is-bliss type of attitude,” said Lax. “Most people are so browbeaten by the time they get a project, they don’t want to rock the boat. General contractors know the glass guy they hired is going to be a problem, but they can’t throw him off because he hasn’t done anything wrong yet. These things snowball.”

In spite of value engineering at every level, manufacturers remain optimistic about investing in new technologies. Glass supplier and fabricator General Glass International (GGI) is launching a line of acid-etched flooring based on increased demand for that type of application. The company also recently installed a new tempering furnace, allowing them to print and temper a 110-by-170-inch piece of glass (its previous capability was 84 by 188 inches). They will use it to manufacture digitally printed glass for Newark’s Terminal B modernization. “It eliminates an obstacle for designers,” said Richard Balik, the company’s vice president. “Bigger glass eliminates the need for metal and gives them more flexibility.”

And pieces are likely to get bigger—GGI’s furnace can temper glass up to 110 by 236 inches, but the logistics of cutting, polishing, drilling, and storing a piece of glass that size are still being worked out in the company’s plant.

“Architects are pushing for architectural design to rock the boat. General contractors know the glass guy they hired is going to be a problem, but they can’t throw him off because he hasn’t done anything wrong yet. These things snowball.”

And pieces are likely to get bigger—GGI’s furnace can temper glass up to 110 by 236 inches, but the logistics of cutting, polishing, drilling, and storing a piece of glass that size are still being worked out in the company’s plant.

The company recently launched Viraspan Design-HD, a high-definition silkscreen process that creates half-tone pixels and gradation within an image or pattern. While the designs they can achieve are beautiful, they are not just decorative: Being able to engineer a larger piece of glass into a building could mean a reduction in other materials and in interior finish-out costs, and incorporating the right frit, low-e coating, or interlayer into facade glass can reduce strain on mechanical systems. “It’s a first-cost savings,” said McCann. If architects—and their clients—are on board, they can make sure the glass works for itself.
YESTERDAY’S DREAM:
Become an architect.

TODAY’S CHALLENGE:
Spend less time managing so you can be the architect of your dreams.

TOMORROW’S SOLUTION – ArchiOffice
ArchiOffice® is a powerful, indispensable time tracking and project management software designed by architects for architects. Simplify the complex management tasks necessary to complete projects on time and on budget while increasing profits. With ArchiOffice running your firm, you’ll have the freedom to spend more time on design or growing your business.

Come to a live walk-thru and see how ArchiOffice can make your dreams come true.
Go to www.ArchiOffice.com/tomorrow to register or call us at (888) 530-3084 for more information.
TRENDS: Larger sliding doors maximize the flexibility of glass
HARDWARE: Engineered to do the heavy lifting and still look good
CONCEAL/REVEAL: New options for organizing and dividing open space
The way we work is changing: A team that is relevant to a company one day is obsolete the next, but time and money to redesign office space is scarce; collaboration is essential, except when privacy is even more essential. Sliding doors, modular walls, and dividing systems are offering an answer to the ever-changing needs of office environments. New hardware, bigger doors, and more customizable options allow teams to collaborate, cluster, or create individual work areas with a few simple moves. New movable wall systems aren’t just for looks, either. Large pieces of glass let in more sunlight, increasing natural lighting and decreasing energy consumption in open-plan layouts. In residential and retail environments, sliding doors are stretching the length of a room, creating more functional space in smaller environments and seamless transitions between indoors and out. JENNIFER K. GORSCH finds some clear winners among the newest wall-to-wall innovations.
GLASS ENTRANCES AND STOREFRONTS

ALL-GLASS ENTRANCE AND STOREFRONT SYSTEMS | PANIC HANDLE SYSTEMS
COMMERCIAL PATCH HARDWARE | HEAVY GLASS DOOR SYSTEMS
SLIDING AND STACKING DOORS | DOOR CLOSERS
A FULL LINE OF COMPLEMENTARY ACCESSORY ITEMS

See it all in our AH11 ARCHITECTURAL HARDWARE CATALOG. Order, View or Download at crlaurence.com
1. **EXTENDO** (KLEIN [SEE PAGE 14])

