

THE MIDWEST ARCHITECTS NEWSPAPER

01_01.23.2013

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



LOYOLA'S NEW NURSING SCHOOL PROMOTES ITS STUDENTS' WELL-BEING

STEVE HALL/MEDRICH BLESSING

HEALTHY NURSE

Architects often aspire to make their buildings responsive to their users' needs, but what really makes a building engaging remains an open question. The new nursing school on Loyola University's Medical Center Campus in Maywood, Illinois, furthers that discussion with a facade cleverly integrated with mechanical and structural systems. The Marcella Niehoff School of Nursing and Center for Collaborative Learning in suburban Chicago finished half of its two-phase expansion in **continued on page 8**



COURTESY HDR

KANSAS CITY REVIVES ITS STREETCAR NETWORK

STREETCAR RENAISSANCE

Nearly 55 years since Kansas City, Missouri's original streetcar system ended service in 1957, voters in downtown Kansas City in December 2012 approved a ballot measure to fund a new modern streetcar. The vote will raise approximately \$100 million in new taxes over 25 years to fund the two-mile system from downtown's River Market to Union Station along Main Street. "This community understands that we are competing for the mindshare of a mobile generation that is looking for livable, walkable, and sustainable neighborhoods," said David Johnson, co-founder of the influential advocacy group Streetcar Neighbors. After nearly two decades of failures and false starts for rail transit in Kansas City, rail advocates and local government jointly backed this targeted approach to create a starter line. **continued on page 3**



COURTESY ECKENHOFF SAUNDERS ARCHITECTS

SLEEK WEST TOWN OFFICE BUILDING BANKS ON CHICAGO'S RISING TECH SECTOR

TRADING FUTURES

The days of gritty manufacturing in Chicago's near West Side are long gone. The latest development in the evolving neighborhood's real estate rebound—and artistic reinvention—is a soon-to-be-built eight-story office tower designed to suit the needs of high tech trading companies.

The 150,000-square-foot project will also serve as a major upgrade for the designers' own office. Eckenhoff Saunders Architects (ESA) currently occupies the two-story brick building at the site, 700 South Clinton Street. That building will be demolished to make way for the new building. The address is just two blocks south of the CTA Blue Line, and a brief walk from the Loop, home to the world's largest futures market operator, CME Group.

A double-digit decline in trading on the Chicago Mercantile Exchange dragged CME's revenue down last quarter, but the project's backers are confident this industrial corner near the West Loop will attract high-tech companies with its prime location and sleek design.

"The timing is right for the tech sector to launch a building **continued on page 5**

CONTENTS

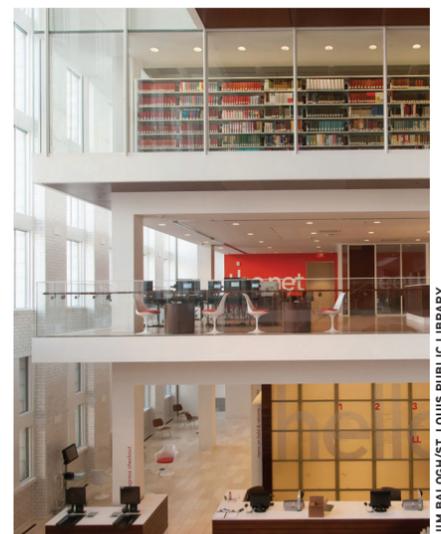
06 COYOTE PRETTY

07 ILLINOIS ADOPTS GREEN STANDARDS

17 IF THESE WALLS COULD TALK

18 MARSHALL BROWN EXPLAINS HIMSELF

04 EAVESDROP
05 UNVEILED
08 AT DEADLINE
16 CALENDAR



JIM BALOGH/ST. LOUIS PUBLIC LIBRARY

ST. LOUIS' PUBLIC LIBRARY REMOVES ITS DUST JACKET FOR AN INSPIRED RENEWAL

A NEW VOLUME

There was a time in the recent collective memory of St. Louis when residents and tourists alike would have easily been forgiven for overlooking the main branch of the public library. What was once a glowing structure contributing to the urban visage had become veiled in soot and ceased to shine. **continued on page 4**

WHO'S ON YOUR TEAM?

AN IS BACK WITH ITS ANNUAL BEST OF ISSUE. FIND OUT WHO WORKED ON SOME OF THE BEST COMPLETED ARCHITECTURE OF 2012: CONTRACTORS, ENGINEERS, CUSTOM FABRICATORS, AND MORE, ALL DRAWN FROM CONVERSATIONS WITH ARCHITECTS. PAGES 10-15

PRSRST STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
NO. 188

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

52nd INTERNATIONAL FURNITURE EXHIBITION

Milan: interiors of tomorrow



Salone Internazionale del Mobile
Euroluce, International Lighting Exhibition
SaloneUfficio, International Workspace Exhibition
International Furnishing Accessories Exhibition
SaloneSatellite

Milan Fairgrounds, Rho, 09/14.04.2013

COSMIT
www.cosmit.it



FIERA MILANO **fieramilano**


Ministero dello Sviluppo Economico
co-funded by the Ministry
of Economic Development



PUBLISHER
Diana Darling

EDITOR-IN-CHIEF
William Menking

EXECUTIVE EDITOR
Alan G. Brake

MANAGING EDITOR
Aaron Seward

ASSOCIATE MIDWEST EDITOR
Chris Bentley

ART DIRECTOR
Dustin Koda

ASSOCIATE WEB EDITOR
Branden Klayko

ASSOCIATE EDITOR
Nicole Anderson

CONTRIBUTING EDITOR
Molly Heintz

ASSISTANT MARKETING MANAGER
Adriana Echandi

ACCOUNT EXECUTIVES
Lynn Backalenick
Marcia Renert

CIRCULATION ASSISTANT
Ronni Tan

EDITORIAL INTERNS
Jaclyn Hersh

CONTRIBUTORS

PHILIP BERGER / SARAH F. COX / GUNNAR HAND /
RYAN LAFOLLETTE / JAYNE MERKEL / MIRIAM
MOYNIHAN / BRIAN NEWMAN / AARON M. RENN

EDITORIAL ADVISORY BOARD

AARON BETSKY / SARAH DUNN / ZURICH ESPOSITO /
MARTIN FELSEN / SARAH HERDA / REED KROLOFF /
EDWARD LIFSON / ROBERT MCANULTY / BEN
NICHOLSON / DONNA ROBERTSON / RAYMUND RYAN /
ZOE RYAN / ELIZABETH SMITH / JULIE SNOW /
MARTHA THORNE / ANDREW ZAGO / JOHN ZUKOWSKY

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 04, ISSUE 01 JANUARY 23, 2013. THE ARCHITECT'S NEWSPAPER
(ISSN 1552-8081) IS PUBLISHED 10 TIMES A YEAR (MONTHLY EXCEPT IN
AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL.,
NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL.,
NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630.
FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL
\$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR.
ENTIRE CONTENTS COPYRIGHT 2010 BY THE ARCHITECT'S NEWSPAPER, LLC.
ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS
OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT
THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

CAN WE PLAN CRIME AWAY?

Just before New Year's Eve, Chicago Police confirmed 2012's 500TH homicide in the city, surpassing that landmark for the first time since 2008 and breaking a three-year downward trend. The number is, as Police Superintendent Garry McCarthy put it in a word, tragic. The human toll of such violence ripples out immeasurably.

What should urbanists, architects, and planners take from crime data? Statistically the country's cities are safer than they have been in at least decades, if not ever. A Brookings Institution analysis of FBI and Census data found that between 1990 and 2008, both violent and property crime declined significantly in the country's 100 largest metro areas, with cities showing the largest decreases. But that does not tell the entire story.

Not all cities are the same. New York, which has three times the population of Chicago, reported only 414 homicides last year, the lowest since the city started recording such data in 1963. And while the Chicago-Naperville-Joliet metro area showed the largest decline in violent crime rates in the country between 1990 and 2008, with city violent crime falling 80 percent, 2012's murder count should give everyone pause.

The absolute crime rate remains much higher in cities than suburbs, but cities are closing that gap. Indeed, 25 percent of U.S. murders now take place in suburbs, up from 20.7 percent in 2001. Is crime moving to the suburbs?

First of all, we should be careful not to draw artificial distinctions. Some suburbs are transit-oriented and dense, while technically urban city fringes exhibit conventionally suburban characteristics. Older, high-density suburbs logged the largest declines in crime rates between 1990 and 2008, compared with other suburban and exurban communities. But violent crime in Chicago's suburbs actually fell slightly faster than it did in the city during the same time period.

We tend to think of suburbia as uniquely isolating—sprawl forces residents to ferry themselves from place to place inside their cars—while urban centers appear cosmopolitan and social. A recent analysis by local news site DNAinfo Chicago, however, mapped all 509 of Chicago's 2012 murder victims and found a staggering proportion of them (nearly 4 out of 5) were killed less than half a mile from home. Indeed, because of gang boundaries, some young people in Chicago have never even been to Lake Michigan.

Gated communities in the suburbs can lead to racial stereotyping and fear. Of course, statistical associations between race and crime drop precipitously as suburban communities diversify. Instead of endorsing prejudices against urban living held by some outside city limits, we should recognize that it is persistent, concentrated poverty that breeds crime—whether in the city or the suburbs—not some inherent failure of an area's residents.

So beyond the simplistic distinction between city and suburb, what lessons do recent crime statistics have for urbanists? Crime is contagious, and socioeconomic segregation drags everyone down. The poverty and foreclosure crises have hit Chicago's suburbs hard in recent years, which should drive home the point that these are not uniquely urban afflictions. Clearly this is an extremely complex issue, but it is not intractable—and the design community can be part of the solution. **CHRISTOPHER BENTLEY**



STREETCAR RENAISSANCE continued from front page The taxes include a 1-cent sales tax, an assessment on residential and commercial properties, and a parking assessment on all public surface parking lots.

The great untold story of this whole campaign, according to Johnson, is the disincentive this vote puts on surface parking lots. The \$100 million will pay mostly for debt service and operating costs for the life of the tax. The remainder of the proposed \$125 million project will come from the city, an \$18 million federal grant, and \$4.5 million in water utility contributions.

The vote came after a similar mail-in ballot initiative last summer approved the creation of a Transportation Development District (TDD). Under Missouri State law, TDDs may be approved by a majority of registered voters within the proposed boundaries. The election to create the TDD and then tax it attracted approximately 600 voters. "The downtown community has had a demonstrated interest in transit in every election on the issue from the very beginning," said Kansas City Councilwoman Jan Marcason.

In April 2013, a Transit Oriented Development zoning overlay is scheduled to go into effect, to remove parking requirements and encourage complementary uses. "We are already seeing evidence that there will be development along the route," Marcason said, "and now we need to make sure that we are truly savvy about TODs."

The success of the vote has propelled a second rail-transit proposal into the limelight that will develop a \$650 million commuter rail system in Jackson County, Missouri, with expanded bus service and new trail developments that tie the suburbs to downtown. Additionally, a study is already under way to expand the starter line down Main Street to Midtown, Westport, and the Country Club Plaza, and on to the University of Kansas City, Missouri; also under consideration is a proposal for new feeder lines that would operate east-west on Independence Avenue and, potentially, 12th and 18th streets.

The city intends to begin construction of the downtown streetcar this year, with an anticipated completion date in 2015. Omaha, Nebraska-based HDR was selected shortly after the vote to design the project.