Klein's new Extendol telescopic sliding door system can create clear openings more than 16 feet wide for office, residential, and hospitality applications. Its synchronized mechanism fits ADA opening force requirements and eliminates floor tracks. It supports exposed and recessed installations and pocket and standard wall designs.

www.klein-usa.com

2. **INVISIBLE SLIDING WALL** (VITROCSA [SEE PAGE 14])

Using slender ¾-inch vertical jambs in all units, including very tall double-glazed sliding units. Vitrocsa can create almost invisible movable walls. Manufactured in Switzerland and assembled in the U.S. by Goldbrecht USA Inc., the system has been tested to U.S. AAMA and WDMA standards.

www.vitrocsaUSA.com

3. **GENIUS WALL SOFT STOP** (KI)

KI has designed a soft-stop sliding door option for its Genius movable wall line. The mechanism is activated when a user opens or closes a door, automatically catching the door and gently bringing it to its final position softly and quietly. Designed by Eberhard von Huene & Associates the Genius series incorporates acoustical control and functionality in a range of styles.

www.ki.com

4. **FILO MODERNUS**

The new Filo office system from Modernus features a floor-to-ceiling design with no visible metal frame. Modules are delivered pre-hung and are available in custom sizes and finishes. Door panels are rabbeted and coplanar on both sides. Modules incorporate innovative door technology including flush panels, tension bars, concealed hinges, magnetic latch sets, and gaskets.

www.modernus.com

5. **GLIDE SLIDING PARTITION** (LOFTWALL)

Glide is a modular sliding room partition system that is ceiling- or overhead-mounted to a track, available in standard 4-, 6-, and 8-foot widths as well as custom sizes. Glazing options include a range of designs and materials, allowing the system to work for closets, rooms, offices, conference areas, or open spaces in need of flexible partitions.

www.loftwall.com

6. **CLAD-WOOD SERIES** (LACANTINA)

LaCantina’s Clad-Wood series is designed for applications with extreme temperatures and weather in which a wood door or window interior design is desired. Built with a heavy-gauge extruded aluminum-clad exterior and two wood species options, the system can accommodate up to eight folding panels in each direction.

www.lacantinadoors.com
PK30 designs glazing framework systems for residential and office applications. Components are extruded from recyclable aluminum alloy with up to 30 percent recycled content. Snap-in glazing stops compatible with any material enable complete installation before glazing and simplify repairs or replacement.

www.pk30system.com

NanaWall has designed the first folding glass wall system that meets Passive House Standards for zero-energy buildings. Able to span openings from 3 to 39 feet, the system is designed with high-performance triple-glazed windows that meet Energy Star requirements in the United States and Canada.

www.nanawall.com

Bartels Doors USA has introduced the Culinaria door for residential and commercial dining rooms and kitchens. Inscribed with multilingual culinary terms, the door is available in customizable frame, size, hardware, and hinge options (pictured), and with frosted glass and sliding barn door hardware.

www.bartelsdoors.com

Inscape's new Acme 50 seamless glass wall system is a slim-profiled space divider designed to enhance the transparency of private offices and conference rooms. Specialty glass, hardware, and door options are available for the 98 percent recyclable system.

www.inscape solutions.com

Burkhardt Leitner's modular room-in-room Ottobox system can reduce office space conversion costs and create easily movable spaces for meetings, play areas, temporary ad campaigns, or concessions. The aluminum, steel, and glass system is available with casters, custom colors, graphics, and axial dimensions.

www.burkhardtleitner.de/en

PURiform has introduced a new structural frame element consisting of a countertop module and a decorative module, which create a flush, uninterrupted frame unit. The profile is available in satin, brushed stainless steel, or polished chrome finish, in addition to a broad range of colors, surfaces, fittings, and glass panels.

www.puriform.de
1 MIN COLLECTION
FTF DESIGN STUDIO
Launched this summer by husband-and-wife design team West Chin and Roseann Repetti, the “min” collection includes four flush-mounted designs: the S min door pull, the L min cabinet pull, the D min sliding double-door pull, and the D2 min (pictured) sliding door pull. Finishes include dark statuary bronze, satin nickel, and powder coated white.

www.ftfdesignstudio.com

2 DAVID CHIPPERFIELD DESIGNS
FSB
Designed for domestic and public spaces alike, David Chipperfield’s new door levers for FSB are supplied with AGL heavy-duty bearings, with standard bearings, or with a fire-safety version depending on the project’s needs. The collection includes a framed door handle with a straight-edged rose. Available in aluminum, stainless steel, or bronze.

www.fsbna.com

3 SOFTMOVE 80
HAWA
Hawa’s latest product introduction is the SoftMove 80, a self-closing system designed for integration with the company’s Junior 80 sliding hardware system. It gently decelerates and closes doors based on their size and ideal sliding speed. The hardware is suitable for wood and glass sliding doors and for use on the opening and closing side of the door.

www.hawa.ch

4 ULTIMA PULLS
OMNIA
Omnia recently introduced the Ultima line of hardware, a collection designed for a wide range of residential drawer and cabinet applications. The pieces are available in six sizes, ranging from 4 to 18 inches. Made of solid brass, the hardware is available in three finishes: oil-rubbed bronze, satin nickel, and polished chrome.

www.omniaindustries.com

5 MANFRED FRANK MICROMASTER HINGES
INDEX-D
Manfred Frank’s Micromaster hinges are rated for door panels between 440 and 660 pounds with installation of just two hinges. They are suitable for most swinging panel-mounting applications including tall and wide panels. A patented 3-D, self-locking technology allows the hinge to be adjusted by one person with a small tool.

www.index-d.com

6 SERIES BESS H 1045
VALLI & VALLI
Designed by Yoshimi Kono for Valli & Valli, the Bess H 1045 series is designed to give each piece a sense of lightness while offering ergonomic shapes in a full range of coordinated accessories for use throughout the home. The Nikrall Zamak alloy base is available in brass plate, satin, and polished chrome finishes.

www.vallivalli-us.com
Windows of opportunity.

Ultimate success is attained only when the architect’s true vision is fully achieved.

The Duratherm team has a completely dedicated, field-proven, expert focus on that result. From start to finish.

With Duratherm, you’ve got a tested and experienced team of problem solvers who are driven to achieve your goals and are easy to work with. Plus, you’ve got the company that makes the finest custom hardwood windows in the world as a partner.

Let us prove it to you. Call today.

720 Main Street • Vassalboro, Maine 04989 • (800) 996-5558 • www.durathermcorporation.com
**OPEN UP**

Flexible solutions add order to open spaces

---

1. **STRATUS**  
   **POLIFORM**  
   Designed by Giuseppe Bavuso, the stratus wardrobe’s doors are characterized by vertical fillets in varying widths. Leaf doors and coplanar doors with soft-closing hardware are available. Finishes in spessart oak or 28 colors of open-pore lacquered oak.
   
   www.poliformusa.com

2. **OPENSSPACE SHOWER**  
   **DURAVIT**  
   Duravit collaborated with design group EDOOS to create a new shower with doors that fold in to conceal fixtures and toiletries when not in use. The system can accommodate the unevenness of older building walls and is compatible with tile floors and DuraPlan shower trays.
   
   www.duravit.us

3. **FLOATING SPACES**  
   **SIEMATIC**  
   SieMatic’s new FloatingSpaces design concept offers a range of panel options designed to match the company’s kitchen systems and integrate the kitchen into a home’s other living spaces. Panel shelves and functional elements offer flexible organization in a range of sizes, colors, and materials.
   
   www.siematic.us

---

**THE WORLD’S SLIMMEST SIGHTLINES.**

The 3½” profile Vitrocsa sliding and pivoting system. Absolutely nothing else compares. Proven and tested since 1993, with over 25,000 Vitrocsa units installed in over 30 countries.
4 SERENITY SHOWER DOOR  
C.R. LAURENCE  
The new Serenity Series frameless shower door system from C.R. Laurence features a low-profile stainless steel header support bar with smooth-gliding rollers above and anti-lift fittings below. The minimal hardware creates a floating look for 5⁄16- or 3⁄8-inch glass doors up to 30 inches wide or 88 pounds.  
www.crlaurence.com