GUNNAR HAND

**FOLLOW US AT WWW.ARCHPAPER.COM,
FACEBOOK.COM/ARCHPAPER,
AND TWITTER.COM/ARCHPAPER**

OPEN > LOUNGE



> TORTOISE CLUB
350 North State Street
Chicago, IL
Tel: 312.755.1700
Architect: William Bickford,
Northworks

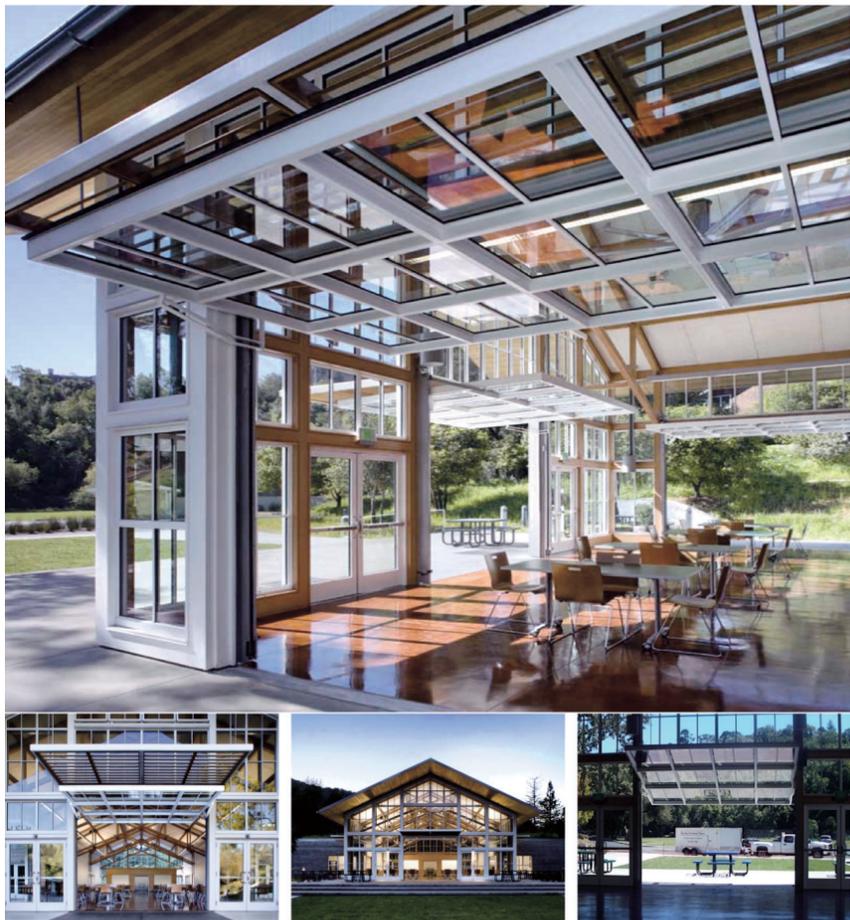
GREEN CHERRY PHOTOGRAPHY

Just across the street from the Trump Tower in the base of the Marina City complex, a new drinks and supper club invokes a bygone era of dark wood paneling, Dover Sole, martinis, and rich cigar smoke. Of course, smoking is banned and this club is not old. As architect Bill Bickford said, "We wanted to give it the feel and look as if it's always been there, like this 1920's tavern may have sold its air rights to a midcentury developer." And that's exactly what he's accomplished in collaboration with designer Jenny Brown.

Chicago has lost many iconic dining rooms: the Pump Room was Schragger-ized and the Coq D'or of the Drake was Hilton-ized. This can be good or bad, but definitely leaves a nostalgic gap. Bickford sought to fill that void first with paneling reclaimed from the Pump Room's renovation. Guests will find it in the lobby and the hall leading back to the restaurant's offices. The detail within each room lends a residential or club-like feel. The Tortoise Club is divided into three distinct spaces: a tavern, main dining room, and parlor. The latter is most certainly the design vixen with red-lacquered walls and shiny, tufted booths visible from the other spaces through antique glass windows. **RYAN LAFOLLETTE**

RENLITA DOORS

S-1000 : Floataway Doors
Custom Folding Door Systems Fabricated to Your Design Objective
www.renlitadoors.com | 903-583-7500



EAVESDROP > GINGER MCCRACKERS

POST MODERN ROULETTE

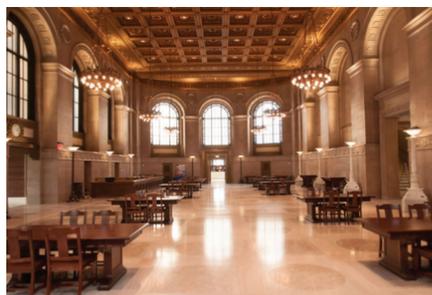
The Thompson Center is an easy target. Most Chicagoans only know it as that Po-Mo Behemoth where we transfer between L lines and occasionally visit the DMV in the basement food court, perhaps the only location in America where you can get a slice of Sbarro and a new driver's license. It's a beast of a building—so bad, it's almost good—and has been plagued with problem after problem, most recently the removal of the granite panels along the plaza. Tackling its so obviously deferred maintenance and adapting it for future use would be no small task. That's why, according to the *Sun-Times*, the president of the Chicagoland Chamber of Commerce and a major labor chief have proposed building a casino in the lower level and first floor of the building.

When we think of downtown casinos, we think of Detroit. Look, Eavesdrop loves Detroit and is rooting for its revival on a daily basis, but Chicago doesn't want to be using Detroit as its urban development role model. If this nutty scheme comes to fruition, there would be a casino in a building located across from City Hall, which also houses hundreds of state government employees. They better get ready to beef up their Employee Assistance Program, as the state might have a few more gambling addicts on their payroll.

KENTUCKY ARCHITECTURE BACK ON THE MAP WITH A...BARN

All barn jokes aside, this is great news for the Louisville firm of **De Leon & Primmer Architecture Workshop**. They received one of the AIA's Institute Honor Awards for Architecture, allegedly the first Kentucky project to do so since **Michael Graves's** cash register, the Humana Building. The barn is an operations facility for **Mason Lane Farm** and it's really kind of amazing. Let's hope that this becomes a rags to riches design story and that we see bigger, more amazing projects coming from De Leon & Primmer. Now that Museum Plaza was knocked off the drawing board, there's room for a new iconic tower in Louisville.

SEND POKER CHIPS AND HAY BALES TO EAVESDROP@ARCHPAPER.COM



JIM BALOGH/ST. LOUIS PUBLIC LIBRARY

of the building was daunting and labor intensive, but the result is nothing short of transformative. Ultimately, the architects restructured library programming to meet the needs of contemporary visitors and, with the assistance of compact shelving strategies, doubled the space available to the public.

The south entrance hall remains traditional and purposefully defers to original finishes. The space features a dense grid of marble-clad columns holding up a vaulted ceiling adorned with elaborately wrought details and murals. A coffered gold ceiling, intricately carved original décor, and enormous arched windows define the Main Reading Room, which is the physical and intellectual heart of the library as well as the point from which all other rooms radiate.

Individual collections are kept in modern rooms that clearly speak to their constituencies. In the lower level, the areas designated for children and teenagers are bright, vibrant, and offer large images from popular books on the walls and unconventional furniture that encourages lounging or climbing. On the upper floor, there are ample seating areas with contemporary furniture for individual research or collaborative work. The bookshelves are contemporary, spare, and literally glow.

Along the northern edge of the building, an area previously used as book storage was gutted, leaving a dramatic three-story void. What was once exclusively utilitarian space was deftly transformed into an elegant entrance court featuring a floating staircase and refined material palette of dark wood, anodized metals, and bright splashes of orange graphics that complement the original white glazed brick and large, slender windows. This refined court offers a well-appointed cafe and open computer workstations. Similarly, in what was a basement coal repository there is now a 250-person auditorium.

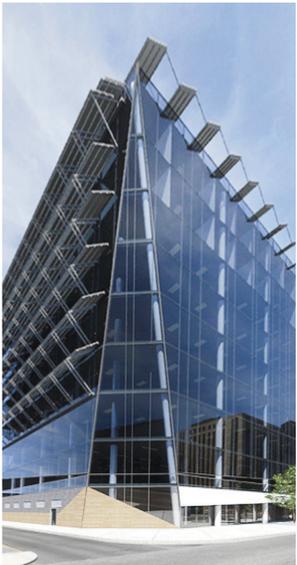
No longer defined solely by its collection, or formerly dingy appearance, the library invites people to visit and—perhaps more importantly—to stay. **BRIAN NEWMAN**

A NEW VOLUME continued from front page
While the lights were never turned off, it was no longer the kind of intellectual beacon that once defined this distinguished 1912 Carnegie Library.

In keeping with the decline of the building exterior, the once elegant interiors had given way to a warren of small rooms cramped with stacks and starved for light. What was once grand had evolved into something unkempt, even shabby. Slowly, and without intent, the interiors were altered until they featured little of the architectural acrobatics that were so prominent when this Cass Gilbert-designed library opened.

Worse still, the building no longer effectively served the population. Help was overdue. The 185,000-square-foot library closed its doors in 2010 until late last year when it re-emerged wholly reformed. Over the course of a \$70 million dollar renovation project, Cannon Design cleared rooms and removed floors, taking many spaces down to bearing walls and little else. Original details and ornament were carefully relocated and painstakingly cleaned and restored.

The effort to disassemble the interior



COURTESY ECKENHOFF SAUNDERS ARCHITECTS

TRADING FUTURES continued from front page of this size," said Barbara Schenberg, a senior downtown director at developer Cushman Wakefield. Schenberg pointed to the recent arrivals of Motorola Mobility, Google, and other technology companies in downtown Chicago as evidence of the city's growing business profile.

The design of the speculative office tower includes several green features. Solar panels on the roof will supplement electricity from the grid and help to shade the building from heat-loading sunlight, reducing cooling costs. A geothermal system will offer similar energy savings to ground-floor retail tenants. The building also features rainwater-collection infrastructure that will help

mitigate storm water runoff while feeding water into an under-floor cooling system.

In a high-tech hub, cooling is a critical concern. ESA's design pipes air throughout a rooftop handling system into air columns designed to ventilate the building's overworked computers, while variable air volume boxes around the building's perimeter and floor ducts throughout provide additional cooling.

The seventh floor features an outdoor terrace space facing north. Two more terraces on the third floor, facing west, bring the total terrace space up to about 13,000 square feet. The second floor contains 57 parking spots.

An open floor plan, large open structural bays, and high ceilings create flexible

spaces ideal for custom tailoring by future tenants. A floor-to-ceiling glass curtain wall, outfitted with low-e, tinted, insulated glass units in aluminum frames, promises to flood the floors with ample quantities of natural light.

Schenberg said that tenants are still needed to lease about 70,000 square feet of space before construction can begin, but the building already meets current zoning requirements and has been completely designed and permitted.

While some building specifications could change according to pending clients' needs, ESA says it can deliver the building within 24 months of signing the contract on the remaining space. **CHRIS BENTLEY**



COURTESY F451 ARQUITECTURA

UNVEILED

BLUEWATER 5440

A high-rise condo development approved in 2009 for Chicago's far North Side went the way of many such developments after the real estate bubble burst. Now retooled as a rental apartment building, it is expected to

break ground this Fall.

Designers F451 Arquitectura and Pappageorge Haymes capped the four-floor podium with an almost 18,000-square-foot green roof. Facing east, the terrace reaches out toward nearby Lake Michigan, with a rooftop pool and space for gardening. The tower continues up to 19 stories with 190 housing units; the bulk are one-bedroom units. Ground-floor parking and retail open on to Catalpa Avenue and Sheridan Road.

The new configuration no longer offers condos, but the upscale amenities—a "spa area" and "party room" accompany the plush rooftop pool and garden—could make this modularly constructed high-rise one of Edgewater's fancier addresses. Sunbathers will be advised to seek their views of the lake before the late afternoon, however, to avoid shadows from nearby towers.

Bluewater 5440, as it is known, treads lightly on the coveted lakefront airspace, at least in renderings. A clean stroke of glassy blue and white, it's a tasteful addition to the high-rise corridor along Sheridan. **CB**

Architect: F451 Arquitectura and Pappageorge Haymes
Developer: Bluewater Alliance
Location: Chicago, IL
Completion Date: 2014

InterlockingRock®

Lightweight Cast-Rock panels precisely interlock for smooth, seamless sculptural walls. Panels easily mount over existing drywall. Now with **50 PANEL, TILE** and **BLOCK** designs.

Burle™ ©2007 modularArts, Inc.

modularArts® | 206.788.4210 | now with 50 InterlockingRock® designs | made in the USA

modularArts®



DESIGNERS: PARTNERS BY DESIGN

Clockwise: A rugged metal staircase unites the floors; a typical conference room; the sunny cafe area; the lowered ceiling gives the reception area scale; the offices are in a converted factory building.

When transport logistics company Coyote Logistics needed an architect for its new home base, it delivered just one directive to Chicago-based interior design firm Partners by Design (PBD): Foster the Coyote buzz.

"The key concept we were told to focus on was this energy that they had," project architect Scott Becker said. Coyote, after all, was fresh off a rebranding that had exchanged its half-moon logo for

that of a stylized coyote head. The company needed a base befitting its meteoric rise to more than half a billion dollars in revenue.

Coyote optimizes freight-hauling networks by consolidating information to eliminate "empty miles" along trucking routes. In a nod to that mission, PBD used deconstructed shipping palettes as decorative latticework throughout the fifth floor it recently completed for the company.

Phone banks and dual-screen computer bays pack much of the rest of the 110,000 square feet that now house Coyote in the Green Exchange building on Chicago's Northwest Side. Once an underwear factory, the industrial structure was rehabbed into a LEED Platinum home for environmentally friendly businesses. Large concrete columns break up rows of desks on the third and fourth floors so

the space does not feel crowded, despite the above-average density of 80 square feet per person.

The young company moved from the northern suburb Lake Forest to the city to reflect the age of its workforce, as well as its youthful energy. "You can see a huge jump in sophistication, graphically, and spatially, since their Lake Forest offices," Becker said.

Coyote asked PBD to add an

11,000-square-foot lounge area to the fifth floor. The team first explored a sleek metallic and "grungy urban" look before arriving at the idea of a "Coyote den," Becker said.

"When you step off the elevator," he continued, "you're stepping into the 'woods.'" Walking past a birch tree-patterned wall emblazoned with the company logo, on the elevator landing, employees encounter a stunning view of the Chicago skyline on their left. To the right, a lounge area features couches, chairs, and ping pong and billiards tables that fan out around a 20-foot bar, also adorned with the Coyote logo.

Most of the workspaces are collaborative, reflecting the rapidly growing workforce and high-energy atmosphere of the office. Media zones positioned throughout the office function as temporary meeting spaces for five or six people. Employees shift places frequently, but always end up in the path of daylight. "Almost anywhere you are," Becker said, "you can see a window."

The casual lounge area abuts a boardroom separated by a movable glass wall. An array of industrial light fixtures hangs above the conference table, which is made from local reclaimed wood that features smooth, irregular edges. It's a den any coyote would come home to, after a hard day running with the pack.

CB

RESOURCES:

- Carpet**
Interface
www.interfaceflor.com
- Lighting**
Axis
www.axislighting.com
- Seating**
Allsteel
www.allsteeloffice.com
- Surfaces**
Arpa
www.arpaindustriale.com
- Corian
www2.dupont.com
- Tile**
Virginia Tile
www.virginiatile.com
- Wallcoverings**
MDC
www.mdcwall.com
- Work stations**
Steelcase
www.steelcase.com



STEVE HALL/HEDRICH BLESSING

ILLINOIS ADOPTS NEW ENERGY
EFFICIENCY STANDARDS

CLIMBING CODE

On January 1, Illinois became the second state, after Maryland, to adopt the nation's strictest energy-efficient building code to date. Mandatory blower door and duct tests and mechanical ventilation are among the provisions now required for new commercial and residential buildings in the Land of Lincoln.

"I'll be unequivocal," said Corbett Lunsford, director of the Illinois Association of Energy Raters. "It is the best thing that has ever happened to the building industry in Illinois, except maybe the World's Fair in 1893."

In addition to higher r-values for attics and basements, the new code requires homes to undergo performance testing. The stringent new code has irked the Homebuilders Association of Illinois and has spurred more training for home energy raters.

The International Energy Conservation Code (IECC) is updated every three years. First released in July 2011, the 2012 IECC represents a major step forward. Largely based on the New Buildings Institute's Core Performance Guide, the 2012 IECC requires homes to be 15 percent more energy efficient than did the previous standard.

States may opt to implement their own version of the code or even write their own. All states that received Stimulus money in 2009, however, agreed to ensure 90 percent compliance with at least the 2009 IECC standards, by 2017. Illinois passed an energy efficiency law in 2010 that required its own state code to keep pace with IECC standards, mandating adoption within 18 months of a new code's release.

The Homebuilders Association of Illinois opposed the 2012 changes, pointing out that the new standards would raise the cost of home construction. A report from the Building Codes Assistance Project, a group advocating energy efficiency, found, however, that while 2012 IECC standards would add about \$1,500 to the construction of a new home in northern Illinois, the resulting energy-cost savings would cut back about \$400 per year for those homeowners. New home buyers, the report said, would break even after no more than one year and one month after purchase as a result.

The Homebuilders Association's estimates for additional costs were as high as \$5,000. The group also complained that the new standards would add permitting and construction costs that would weigh down builders' and homeowners' wallets. HBA successfully lobbied to push back adoption until early this year, but failed to secure a six-year interval between new codes.

Several organizations, including state agencies, provided free training for contractors on the new standards throughout 2012. That training continues into 2013.

By some estimates, buildings are responsible for 40 percent of U.S. energy consumption. The Alliance to Save Energy estimated in 2010 that if all states adopted the 2012 IECC and achieved full compliance by 2013, that action would avert about 200 million metric tons of carbon dioxide emissions each year by 2030—more than the annual emissions from 56 coal plants. The Alliance report also projected that annual energy cost savings would be about \$40 billion by 2030. **CB**



Thanks to an industry leading 56 STC
we're not making a lot of noise about our newest operable partition.

56
STC

Introducing Acousti-Seal® Encore™

For half a century, Acousti-Seal® has been the partition of choice for quality-minded architects, designers and building owners. Now Modernfold delivers the next generation in a legendary line: Acousti-Seal® Encore™. Featuring an industry leading 56 STC acoustical rating for unsurpassed sound control. Plus an innovative automatic set-up system featuring the new SureSet™ Seal system which helps assure error-proof operation and consistent results every time. Quieter. Easier. Smarter. Acousti-Seal® Encore™ has everything you need to redefine productive space.

Find out more at the all-new modernfold.com. **MODERNFOLD™**
A DORMA Group Company

THE ARCHITECT'S NEWSPAPER JANUARY 23, 2013



DAVE BURK/HEDRICH BLESSING

structural systems enclose the building: External shades regulate daylight on the south-facing walls; the west side bears a precast core wall with an adjustable mechanical system to dissipate heat in the summer; the north side is clear glass, maximized for transparency. All three are triple glazed for higher insulation values.

The facades also tie in to solar chimneys that inject the building's HVAC system with fresh air. Transparent shafts at the building's southwest and southeast corners allow sunlight to heat rising air, reducing the building's active heating load. Precast concrete slabs above each floor hold hot and cold water to ferry heat to and from the interior spaces.

Since the building is a teaching hospital and treats no patients (a mock hospital on the third floor features high-tech mannequins for medical training), its windows are operable—a unique feature for buildings of its kind on campus.

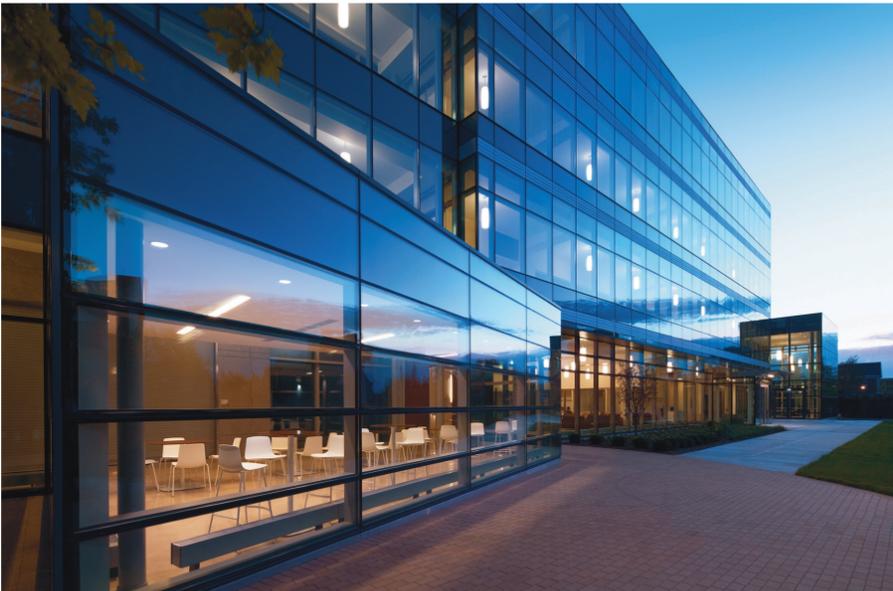
Niehoff's radiant heating and cooling systems, its commitment to natural ventilation and high-efficiency glazing, and ample natural light (close to 90 percent of the building needs no artificial light during the day) helped the building earn a LEED Gold certification. For the nursing students and faculty who now call the Niehoff home, fresh air and sunlight are welcome additions to the campus.

"I think it really contributes to a positive environment inside the building," Patterson said. **CB**

HEALTHY NURSE continued from front page 2012. Beginning with Solomon Cordwell Buenz's (SCB) 60,000-square-foot nursing school and mock hospital, the plan was to unite the campus' nursing and medical programs. Previously miles apart, the two disciplines now co-mingle in a ground floor "information commons" and digital library that connects to nearby buildings.

"The school of medicine is the heart of the health-science campus," said SCB design principal Devon Patterson. Cross-pollination was an objective—the ground floor's café and multipurpose rooms have become popular study spots. A large glass staircase situated far from the elevators is meant to facilitate chance meetings and interactions across disciplines.

But the Niehoff's connectivity goes beyond linked spaces. Three unique facade/



STEVE HALL/HEDRICH BLESSING



A historic photo of the Argyle building.

for its new owner, Hunt Argyle. Jake Schopp, chairman of the PIEA, said of the project, "This was a standard transfer of development rights to the new owner. The request and accompanying presentation of the building's historical significance had already been given and is known to the PIEA."

Along with the PIEA abatement, which includes a 100 percent abatement for 10 years and a 50 percent abatement for the subsequent 15 years, the developers will seek state and federal historical tax credits.

The development company is a joint venture: On one side is Hunt Midwest Real Estate Development, owned by the Lamar Hunt family of the National Football League's Chiefs and Major League Soccer fame. On the other is the Sunflower Development Group (SDG), a local consulting, development, construction, and management company with several historical renovation projects under its belt. Jason Swords, principal at Sunflower Development, explained, "We approached Hunt Midwest, as the size of the project was beyond our ability without them."

Louis S. Curtiss, once described as the Frank Lloyd Wright of Kansas City, was a pioneer in curtain wall design. His Kansas City practice had several local commissions, with works in Kansas, New Mexico, and Texas. His most famous building is the Boley Clothing Company Building, built in 1909 in downtown Kansas City; the structure is one of the world's first glass curtain wall structures. SDG is currently completing the renovation to Curtiss's former home and office into a mixed-use office and retail project across the street.