5 TURN SWING DOOR  
KLEINE TUREN  
Kleine Turen’s Turn Swing door is constructed with a new easily mountable pivoting mechanism and thick door panel designed to lie flush with a wall. Automatic-closing hardware allows the door to open 90 degrees in each direction and can be installed with most floors.  
www.klmbocholt.de/en

6 SERIES 3000  
RENLITA  
Renlita’s Foldaway Series 3000 counterweight-balanced door is a two-leafed folding door with horizontal hinges. It can span up to 98 feet and can accept a wide variety of cladding and glazing patterns. Designed to suit commercial and industrial applications.  
www.crlaurence.com

7 PARAMETRIC WALL SYSTEM  
SESEYOND  
Seeyond’s user-driven parametric wall system uses the proprietary Tess specification tool to help architects and designers create complex forms for non-load bearing walls, wall-mounted structures, ceiling clouds, and partial enclosures. Patterns, printed graphics, wrapping material, lighting, and acoustical performance are customizable.  
www.seeyond.com

---

WALLS

HB 690  
sliding door privacy lock

hallidaybaillie.com  
designed and made in New Zealand  
for dealers in the US: 1-800-362-1484
Get Kinect-d.

Qualifying purchases in November come with an Xbox 360 and Kinect.

What’s Kinect have to do with design & construction? Visit our booth at Autodesk University to find out. www.microdesk.com/kinect
PAPER TIGER

Oui, c’est pas une reverie: The Architecture of Stanley Tigerman
Yale School of Architecture Gallery
180 York Street, New Haven, CT
Closed November 4

What does it say about an architect’s career if his best-known work, the largest image in a half-century retrospective, is a photo-collage of Mies van der Rohe’s 1956 Crown Hall, sinking slowly beneath the waters of Lake Michigan? I’ll tell you what I think it says about Stanley Tigerman: He’s better as a satirist than as an architect. And it isn’t only me who might have preferred a show titled, “The Provocations of Stanley Tigerman.” Reading curator Emanuel Petit’s opening text about how Tigerman (who graduated from Yale in 1961, and has practiced in Chicago ever since) embraces “the spiritual and ethical value of ambivalence” and “resist[s] the traditional aesthetic’s credo of purging art of its disturbances.” I reflected on Petit’s humorless, academizing prose, but thought, So far, so good. Here we are in the territory of the Yale-educated post-modernists, who learned from Paul Rudolph (there’s some lovely Rudolphian and Kahnian
Tigerman’s photo-collage of Mies’ Crown Hall. early work by Tigerman in the section “Yaleiana”) and then headed West. That Tigerman was already looking beyond the reigning architecture gods is made clear by the inclusion of a set of his early 1960s experiments in Op Art.

One feels tremendous sympathy for the range of the long shadow of Mies, which Tigerman channeled into exhibitions and publications with a sort of Salon des Refusés through The Chicago Seven. You see how cheeky (literally) Tigerman’s cartoons were, with their filigree of naked putti. I get the joy inherent in designing a work like the 1976–77 Labadie House, shown here in exquisite large-scale cutaway axonometric drawings, with its cascades of Corbusian piano-curveds, its repeated spiral stairs. There’s something tender about this 1970s work.

When’s the last time you viewed an architecture exhibit with no photographs? It may be hard to tell the built from the unbuilt, but it is an effective statement about self-representation.

But is it the Labadie house I would want to live in? No. It is a provocation as a house, Richard Meier with a stouter, mannerist in the extreme. It is the Vanna Venturi House ten years later, richer in execution but still architecture with more head than heart.

The shadow of Robert Venturi and Denise Scott-Brown hangs over the exhibition, and I feel the same way about them as I do about Tigerman: respect the mind, feel nothing for the built work. More importantly, is it a house with followers? I don’t think so.

Petis has divided the show into fanchly-named sections (even more fancily designated with cartoony clouds in a very post-modern blue: “Drift” and “Humor,” “Allegory” and “Death.” But most of the buildings could easily come under the category “Allegory,” which makes them seem very brutal stunts. There’s Anti-Cruelty Society Addition (1978) with a dog face. The Daisy House (1976–78) that looks like private parts in plan. And to show that he continues to design in this way, the Illinois Holocaust Museum and Education Center (2000) with a dark building through which you descend, a light building through which you ascend. It may be effective as an exhibition but seems too literal to be good, long lasting architecture.