The city Council will meet in the first quarter of 2013 to consider the parking agreement. But with such high demand for apartments in downtown, the project's proximity to the civic center, and a written policy on the city's books to increase residential development downtown, passage of the agreement is expected. Construction of the project is anticipated to begin in March 2013, with a completion date in the fall of 2014. **GUNNAR HAND**

DEVELOPERS TO REVIVE A DOWNTOWN GEM IN KANSAS CITY

RESTORATION CHIEFS

Downtown Kansas City's Argyle building, designed by renowned Midwest architect Louis S. Curtiss, has seen better days. Within the last six years, the Argyle has gone through two failed attempts at a revival. Now, a joint venture of local design muscle backed by a sports mogul's fortune hopes to turn the corner for this 107-year-old, 10-story icon.

The venture's \$19.5 million renovation will convert the long-vacant building into 102 apartments, complete with a new \$300,000 skywalk to an adjacent city-owned parking structure with 150 leased parking spaces and 9,000 square feet of first-floor retail. Much of the building was gutted by previous owners, but the developers preserved the lobby and some of the intact hallways. Rosemann & Associates, a Kansas City-based architecture firm that specializes in existing and historic building projects, will design the project.

On November 8, the city's Planned Industrial Expansion Authority (PIEA) approved a 25-year property tax abatement

AT DEADLINE

INVESTING IN DETROIT'S FUTURE

The Detroit Works Project just received the economic boost it needed to put its Detroit Future City plan into action. *Detroit Free Press* reported that the Troy-based, Kresge Foundation will give \$150 million over the next five years to help accomplish the objectives outlined in the 347-page plan, which focuses on creating economic growth and building infrastructure in Detroit. A technical team led by Toni Griffin, a New York-based urban planner, crafted an extensive list of recommendations such as blue and green infrastructures, job creation, and management of vacant land.

DETROIT LIGHT RAIL BACK ON TRACK

U.S. Transportation Secretary Ray LaHood is expected to give \$25 million in federal funding to the Woodward Light Rail project. Government officials say this grant will be announced on Friday. The plans for this 3-mile long light rail system along Woodward Avenue will include 11 stops running from the city's downtown to New Center, and will likely be completed by end of 2015.

PRESERVING PRENTICE

The clock is ticking in the battle to save Prentice Women's Hospital from demolition. A judge dismissed a lawsuit brought by the National Trust for Historic Preservation and the Landmarks Preservation Council of Illinois (LPCI) to protect the modernist building designed by Bertrand Goldberg in the 1970s. He did, however, give the preservationists 30 days to file an amended complaint. An organization, Save Prentice, has teamed up with former city officials and architects to propose reuse alternatives such as a "support facility for adjacent medical research."

facades

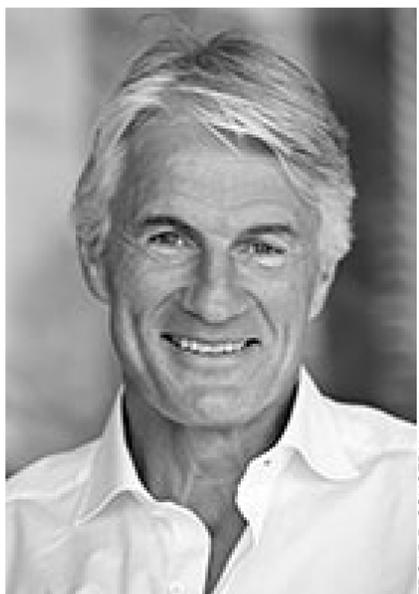
PERFORMANCE
NYC APRIL 11+12 2013

PRESENTED BY
THE
ARCHITECTS
NEWSPAPER



Keynote Speaker: Christoph Ingenhoven

Christoph Ingenhoven leads the innovative Düsseldorf firm ingenhoven architects with additional offices in Zurich, Sydney, Singapore, and Santa Clara.



EDGAR R. SCHOEPAL

REGISTRATION OPENING SOON!

Cut through the jargon and consider the the heart of high performance building envelopes. Join a broad consortium of your peers at **facades+** PERFORMANCE, where experts in the industry will analyze, discuss, and dispute the development, implementation, and maintenance of high-performance building enclosures.

Discover new perspectives on building skins and opportunities for advancement in the delivery of cladding systems.

For Sponsorship Opportunities,
contact Diana Darling
at ddarling@archpaper.com

CONFERENCE CHAIR



SPONSORED BY



SUPPORTING SPONSORS



Visit www.facade.archpaper.com for more information.

MASTER LIST

Architecture, as the cliché goes, doesn't happen in a vacuum. Even the most masterful of designers relies on a cadre of consultants, contractors, and suppliers for the success of their projects. Each year, *AN* sets its sights on calling out these unsung heroes of the building trade: the engineers, technology specialists, and material sources whose labor and products come together to turn the abstractions of design into concrete reality. The lists that follow were drawn from hours of interviews conducted by *AN*'s editors with the architects of some of 2012's finest finished work. Compiled by Chris Bentley and Alan G. Brake

GENERAL CONTRACTOR / PROJECT MANAGER

Barton Malow Company

150 North Wacker Dr.,
Chicago;
312-281-0800
www.bartonmalow.com

Bovis Lend Lease

1 North Wacker Dr., Chicago;
312-245-1000
www.bovislendlease.com

Carrier Mausoleum Construction

1730 SW Skyline Blvd.,
Portland, OR;
503-297-0356
www.mausoleum-cmc.com

Christman Constructors, Inc.

324 East South St.,
Lansing, MI;
517-482-0554
christmanconstructors.com

Davis Construction Corporation

12530 Parklawn Dr.,
Rockville, MD;
301-881-2990
www.davisconstruction.com

Dunlap & Co.

6325 East 100 South,
Columbus, IN;
812-376-3021
www.dunlapinc.com

Gilbane

7 Jackson Walkway,
Providence, RI;
800-GILBANE
www.gilbaneco.com

Granger Construction Company

6267 Aurelius Rd., Lansing, MI
517-393-1670
www.grangerconstruction.com

The John Buck Company

One North Wacker Dr.,
Chicago;
312-993-9800
www.tjbc.com

M.A. Mortenson Company

700 Meadow Ln. North,
Minneapolis, MN;
763-522-2100
www.mortenson.com

McCarthy Building Companies, Inc.

1604 Eastport Plaza Dr.,
Collinsville, IL;
618-344-4142
www.mccarthy.com

Norcon

661 West Ohio St.,
Chicago;
312-715-9200
www.norconinc.com

Pepper Construction

643 North Orleans St.,
Chicago;
312-266-4700
www.pepperconstruction.com

Power Construction

2360 Palmer Dr.,
Schaumburg, IL;
847-925-1300
powerconstruction.net

RL Sohl General Contractors

14150 South Rte. 30,
Plainfield, IL;
815-436-1177

Stahl Construction

5755 Wayzata Blvd.,
St. Louis Park, MN;
952-931-9300
www.stahlconstruction.com

Stier Construction

N8 W22195 Johnson Dr.,
Waukesha, WI;
262-574-0306
www.stierconstruction.com

W.E. O'Neil

1245 West Washington Blvd.,
Chicago;
773-755-1611
www.weoneil.com

Walsh Construction

929 West Adams St.,
Chicago;
312-563-5400
www.walshgroup.com

ENGINEERS

CIVIL/ENVIRONMENTAL

Fishbeck, Thompson, Carr & Huber

1515 Arboretum Dr. SE,
Grand Rapids, MI;
616-575-3824
www.ftch.com

MSA Professional Services

301 West First St.,
Duluth, MN;
218-722-3915
www.msa-ps.com

Ruettiger, Tonelli & Associates

2174 Oneida St., Joliet, IL;
815-744-6600
www.ruettigertonelli.com

Spaceco

9575 West Higgins Rd.,
Rosemont, IL;
847-696-4060
www.spacecoinc.com

MEP

Aguirre Roden

10670 North Central Expwy.,
Dallas;
972-788-1508
www.aguirreroden.com

Affiliated Engineers, Inc.

10 South LaSalle St.,
Chicago;
312-977-2800
www.aeieng.com

Cosentini Associates

One South Wacker Dr.,
Chicago;
312-201-7400
www.cosentini.com

dbHMS Design Build Engineering

303 West Erie St., Chicago;
312-915-0557
www.dbhms.com

Dunham

50 South 6th St.,
Minneapolis;
612-465-7550
www.dunhamassociates.com

Elara Engineering

30 North Wolf Rd.,
Hillside, IL;
708-236-0300
www.elaraengineering.com

Hallberg Engineering

1750 Commerce Ct.,
White Bear Lake, MN;
651-748-1100
www.hallbergengineering.com

Henneman Engineering

1605 South State St.,
Champaign, IL;
217-359-1514
www.henneman.com

KJWW Engineering Consultants

231 South La Salle St., Chicago;
312-294-0501
www.kjww.com

Peter Basso Associates

5145 Livernois Rd., Troy, MI;
248-879-5666
www.pbanet.com

WMA Consulting Engineers

815 South Wabash Ave.,
Chicago;
312-786-4310
www.wmaengineers.com

MULTIDISCIPLINARY

AECOM

100 Park Ave., New York;
212-973-2999
www.aecom.com

ARUP

35 East Wacker Dr., Chicago;
312-849-5610
www.arup.com

Buro Happold

801 West Adams St., Chicago;
312-451-1615
www.burohappold.com

Jacobs Engineering

525 West Monroe St., Chicago;
312-655-9207
www.jacobs.com

Thorton Tomasetti

330 North Wabash Ave.,
Chicago;
312-596-2000
www.thortontomasetti.com

STRUCTURAL

CS Associates

4532 West 103rd St.,
Oak Lawn, IL;
708-422-5306
www.csaeng.com

Halvorson and Partners

600 West Chicago Ave.,
Chicago;
312-274-2400
www.halvorsonandpartners.com

Jacobs Engineering

One Corporate Center
7300 Metro Blvd.,
Minneapolis, MN;
952-835-6411
www.jacobs.com

L.A. Fuess Partners

3333 Lee Pkwy.,
Dallas;
214-871-7010
www.lafp.com

Magnusson Klemencic Associates

111 South Wacker Dr., Chicago;
312-683-1200
www.mka.com

MBJ Consulting Structural Engineers

12 South Sixth St.,
Minneapolis;
612-338-0713
www.mbjeng.com

MKP Structural Design Associates

6869 Marshall Rd.,
Dexter, MI;
734-426-5401
www.mkpsd.com

Novum Structures

W126 N8585 Westbrook Xing,
Menomonee Falls, WI;
262-255-5561
www.novumstructures.com

Robert Darvas Associates

440 South Main St.,
Ann Arbor, MI;
734-761-8713
www.robertdarvas.com

TranSystems

2400 Pershing Rd.,
Kansas City, MO;
816-329-8700
www.transystems.com

Tuschall Engineering

15 West 79th St.,
Burr Ridge, IL;
630-655-9100
www.tuschalleng.com

"Perkins+Will has worked with **Thornton Tomasetti** on many projects and with many different building types. Perkins+Will and our clients always receive the highest quality of structural engineering design and service from Thornton Tomasetti."

Michael Palmer,
Principal, Perkins+Will

"**Bovis Lend Lease** is one of the most adept project managers because they are very competent managers based on their expert knowledge of the construction process."