This sounds dismissive. I was hoping the exhibition would give me an image from Tigerman’s own architecture I could admire, and prove his importance. In an accompanying video Yale Dean Robert A.M. Stern says of Tigerman, “One of the best parts of Stanley is he’s outrageous.” But the outrages all feel past. Already the in-jokes and references from the 1970s are becoming hard to decipher, and soon the provocations and tiffs will also be history. Architecture needs shows like this so we can annotate the jokes before their meaning is gone, but that’s a narrow path to tread. It has nothing of the cheekiness and energy of the original sinking of Crown Hall.

ALEXANDRA LANG IS A NEW-YORK-BASED ARCHITECTURE CRITIC.
The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT:
Clara Jauquet
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / cjauquet@archpaper.com

Pilkington Pyrostop®
Fire Resistance Glass
Contact Technical Glass Products (TGP) at 800-424-6279 or visit www.finglass.com
Pilkington Fire Protection Glass North America
www.pilkington.com/fire

AmCork
American Cork Products Company
importers of fine cork flooring
888-955-CORK
floating floor planks walls tiles underlayment paneling
commercial residential hypo-allergenic environmentally friendly fire-retardant sound absorbant durable comfortable

Cloud Mesa Pendant
48 x 18 x 10 inches
In Cherry, Maple, Birch, Zebrawood, Wenge, or White Pama
Lampa.com  631.722.9450

Images of Architecture 
and the Built Environment
www.esto.com
SUBSCRIBE
MIDWEST ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM

SIGN UP TODAY!
The Architect’s Newspaper, The Midwest’s only architecture and design tabloid is the place for news, projects, products, gossip and more

FREE
for Architects and Architectural Designers

*Must provide RA number or firm letterhead
**Must provide copy of valid student I.D.

Please check your subscription region:
East (20x) [ ]
West (12x) [ ]
Midwest (11x) [ ]

Midwest/West Rates:
*Architectural Designers FREE! [ ]
1 year $29 [ ]
2 years $56 [ ]
**Student $19 [ ]

East Rates:
*Architectural Designers FREE! [ ]
1 year $39 [ ]
2 years $69.95 [ ]
**Student $25 [ ]

Name __________________________ Date __________
Company _______________________
Address _________________________
City/State/Zip Code _______________________
Email ___________________________ Phone ___________
RA License Number ________________
Credit Card Number ________________ Exp. Date ______
SIGNATURE REQUIRED

INDUSTRY
Academic [ ]
Architecture [ ]
Construction [ ]
Design [ ]
Engineering [ ]
Government [ ]
Interior Design [ ]
Landscape Architect [ ]
Planning/Urban Design [ ]
Real Estate/Developer [ ]
Media [ ]
Other [ ]

JOB FUNCTION
Academic [ ]
Architect [ ]
Designer [ ]
Draftperson [ ]
Firm Owner [ ]
Government [ ]
Intern [ ]
Managing Partner [ ]
Project Manager [ ]
Technical Staff [ ]
Student [ ]
Other [ ]

FIRM INCOME
Under $500,000 [ ]
$500,000 to 1 million [ ]
$1 to 5 million [ ]
+$5 million [ ]

EMPLOYEES
1-4 [ ]
5-9 [ ]
10-19 [ ]
20-49 [ ]
50-99 [ ]
100-249 [ ]
250-499 [ ]