Sam Scaccia, JAHN

BELOW:

1999 K STREET
BOVIS LEND LEASE
JAHN

BOTTOM:

MORGAN AND LAKE CTA STATION
TRANSYSTEMS
ROSS BARNEY ARCHITECTS



COURTESY: JAHN



KATE JOYCE STUDIO

MATERIALS

**CONCRETE, MASONRY,
STONE, TILE**

Advanced Cast Stone
115 Lee St., Fort Worth, TX;
817-572-0018
www.advancedcaststone.com

Albanelli Cement Contractors
12725 Fairlane St.,
Livonia, MI;
734-762-0710
www.albanelliment.net

American Olean/Daltile
7834 C.F. Hawn Frwy.,
Dallas;
214-398-1411
www.dal-tile.com

Ann Sacks
204 East 58th St.,
New York;
212-588-1920
www.annsacks.com

Boston Valley Terra Cotta
6860 South Abbot Rd.,
Orchard Park, NY;
716-649-7490
www.bostonvalley.com

CD Tile & Stone
763-746-2290
www.cdtileandstone.com

Cold Spring Granite
9775 85th Ave. North,
Maple Grove, MN;
763-425-2876
www.coldspringgranite.com

Davenport Masonry, Inc.
1445 North Edgar Rd.,
Holt, MI;
517-699-4279
www.davenportmasonry.com

Dukane Precast
1805 High Grove Ln.,
Naperville, IL;
815-230-4760
www.dukaneprecast.com

Dunlap & Co.
6325 East 100 South,
Columbus, IN;
812-376-3021
www.dunlapinc.com

Extech Industries
43-87 Vernon Blvd.,
Long Island City, NY
718-786-2288
www.extechbuilding.com

Grazzini Brothers & Company
1175 Eagan Industrial Rd.,
Eagan, MN;
651-452-2700
www.grazzini.com

HardiePanel
26300 La Alameda,
Mission Viejo, CA;
888-542-7343
www.jameshardie.com

Hirsch Brick
3510 Washington St.,
Park City, IL;
847-623-0063
www.hirschbrick.com

Ludowici
P.O. Box 69,
New Lexington, OH;
800-945-8453
www.ludowici.com

Materials Marketing
1234 West Fulton Market,
Chicago;
312-226-0222
www.mstoneandtile.com

Mid-States Concrete
500 South Park Ave.,
South Beloit, IL;
800-236-1072
www.msprecast.com

Modular Arts
944 Northwest Leary Way,
Seattle, WA;
206-788-4210
www.modulararts.com

Northfield Block Company
1 Hunt Ct., Mundelein, IL;
847-949-3600
www.northfieldblock.com

Premier Block
1111 Menomonie St.,
Eau Claire, WI;
888-395-5584
www.premierblock.com

RBC Tile and Stone
1820 Berkshire Lane North,
Plymouth, MN;
763-559-5531
www.rbctile.com

Silbonit
Cement Board Fabricators
2148 South 41st St.,
Louisville, KY;
502-774-5757
www.cb11.com

Terpestra Masonry
23 West 765 Walnut Ave.,
Roselle, IL;
630-529-1439

Thermomass
1000 Technology Dr., Boone, IA;
800-232-1748
www.thermomass.com

Tom D. Lynch, CSI
181 Sunny Side Park Rd.,
Jefferson, NC;
887-223-4372
tomlynchconsultant.com

Vermont Structural Slate
3 Prospect St.,
Fair Haven, VT;
802-265-4933
www.vermontstructuralslate.com

GLASS

3form
2300 South 2300 West,
Salt Lake City, UT;
801-649-2500
www.3-form.com

Trulite Glass and Aluminum Soutions
800 Fairway Dr.,
Deerfield Beach, FL;
800-432-8132
www.trulite.com

Barber Glass
167 Suffolk St. West,
Guelph, ON;
519-824-0310
www.barberglass.ca

Eckelt
Resthofstraße 18,
4400 Steyr, Austria;
+43-07252-894-0
www.eckelt.at

Egan Architectural Metal & Glass Inc.
927 Old Nepperhan Ave.,
Yonkers, NY;
914-423-4800
www.egan-glass.com

Guardian Glass
979 Batesville Rd., Greer, SC;
800-596-4262
www.guardian.com

Innovative Glass
130 Newton Rd., Plainview, NY;
516-777-1100
www.innovativeglasscorp.com

Pilkington
946 Kane St., Toledo, OH;
419-478-0165
www.pilkington.com

PPG Industries
One PPG Pl., Pittsburgh, PA;
412-434-3131
www.ppg.com

Viracon
800 Park Dr., Owatonna, MN;
800-533-2080
www.viracon.com

METAL

Accurate Perforating
3636 South Kedzie Ave.,
Chicago;
800-621-0273
www.accurateperforating.com

Cambridge Architectural Zahner
105 Goodwill Rd.,
Cambridge, MD;
410-901-8686
www.cambridgearchitectural.com

Cives Steel Company
337 North 700 West,
Wolcott, IN;
219-279-4000
www.cives.com

Cordeck Sales
12700 Wilmot Rd.,
Kenosha, WI;
262-857-7171
cordecksales.com

Douglas Steel Fabricating Corporation
1312 South Waverly Rd.,
Lansing, MI;
517-322-2050
www.douglassteel.com

David Architectural Metals
3100 South Kilbourn Ave.,
Chicago;
773-376-3200
davidarchitecturalmetals.com

Duluth Steel Fabricators
5900 Main St., Duluth, MN;
218-624-5793

Ellison Bronze
125 West Main St.,
Falconer, NY;
800-665-6445
ellisonbronze.com

Firestone Metal Products
1001 Lund Blvd.,
Anoko, MN;
800-426-7737
www.firestonemetal.com

Howard Structural Steel, Inc.
807 Veterans Memorial Pkwy.,
Saginaw, MI;
989-752-3000
www.howard-steel.com

Kingery Steel Fabricators
16895 Chicago Ave.,
Lansing, IL;
708-474-6665

Riverside Group
2610 Pillette Rd.,
Windsor, Ontario, Canada;
519-945-1321
www.riversidegroup.net

Steelcraft
9017 Blue Ash Rd.,
Cincinnati, OH;
513-745-6400
www.steelcraft.com

Zahner
1400 East Ninth St.,
Kansas City, MO;
816-474-8882
www.azahner.com

WOOD

A.Z. Shmina
11711 Grand River Rd.,
Brighton, MI;
810-227-5100
www.azshmina.com

Cordeck Sales
12700 Wilmot Rd.,
Kenosha, WI;
262-857-7171
cordecksales.com

Greatlakes Architectural Millworks
2135 West Fulton St.,
Chicago;
312-829-7110
www.glamill.com

Kember Kreative Floors
3160 Derry Rd. East,
Mississauga, Ontario, Canada;
289-804-0032
www.kemberfloors.com

Parenti & Raffaelli
215 East Prospect Ave.,
Mount Prospect, IL;
847-253-5550
www.parentiwoodwork.com

Scientific Hamilton
1316 18th St.,
Two Rivers, WI;
920-793-1121
www.hamiltonlab.com

Vas Design
3356 North Milwaukee Ave.,
Chicago;
773-794-1368
vasdesign.com

VT Industries
1000 Industrial Park,
Holstein, IA;
712-368-4381
www.vtindustries.com



LEFT:
LAKEWOOD CEMETERY GARDEN
MAUSOLEUM
CD TILE & STONE
HGA

“Using **HardiePanel** cement board vertical siding in a 3 color random pattern, the design and construction team was able to execute a low cost, durable, highly insulated and unique exterior wall enclosure.”
Chantelle D. Brewer,
Ross Barney Architects

INTERIORS

ACOUSTICAL CEILINGS

Armstrong
2500 Columbia Ave.,
Lancaster, PA;
717-397-0611
www.armstrong.com

Pyrok
121 Sunset Rd.,
Mamaroneck, NY;
914-777-7070
www.pyrok.com

Tectum
P.O. Box 3002,
Newark, OH;
888-977-9691
www.tectum.com

USG Corporation
www.usg.com

BLINDS

Warema
Hans-Wilhelm-Renkhoff-
Strasse 2, 97828
Marktheidenfeld, Germany;
49-93-91-200
www.warema.com

CARPET & FLOORING

American Cork Products
888-955-2675
www.amcork.com

Artisan Tile Inc.
10338 Citation Dr.,
Brighton, MI;
810-220-2370
www.artisantileinc.com

C & A Carpet
990 South Pike West,
Sumter, SC;
803-774-0001
www.candcarpet.com.com

Carpet Sign Studio
Bonksel 1, 5721 TP Asten,
Netherlands;
+31 0-493-696-723;
www.carpetesign.nl

Interface
2859 Paces Ferry Rd.,
Atlanta;
770-437-6800
www.interfaceglobal.com

Patcraft Designweave
PO Box 2128,
Dalton, GA;
800-241-4014
www.patcraft.com

Shaw
616 East Walnut Ave.,
Dalton, GA;
800-441-7429
www.shawfloors.com

CEILINGS

Ceilings Plus
6711 East Washington Blvd.,
Los Angeles;
323-724-8166
www.ceilingplus.com

CUSTOM STAIRCASE

Lake Shore Stair Company
615 East Park Ave.,
Libertyville, IL;
877-550-3262
www.lakeshorestair.com

CUSTOM CLOSETS

Closet Works
2000 North Clybourn Ave.,
Chicago;
773-244-9700
www.closetworks.com

DOORS, FRAMES,
HARDWARE & PARTITIONS

Blumcraft
3852 South Water St.,
Pittsburgh, PA;
412-681-2400
www.crlaurence.com/blumcraft

Häfele
3901 Cheyenne Dr.,
Archdale, NC;
366-434-2322
www.hafele.com

HUFCOR
2101 Kennedy Rd.,
Janesville, WI;
800-542-2371
www.hufcor.com

Industrial Acoustics Company
1160 Commerce Ave.,
Bronx, NY;
718-931-8000
www.industrialacoustics.com

LaForce
1060 West Mason St.,
Green Bay, WI;
920-497-7100
www.laforceinc.com

Skyline Design
1240 North Homan Ave.,
Chicago;
888-278-4660
www.skydesign.com

Sugatsune
18101 Savarona Wy.,
Carson, CA;
800-562-5267
www.sugatsune.com

Wilson Doors
1000 Proctor Dr., Elkhorn, WI;
800-558-5974
www.wilsondoors.com

FITTINGS & FURNITURE

B&B Italia
150 East 58th St., New York;
www.bebitalia.it

Blu Dot
1323 Tyler St. Northeast,
Minneapolis;
612-782-1844
www.bludot.com

Coalesse
10th Floor Merchandise Mart,
Chicago;
312-467-1783
www.coalesse.com

Geiger
6095 Fulton Industrial Blvd.,
SW, Atlanta, GA;
800-456-6452
www.geigerintl.com

Gentner
228 West Kinzie St., Chicago;
312-755-0700
www.gentnerfabrication.com

Haworth
One Haworth Ctr., Holland, MI;
616-393-3000
www.haworth.com

Herman Miller
855 East Main Ave.,
Zeeland, MI;
888-798-0202
www.hermanmiller.com

HON
200 Oak St.,
Muscatine, IA;
800-553-8230
www.hon.com

Keilhauer
1450 Birchmount Rd.,
Toronto, ON;
www.keilhauer.com

KI
1330 Bellevue St.,
Green Bay, WI;
800-424-2432
www.ki.com

Knoll
1235 Water St.,
East Greenville, PA;
215-679-7991
www.knoll.com

Luminaire
8950 NW 33rd St., Miami;
305-437-7975
www.luminaire.com

Modus OS
Westcombe Trading Estate,
Station R., Somerset, England;
+44-1460-258-590
www.modusfurniture.co.uk

Parameters, Ltd.
800 Hennepin Ave.,
Minneapolis, MN;
952-903-5200
www.parameters.com

Steelcase
901 44th St. SE,
Grand Rapids, Michigan;
www.steelcase.com

Sedia Systems
1820 West Hubbard St.,
Chicago;
312-212-8010
www.sediasystems.com

Turner-Brooks Inc.
28811 John R Rd.,
Madison Heights, MI;
248-548-3400
www.turnerbrooks.com

MILLWORK

Barsanti Woodwork Corporation
3838 West 51st St., Chicago;
773-284-6888
www.barsantiwoodwork.com

Commercial Millwork Solutions
15051 Biscayne Ave. West,
Rosemount, MN;
651-322-5353
www.commercialmillwork
solutions.com

Lake Shore Stair Company
615 East Park Ave.,
Libertyville, IL;
877-550-3262
www.lakeshorestair.com

Newmann Brothers
1435 Ohio St., Des Moines, IA
515-243-0156

SURFACES

Corian/DuPont Surfaces
Chestnut Run Plz.,
Wilmington, DE;
800-436-6072
www2.dupont.com

Foster Specialty Floors
30681 South Wixom Rd.,
Wixom, MI;
248-669-5311
sportsfloor.org

Modulararts
944 North West Leary Way,
Seattle, WA;
206-788-4210
www.modulararts.com

Nevamar
20 Progress Dr.,
Shelton, CT;
800-638-4380
www.nevamar.com

Wilsonart
P.O. Box 6110, Temple, TX;
800-433-3222
www.wilsonart.com

Wolf-Gordon
222 Merchandise Mart Plz.,
Chicago;
312-755-1892
www.wolf-gordon.com



WILLIAM ZBAREN

"Skyline Design has been a collaborative partner of ours for over 15 years. Working in partnership with them on our Cloud II Apartment, we were able to test concepts in material

use throughout our design process, resulting in glass that dances kinetically while providing a translucent veil." Ron Krueck, Principal, Krueck+Sexton Architects

ABOVE:
CLOUD II APARTMENT
SKYLINE DESIGN
KRUECK + SEXTON ARCHITECTS

KITCHEN
AND BATH

Axor Hansgrohe
29 Ninth Ave.,
New York;
212-463-5790
www.hansgrohe-usa.com

Bulthaup
165 West Chicago Ave.,
Chicago;
312-787-9982
www.en.bulthaup.com

Dornbracht
1700 Executive Dr. South,
Duluth, GA
770-564-3599
www.dornbracht.com

Duravit
2205 Northmont Pkwy.,
Duluth, GA;
770-931-3575
www.duravit.us

Grohe
1110 West Lake St.,
Chicago;
312-666-6080
www.grohe.com

Jay R. Smith Mfg. Co.
2781 Gunter Park Dr. East,
Montgomery, AL;
334-277-8520
www.jrsmith.com

Kohler
444 Highland Dr.,
Kohler, WI;
800-456-4537
www.kohler.com

Leedo
16856 Cabinet Rd.,
East Bernard, TX;
800-465-3336
www.leedo.com

SieMatic
222 Merchandise Mart Plz.,
Chicago;
312-494-9200
www.siematic.us

Unico Chicago
312-446-1644
www.unicochicago.com

Valcucine
Merchandise Mart,
Chicago;
312-755-0356
www.valcucine.com

Vola
30 Commercial St.,
Freeport, NY;
516-379-3500
www.vola.com

Whirlpool
2000 North M-63,
Benton Harbor, MI;
269-923-5000
www.whirlpool.com

Zurn
3544 Nashua Dr.,
Mississauga, Ontario, Canada;
905-405-8272
www.zurn.com

SUSTAINABILITY

CLIMATE ENGINEERING/
ENERGY CONSULTANTS

AtelierTen
45 East 20th St., New York;
212-254-4500
www.atelierten.com

Domus Plus
408 North Grove Ave.,
Oak Park, IL;
708-386-0161

Sieben Energy Associates
333 North Michigan Ave.,
Chicago;
312-899-1000
www.siebenenergy.com

Transsolar KlimaEngineering
134 Spring St., New York;
212-219-2255
www.transsolar.com

ENERGY MANAGEMENT
SYSTEMS

Johnson Controls
5757 North Green Bay Ave.,
Glendale, WI;
414-524-1200
www.johnsoncontrols.com

Priva
+31-174-522-600
www.priva.nl

Siemens
1-800-SIEMENS
www.usa.siemens.com

GREEN ROOFS

American Hydrotech
303 East Ohio St., Chicago;
800-877-6125
www.hydrotechusa.com

LiveRoof
P.O. Box 533, Spring Lake, MI;
800-875-1392
www.liveroof.com

LIVING WALLS/FACADES
greenscreen

1743 South La Cienga Blvd.,
Los Angeles;
310-837-0526
www.greenscreen.com

LOW-FLOW VALVES

Sloan
10500 Seymour Ave.,
Franklin Park, IL;
847-671-4300
www.sloanvalve.com

PERMEABLE PAVERS

GravelPave
Invisible Structures
1600 Jackson St., Golden, CO;
303-233-8383
www.invisiblestructures.com

SF Rima
3338 Enniskillen Cr.,
Mississauga,
Ontario, Canada;
905-615-9290
www.sfconcrete.com

Unilock
800-864-5625 www.unilock.com

SHADING SYSTEMS

MechoSystems
42-03 35th St.,
Long Island City, NY;
718-729-2020
www.mechoshade.com

CROWN HALL RESTORATION
ATELIER TEN
KRUECK + SEXTON
ARCHITECTS

BELOW:
LOYOLA UNIVERSITY
SCHOOL OF NURSING
TRANSSOLAR
SCB



COURTESY KRUECK+SEXTON

“Transsolar is a trusted collaborator that provides innovative design insight and analysis. They collaborate with our design teams to create dynamic, daylight filled, low energy, high comfort architecture.”
Devon Patterson, SCB

“Our first project with **AtelierTen** was the multi-phase historic restoration of S.R. Crown Hall. With their environmental leadership, the project amplifies this modern masterpiece’s relevance and enduring quality for the next century.”
Mark Sexton,
Krueck+Sexton
Architects



STEVE HALL/HEDRICH BLESSING

FACADE AND
CURTAIN WALL

CONSULTANT
CDC

79 West Monroe St., Chicago;
312-251-7100
www.cdc-usa.com

MANUFACTURER/
INSTALLER

Alpolic
401 Volvo Pkwy.,
Chesapeake, VA;
800-422-7270
www.alpolic-usa.com

Cambridge Architectural
105 Goodwill Rd.,
Cambridge, MD;
866-806-2385
cambridgearchitectural.com

CMI Architectural
2800 Freeway Blvd.,
Minneapolis, MN;
763-560-5567
www.cmiarch.com

Dri-Design
12480 Superior Ct.,
Holland, MI;
616-355-2970
www.dri-design.com

Enclos

888-234-2966
www.enclos.com

GKD Metal Fabrics
825 Chesapeake Dr.,
Cambridge, MD;
800-453-8616
www.gkdmetailfabrics.com

Glassolutions
212 South William St.,
Newburgh, NY;
845-569-0001
www.glassolutions.com

Kawneer
555 Guthridge Ct.,
Atlanta, GA;
770-449-5555
www.kawneer.com

Novum Structures
W126 N8585 Westbrook
Crossing, Menomon, WI;
262-255-5561
www.novumstructures.com

Oldcastle Building Envelope
866-653-2278
www.oldcastlebe.com

Permasteelisa
2060 Centre Pointe Blvd.,
Mendota Heights, MN;
651-905-1515
www.permasteelisa.com

RC Aluminum
2805 North West 75th Ave.,
Miami, FL;
305-592-1515
www.rcalum.com

Reflection Window & Wall
2525 North Elston Ave.,
Chicago;
773-342-8910
www.reflectionwindow.com

RIMEX Metals
732-549-3800
www.rimexmetals.com

Seele
259 West 30th St.,
New York;
212-239-3600
www.seele.com

W&W Glass
302 Airport Executive Park,
Nanuet, NY;
845-425-4000
www.wglass.com

YKK AP
8 Connector Rd.,
Andover, MA;
978-749-9554
www.ykkap.com



DEAN KAUFMAN

“We have worked with **Novum** on several recent projects, most recently the CTA Morgan Street Station, where Novum engineered and installed the edge clamped glass enclosure. Novum is extremely supportive in all phases of design, give prompt, thoughtful and innovative feedback, and accurate cost information to make

sure our projects work within a fixed budget. They are our go to resource for glass enclosure systems.”
Ryan T. Giblin,
Ross Barney Architects

“**Reflection Window** was instrumental in taking the entire building enclosure of the UNO Soccer Academy from concept to built reality. We worked with them early on

to develop a building skin that met our design vision and the final product reinforces our desire to create an Elementary School that would uplift a community, and most importantly, the students attending the school.”
Juan Moreno,
President, JGMA

ABOVE:
MUSEUM OF CONTEMPORARY
ART CLEVELAND
RIMEX METALS
FARSHID MOUSSAVI
ARCHITECTURE
WESTLAKE REED LESKOWSKY

“**Permasteelisa** is one of the finest Fabricators of custom facade enclosures.”
Sam Scaccia, JAHN

OTHER SERVICES & SUPPLIERS

GRAPHICS AND SIGNAGE

Designer Sign Systems
9975 Flanders Ct. Northeast,
Blaine, MN;
763-784-5858
www.designersign.com

Halton
2413 Nashville Rd.,
Bowling Green, KY;
270-393-7214
www.halton.com

Milk Design
2220 South Halsted St.,
Chicago;
312-563-6455
www.milkdesign.net

National Graphix & Imaging
9240 West Belmont Ave.,
Franklin Park, IL;
847-671-1122
www.nationalphoto.com

Naughton + Associates, Inc.
213 West Institute Pl., Chicago;
312-951-5353
www.naughtonassociates.com

ELEVATORS/ESCALATORS

Lerch, Bates & Associates
8089 South Lincoln St.,
Littleton, CO;
303-795-7956
www.lerchbates.com

Schindler
20 Whippany Rd.,
Morristown, NJ;
973-397-6500
www.schindler.com

Jenkins & Huntington
17 West 106 91st St.,
Willowbrook, IL;
630-325-4450
www.jenkins-huntington.com

Mitsubishi Electric & Electronics
5900-A Katella Ave.,
Cypress, CA;
714-220-2500
www.mitsubishielectric.com

EXHIBITION DESIGN

Portico Group
1500 Fourth Ave.,
Seattle, WA;
206-621-2196
www.porticogroup.com

TESTING AGENCY

NTH Consultants
480 Ford Field,
Detroit, MI;
313-237-3900
www.nthconsultants.com

ELI AND EDYTHE BROAD ART MUSEUM
MTH CONSULTANTS
ZAHA HADID ARCHITECTS
INTEGRATED DESIGN SOLUTIONS



PAUL WARCHOL

CONSULTANTS

A/V & ACOUSTICS

AVI-SPL
6301 Benjamin Rd., Tampa, FL;
866-708-5034
www.avispl.com

Electronic Design Company
3225 East Hennepin Ave.,
Minneapolis, MN;
612-355-2300
www.edcsolutions.com

JaffeHolden
114-A Washington St.,
Norwalk, CT;
203-838-4167
jaffeholden.com

Kvernstoen, Rönholm and Associates, Inc.
2444 Bryant Ave. South,
Minneapolis, MN;
612-374-3800
www.kracoustics.com

Shiner + Associates
225 West Washington St.,
Chicago;
312-849-3340
www.shineracoustics.com

Threshold Acoustics
53 West Jackson Blvd., Chicago;
312-386-1400
www.thresholdacoustics.com

CODE CONSULTING

Burnham Nationwide
111 West Washington St.,
Chicago;
312-407-7990
www.burnhamnationwide.com

Rolf Jensen & Associates
600 West Fulton St.,
Chicago;
312-879-7200
www.rjainc.com

COMMISSIONING

E Cube
118 South Clinton, Chicago;
312-441-9610
www.ecube.com

FIRE PROTECTION

Alliance Fire Protection
28427 North Ballard,
Lake Forrest, IL;
847-816-0050
www.alliancefirepro.com

F.E. Moran
2265 Carlson Dr.,
Northbrook, IL;
847-498-4800
www.femoran.com

Dynamic Fire Protection

9771 MS Highway 25,
Starkville, MS;
815-207-3303
www.dynamicfireprotectionllc.com

INFRASTRUCTURE

ARCADIS
630 Plaza Dr.,
Highlands Ranch, CO;
720-344-3500
www.arcadis-us.com

IRRIGATION DESIGN

Jeffrey L. Bruce and Company
1907 Swift St., Kansas City, MO;
816-842-8999
www.jlbruce.com