To subscribe, mail this form with a check payable to: The Architect’s Newspaper, LLC. The Architect’s Newspaper 21 Murray St., 5th Floor New York, NY 10007

or fax the bottom half of this page to 212-966-0633

or visit us online at www.archpaper.com
Detroit is home to countless ruins, but the floating hulk of the S.S. Columbia, docked in Ecorse, Michigan, stands out among the roster of idled factories and abandoned houses. The oldest remaining steam passenger vessel in the country, the Columbia was built in 1902 with an innovative structural design by Frank E. Kirby and opulent interiors by Louis O. Keil. The steel and wood ship crisscrossed the Detroit River headed for Boblo Island in Ontario for 89 years. Despite insensitive renovations and 20 years of neglect, the grand ballroom, bandstand, mahogany and oak staircases, mahogany paneled walls with etched leaded-glass lights, and ceiling frescos all remain under the layers of paint. The S.S. Columbia Project is charged with the restoration, and a plan is afloat to put the boat back in service in New York’s Hudson Valley (www.sscolumbia.org). Detroiters shouldn’t despair though. Another steam ship—the S.S. St. Claire also docked nearby—may be returned to Detroit’s waterways. CATHERINE GAVIN
Key Note Speaker:
Patrik Schumacher
Director, Zaha Hadid Architects

METALS IN CONSTRUCTION 2012
FACADES CONFERENCE

Thursday, February 16, 2012 8AM-5:00PM
McGraw-Hill Auditorium
New York, NY

INVITED AND CONFIRMED SPEAKERS

Bill Zahner, Zahner
Gehry Technologies
Mic Patterson, Enclos, Inc.
Federico Negro, Case-Inc.
Will Laufs, Buro Happold
Digital Fabrication Alliance
Anna Dyson, CASE
Phillip Anzalone, Columbia GSAPP
Erik Verboon, Buro Happold
Reese Campbell, Method Design

FOR MORE INFORMATION VISIT
FAcade.ArchPaper.COM

Advanced fabrication technology has unfolded exciting architectural opportunities. What was once thought impossible is now reality. Together with innovations in materials, it has enabled new facade solutions where design and function come together in almost limitless ways. Now more than ever, collaboration between architect and fabricator empowers each to stretch their imagination, creating challenging projects that are inspiring the next era of designs. The METALS IN CONSTRUCTION 2012 FACADES CONFERENCE brings together leading designers and fabricators to explore this collaboration through case studies of recent work and roundtable discussions. Presented by the Ornamental Metal Institute of New York and The Architect’s Newspaper, this one-day event is the first in a series of conferences created to help designers and builders understand the ways in which technology can transform design aspirations into reality. From using BIM for communicating effectively with fabricators, to examining new resources for curtain wall design, the conference offers an unprecedented opportunity to survey the possibilities of designing with metals in the digital age.

Early Bird Registration Open Now! $250
As of November 29th: $350

DIGITAL FABRICATION ALLIANCE WORKSHOP:
FRIDAY FEBRUARY 17TH

SPONSORS & ORGANIZERS

Ornamental Metal Institute of New York

7.5 AIA CES Credits
Advanced fabrication technology has unfolded exciting architectural opportunities. What was once thought impossible is now reality. Together with innovations in materials, it has enabled new facade solutions where design and function come together in almost limitless ways. Now more than ever, collaboration between architect and fabricator empowers each to stretch their imagination, creating challenging projects that are inspiring the next era of designs. The METALS IN CONSTRUCTION 2012 FACADES & FABRICATION CONFERENCE brings together leading designers and fabricators to explore collaboration through case studies of recent work and roundtable discussions. Presented by the Ornamental Metal Institute of New York and The Architect’s Newspaper, this one-day event is the first in a series of conferences created to help designers and builders understand the ways in which technology can transform design aspirations into reality. From using BIM for communicating effectively with fabricators, to examining new resources for curtain wall design, the conference offers an unprecedented opportunity to survey the possibilities of designing with metals in the digital age.

Early Bird Registration Open Now! $250
As of November 29th: $350

FOR MORE INFORMATION VISIT FACADE.ARCHPAPER.COM
New Solarban® R100 solar control, low-e glass.
A better glass for a better environment.

Clean lines. Clean look. Clean conscience. It's a lot to expect from an ordinary piece of glass. Then again, Solarban® R100 solar control, low-e glass is about as far from ordinary as you get – thanks to a Solar Heat Gain Coefficient of .23 and a neutral-reflective appearance that lets your building put its best face forward. And you'll really be surprised by the extraordinary energy savings you can expect with Solarban R100 glass. To get your copy of the white paper, go to ppgideascapes.com/SBr100.