LANDSCAPE ARCHITECTS

Caye Cook & Associates
12700 Hillcrest Rd., Dallas;
214-739-9105
www.ccalandscapearch.com

Halvorson Design Partnership
25 Kingston St., Boston, MA;
617-536-0380
www.halvorsondesign.com

Hamilton Anderson Associates

1435 Randolph, Detroit;
313-964-0270
www.hamilton-anderson.com

Hoerr Schaudt
850 West Jackson Blvd.,
Chicago;
312-492-6501
www.hoerschaudt.com

Terry Guen Design Associates
714 South Dearborn St.,
Chicago;
312-337-9145
www.tgda.net

Wolff Landscape Architecture
307 North Michigan Ave.,
Chicago;
312-663-5494
www.wolfflandscape.com

LANDSCAPING

Eiserman & Assoc
639 Second St.,
Libertyville, IL;
847-362-4646
www.eisermanandassociates.com

PARKING

Walker Parking Consultants
850 West Jackson Blvd.,
Chicago;
312-633-4260
www.walkerparking.com

TELECOMMUNICATIONS

RKM Design Consultants
3235 West Blackjack Ridge Rd.,
Prescott, AZ;
928-776-8400

WATER FEATURES / FOUNTAINS

CMS Collaborative
38 Wilson Ave.,
Brooklyn, NY;
831-359-2808
www.cms-collaborative.com

Commercial Aquatic Engineering
6500 Carlson Dr.,
Eden Prairie, MN;
952-345-6447
www.fountaindesigns.com



HEDRICH BLESSING

LEFT:
DALLAS CITY PERFORMING HALL
JAFFEHOLDEN
SOM

"Walker Parking consistently provides Perkins+Will with well-informed options and potential solutions for the structured-parking component of our projects. Recent examples include our two projects at Northwestern University."
Michael Palmer,
Principal, Perkins+Will

"ARCADIS has continuously been very organized and takes a very professional approach to project delivery."
Sam Scaccia,
COO, JAHN

LIGHTING

LIGHTING DESIGNERS

Barbizon Lighting Company

2525 North Elston Ave.,
Chicago;
773-276-8500
www.barbizon.com

CharterSills

3803 West Springfield,
Champaign, IL;
312-759-5909
www.chartersills.com

Fisher Marantz Stone

22 West 19th St., New York;
212-691-3020
www.fmsp.com

Hugh Lighting Design

115 South Marion St.,
Oak Park, IL;
708-445-0995
www.hughlightingdesign.com

Hunt Electric Corporation

2300 Territorial Rd.,
St. Paul, MN;
651-646-2911
www.huntelec.com

Office for Visual Interaction

40 Worth St., New York;
212-206-8660
www.ovinc.com

One Lux Studio

158 West 29th St., New York;
212-201-5790
www.oneluxstudio.com

Schuler Shook

750 North Orleans St.,
Chicago;
312-944-8230
www.schulershook.com

FIXTURES

alight

3728 Maritime Wy,
Oceanside, CA;
866-727-6627
www.alights.com

Amerlux

23 Daniel Rd. East, Fairfield, NJ;
973-882-5010
www.amerlux.com

Artemide

223 West Eerie St., Chicago;
312-475-0100
www.artemide.net

Axis

631 Airport Rd., Fall River, MA;
508-679-8131
www.lightolier.com

Bartco

5761 Research Dr.,
Huntington Beach, CA;
714-230-3200
www.bartcolighting.com

Bega

1000 BEGA Way,
Carpinteria, CA;
805-684-0533
www.bega-us.com

Cooper Lighting

600 Travis St., Houston;
713-209-8400
www.cooperindustries.com

Delray Lighting

7545 North Lockheed Dr.,
Burbank, CA;
818-767-3793
www.delraylighting.com

Flos

152 Greene St., New York;
212-941-4760
www.flosusa.com

Focal Point

4141 South Pulaski Rd.,
Chicago;
773-247-9494
www.focalpointlights.com

KIM

16555 East Gate Ave.,
City of Industry, CA;
626-968-5666
www.kimlighting.com

Lightolier

631 Airport Rd., Fall River, MA;
508-679-8131
www.lightolier.com

Lutron

7200 Suter Rd.,
Coopersburg, PA;
610-282-3800
www.lutron.com

Luxo

5 Westchester Plz.,
Elmsford, NY;
914-345-0067
www.luxous.com

Metalux

1121 Highway 74 South,
Peachtree City, GA;
www.metalux-lighting.com

Neidhardt

2851 Spring St.
Redwood City, CA
800-978-8828;
www.neidhardt.com

Nippo

1200 West WT Harris Blvd.,
Charlotte, NC;
704-547-6500
www.nippo-web.com

Phillips/Color Kinetics

3 Burlington Woods Dr.,
Burlington, MA;
617-423-9999
www.colorkinetics.com

Revolution Lighting Technologies

124 Floyd Smith Dr.,
Charlotte, NC;
704-405-0416
www.rvlti.com

Rex Electric

20 North Wacker Dr.,
Chicago;
312-251-3620
www.rexelectric.com

Schreder

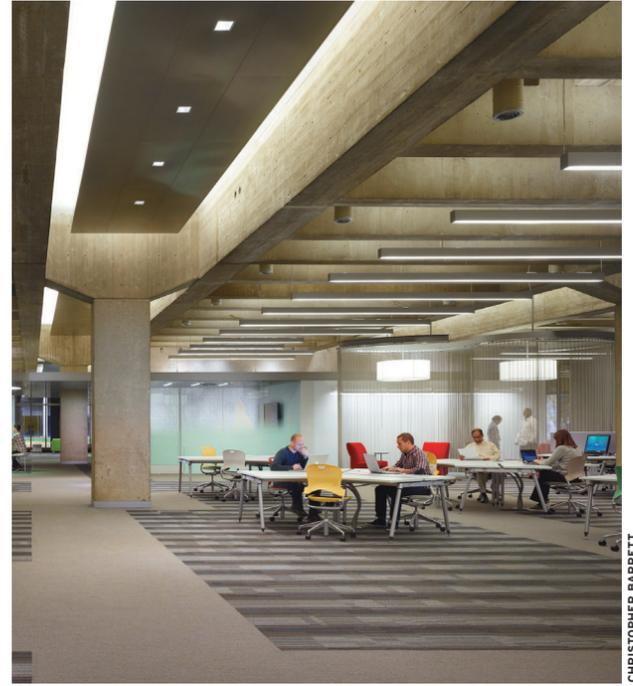
985 Busse Rd.,
Elk Grove Village, IL;
847-621-5100
www.schreder-north-america.com

Se'lux

5 Lumen Ln., Highland, NY
845-691-7723
www.selux.com

Zumtobel Lighting

44 West 18th St., New York;
212-243-0460
www.zumtobel.com



CHRISTOPHER BARRETT

“We are really pleased with Neidhardt’s 48 inch diameter glowing pendants which are clustered above collaborative zones. An off-the-shelf fixture wasn’t available in the preferred scale or style, so Frank Neidhardt and his team worked very closely with us to design custom fixtures. The pendants work beautifully in the space and meet the aesthetic and budget requirements for the project.”
Ellen Klingensmith,
Schuler Shook

ABOVE:
RICHARD J DALEY IDEA
COMMONS
NEIDHARDT
SCHULER SHOOK
DAVID WOODHOUSE
ARCHITECTS

DOORS,
WINDOWS
AND SLIDERS

Archispec

755 West Green Tree Rd.,
River Hills, WI;
414-628-6000
www.archispecllc.com

DORMA

866-401-6063
www.dorma.com

Dynamic Architectural Windows and Doors

30440 Progressive Way,
Abbotsford, British Columbia;
800-661-8111
www.dynamicwindows.com

Empirehouse, Inc.

5200 Quincy St.,
Mounds View, MN
763-535-1150
www.empirehouse.com

Goldbrecht USA Inc.

5701 Buckingham Pkwy,
Culver City, CA;
310-988-4455
www.goldbrechtUSA.com

Hope's Windows and Doors

84 Hopkins Ave.,
Jamestown, NY;
716-665-5124
www.hopeswindows.com

Klein

833 Magnolia Ave.,
Elizabeth, NJ;
908-994-1111
www.klein-usa.com

Lansing Glass Company

330 Baker St., Lansing, MI
517-374-2888
www.lansingglass.com

Metal Window Corp.

501 South Isis Ave.,
Inglewood, CA;
310-665-0490
www.metalwindowcorp.com

Modernfold

215 West New Rd.,
Greenfield, IN
800-869-9685
www.modernfold.com

Moduline

20 Holland St., Brockton, MA;
888-343-4463
www.modulinecabinets.com

Nanawall

707 Redwood Hwy.,
Mill Valley, CA;
415-383-3148
www.nanawall.co

Traco Windows

877-767-9107
www.kawneer.com

Rollamatic

1500 A Burke Ave.,
San Francisco;
800-345-7392
www.rollamatic.com

Vitrocsa

5741 Buckingham Pky.,
Culver City, CA;
310-988-4455
www.vitrocsaUSA.com

Weiland Sliding Doors

2601 Industry St.,
Oceanside, CA;
760-722-8828
www.weilandslidingdoors.com



COURTESY JGMA

ABOVE:
UNO SOCCER ACADEMY
REFLECTION WINDOW & WALL
JGMA

JANUARY

THURSDAY 24

FILM

Urban & Rural Landscapes

7:00 p.m.
Film and Video Theater
Wexner Center for the Arts
1871 North High St.
Columbus, OH
wexarts.org

EVENT

Leadership for Truth and Reconciliation in Metro Detroit

6:00 p.m.
Taubman College
200 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

SATURDAY 26

TOUR

Scandinavian Design

2:00 p.m.
Law Building
The Museum of Fine Arts
Houston
1001 Bissonnet St.
Houston, TX
mfah.org

MONDAY 28

FILM

Unfinished Spaces

6:00 p.m.
100 Rapson Hall
University of Minnesota
86 Church St. SE
Minneapolis, MN
events.umn.edu

WEDNESDAY 30

LECTURE

On Imagination: Conversations with Architects

5:45 p.m.
Knowlton School of Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowleon.osu.edu

FEBRUARY

FRIDAY 1

EVENT

Little Architectures: Publishing, Prose, and Practice in Architectural Representation

5:30 p.m.
Knowlton Hall
Banvard Gallery
Knowlton School of Architecture
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowleon.osu.edu

SATURDAY 2

EXHIBITION OPENING

James Welling: Monograph

Cincinnati Art Museum
935 Eden Park Dr.
Cincinnati, OH
cincinnatiartmuseum.org

THURSDAY 7

LECTURE

Picturing Identity: The Allure of Portraiture Curator Lecture

7:00 p.m.
Figge Art Museum
225 West Second St.
Davenport, IA
figgeartmuseum.org

FRIDAY 8

EVENT

Search for Shelter Conference

6:00 p.m.
100 Rapson Hall
University of Minnesota
86 Church St. SE
Minneapolis, MN
events.umn.edu

SATURDAY 9

EXHIBITION OPENING

Alison Saar: STILL...

Figge Art Museum
225 West Second St.
Davenport, IA
figgeartmuseum.org

WEDNESDAY 13

EVENT

The Sahmat Collective

5:30 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
Chicago
smartmuseum.uchicago.edu

SATURDAY 16

FILM

Disrupted Diva, Conflicting Pathways

4:30 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
Chicago
smartmuseum.uchicago.edu

THURSDAY 21

EXHIBITION OPENING

Kara Walker: Rise Up Ye Mighty Race!

Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

FRIDAY 22

WITH THE KIDS

Clay: Hand Building for Beginners

6:00 p.m.
The Detroit Institute of Arts
5200 Woodward Ave.
Detroit, MI
dia.org

SUNDAY 24

EXHIBITION OPENING

The Last Days of Pompeii: Decadence, Apocalypse, Resurrection

The Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org



VICTORIA SAMBUNARIS

VICTORIA SAMBUNARIS: TAXONOMY OF A LANDSCAPE

Museum of Contemporary Photography
600 South Michigan Avenue
Chicago, IL
Through March 31

Victoria Sambunaris has photographed the American landscape from coast to coast, investigating human interaction with and relationship to the natural environment. Over a decade's worth of color photographs taken with a 5 by 7 field camera capture the multiple layers of America's expansive landscapes that are interrupted by human development. Born to Greek immigrant parents driven by the American dream, Sambunaris has become fascinated and identifies with the unease of the Mexico/United States border. Her photographs of over 2,000 miles of these borderlands suggest an innate similarity between the two lands in spite of national boundaries. *Taxonomy of a Landscape* also includes a complete archive of Sambunaris' travels with maps, journals, road logs, collected souvenirs, and sketches.

SUBMIT YOUR LISTINGS TO DIARY@ARCHPAPER.COM

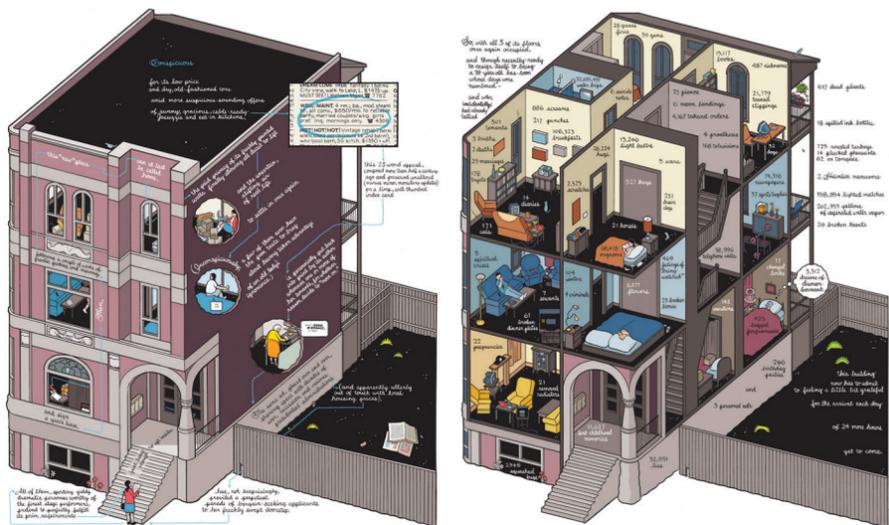
FOR MORE LISTINGS PLEASE VISIT DIARY.ARCHPAPER.COM

PSA Publishers



New eMagazine
Check it out!

Architecture on your mind? Browse Profiles of Selected Architects for inspiration. Plus Projects, Jobs. american-architects.com



COURTESY PANTHEON

Urban Section

Building Stories
Chris Ware
Pantheon, \$50

Comics have always shared architecture's lexicon by combining text and drawing: For comics, the goal is to tell a story; for architecture, it's to explain a structure. Both can be wildly fantastic or utterly banal while tracing narratives of the heroic, comic, tragic, and adventurous. Lately, it seems that architects increasingly have used comics to explore concepts or explain ideas, just as artists have used architecture to define a sense of place and set a mood.

Continuing the precedent that Archigram, the 1960s avant-garde architectural group, set during the 1960s, of employing "illustrated essays," recent architectural comics include BIG's best-selling *Yes is More: An Archicomic on Architectural Evolution* and Jimenez Lai's *Citizens of No Place: an Architectural Graphic Novel*. Even Chip Kidd and David Taylor have co-opted the style of golden age comics, producing *Batman: Death by Design*. Archigram, however, eschewed the category "comics" while this generation seems to embrace it.

Add Chris Ware's recently anthologized *Building Stories* to the list of architectural comics. Previously published as the serial *Building* in various periodicals, including the *New Yorker* and Ware's own *Acme Novelty Library*, the episodes have been collected in an oversized box reminiscent of a board game or box of memorabilia. The 14 volumes contained within come in a wide variety of formats—pamphlet, hardbound book, accordion-fold, tabloid, and a game board-like quadriptych—none of which has a correct or even defined order. Reading them is an act of putting together pieces of the puzzle: Histories are revealed, characters cross paths, and stories develop.

While Ware sets the story with some ambiguity, or at least multiple readings, the main characters are readily apparent. Taking place over 100 years in Chicago, the stories tell of a brownstone and its inhabitants and the changes in the neighborhood as it ages and goes through a series of demographic changes—the tale of many cities. The building's elderly landlady occupies the first floor and rents out the upper levels to a bickering couple, and—the character around which many of the stories focus—a lonely,

one-legged florist. There's also an appearance by Bradford the Bee, a foil to the human characters. Each of their stories is weighted with depression, despair, abandon, loss, and melancholy, barely balanced with hope and brief moments of happiness. This is not a child's comic.

Ware's passing observations of the built environment dovetail with another of his projects, to reveal that he is no stranger to architecture. In 2003, he contributed to a special episode of *This American Life* called "Lost Buildings." Ware provided the illustrations and visual pacing of Ira Glass' and Tim Samuelson's discussion of architecture in 1960s and '70s Chicago, specifically targeting Louis Sullivan's demise and Mies van der Rohe's rise. In *Building Stories*, Frank Lloyd Wright's Home and Studio and the Arthur Heurtley House, both in Oak Park, make cameo appearances.

Although it appears prominently, Ware's story is not about architecture. The three-story brownstone quickly becomes a character in the story, with its thoughts appearing throughout. The back of the quadriptych features axonometric drawings of each floor while the flipside panels depict the building through the four seasons; they are exquisitely laid out and surrounded by the progression of narrative. They also resemble a blueprint, featuring a main drawing, with details and notes filling the remainder of the page via directional arrows, thought bubbles, and arrangements left entirely to the reader. The building's suspicions, observations, and comments appear as cursive notes in the margins. Like a classical choir, the building is the remote observer that reveals hidden stories to the reader.

Comics have a lowbrow association but can illustrate ideas for a wide audience. A couple of resources that explore the image and the word are Scott McCloud's *Understanding Comics*, which gives a thorough overview of comic conventions, and Douglas Wolk's *Reading Comics: How Graphic Novels Work and What They Mean*, which exposes leading figures of the medium and includes a chapter titled "Why Does Chris Ware Hate Fun?"

Whether the title *Building Stories* means creating tales, constructing levels of narrative, or establishing sagas about the house, Ware's latest offering surely contains each, and his graphics, ability to pace the action, portrayal of time, and, more important, attention to detail are unparalleled. Despite the downer tone of the stories, Ware certainly knows how to tell a story, and show it.

JAMES WAY IS A FREQUENT CONTRIBUTOR TO AN.

HIGHER ED

The Last Art College: Nova Scotia College of Art and Design, 1968–1978
By Garry Neill Kennedy
MIT Press 2012

Garry Neill Kennedy's long-awaited *The Last Art College* reveals the visionary infrastructure that placed the Nova Scotia College of Art and Design (NSCAD) outside of mainstream European and North American art world influences to become the most relevant program for new visual and conceptual art to emerge in the late 1960s. Similar to Black Mountain College (North Carolina) in its removal from urban centrality and general eccentricity, NSCAD, which Kennedy presided over during the years he describes, was a rural creative enclave, which, through an innovative pedagogical approach, inspired aesthetic investigations that dramatically altered the traditional understanding of the way art could be taught, produced, and even perceived.

NSCAD's flexible mission, ideologically influenced by Pop Art, Fluxus, Dada, Surrealism, Abstract Expressionism, and European Avant-Garde Theater and Dance, was inextricably wed to the social context of this ten-year period. While the college maintained a permanent faculty of active artists and artists-in-residence, the political reality of the Vietnam War; the assassinations of Malcolm X, Martin Luther King, Jr., and Robert Kennedy; and the shootings at Kent State and race riots in major American cities, were equally influential in the creation of NSCAD's pedagogy during this time. Gary Neill Kennedy's robust chronology of student and faculty work, essays, photographs, exhibition posters, letters, and interviews is at times overwhelming in its day-to-day detail. Yet the book still authenticates the story of the author's ever-evolving search for, and discovery of, a highly conceptualized model for art education. NSCAD, perhaps inadvertently, made history by encouraging the emergence of fresh, myriad-minded, process-driven, Post-minimalist art forms of an unprecedented caliber.

Kennedy, who became president of NSCAD in 1968, had very strong feelings about what should remain central to the renewal of the institution's mandate. In his introduction, he describes the importance of the school's "peripheral geographic location" and suggests a relationship between the school's location and its ability to avoid the "rigid and controlling hierarchies" that characterized more established art institutions. Further to this point, Kennedy writes that he believed the school itself should have no "encompassing plan" to guide the college's development, but that instead it would "capture the process integral to the innovations that were sweeping through the art world." The author goes on in the Introduction to explain the necessity of a student's potential encounter with other artists, and celebrates the school's general commitment to ideas and their rigorous exploration as a generative process for the production of new art in and of itself. It was this interactive relationship between student and active artist, within an environment that favors experimentation over prescribed structure, that formed the core of Kennedy's pedagogical approach and served as the intellectual point of departure for NSCAD in 1968.

This experimental position was empowered by the author's own philosophy. This included Kennedy's then-open acknowledgment of the value of art from the turn-of-the-century

work that challenged preconceived notions of content, form, and material and sought to break down traditional modes of expression or representation by asking new questions or exposing the wrong answers. A fundamental capacity for revolution prompted Kennedy's establishment of an atmosphere of "trial and error" in Halifax. Within the constructs of such offerings as the school's Conceptual Projects Class, its Lithography Workshop, the NSCAD Press, NSCAD's exhibition spaces, and a World Encounter Course, Kennedy provided a loose network of laboratories in which those willing to discover new artistic terrain could turn on, tune in, drop out, return, produce, and disseminate works in whatever form they demanded. Many professional artists, such as Sol LeWitt, Dan Graham, Martha Wilson, Vito Acconci, Claus Oldenburg, Carol Condé, and Richard Serra, were involved in the genesis of Kennedy's vision. The proverbial list of renowned artists associated with NSCAD during this period goes on and on.

Although each chapter of *The Last Art College* is more or less similar, in containing a mélange of notes, interviews, essays, published works (by NSCAD Press during that year), lithographs, exhibition announcements, photos, and letters, many things do stand out. Peggy Gail's "Artist's Talk" summaries are particularly insightful, as are Charlotte Townsend's essays on various artists. In terms of the works catalogued, the most striking pieces include but are not limited to: Gene Davis' *Halifax* (1970), David Askevold's *Catapult* (1970), Patrick Kelly's *Lithograph Untitled* (1970), Robert Maclean's *Hoar's Doom* (1970), Joyce Wieland's *O Canada* (1970), Robert Ryman's *Two Stones* (1971), Guido Molinari's *Opposition Triangulaire* (1971), Eric Cameron's *Flame Red* (1974), Agnes Dene's *Map Projections* (1974), Gordon Smith's *Pacific Rim #1* (1975), and various pieces by Vito Acconci and Sol LeWitt. The range of interesting material has no bounds.

Kennedy's chronological structure and assembly of elements augment the reading experience, allowing one to participate in the maturation of the program. It seems that student projects became more conceptually refined as time went on. The powerful succession of visual elements from chapter to chapter serves as cumulative evidence of the program's stark authenticity and success. In the end, *The Last Art College: Nova Scotia College of Art and Design, 1968–1978* becomes Kennedy's greatest work to date as a conceptual artist. He has found a way to make the college's vision and material production stand the test of time.

T.A. HORTON IS A SENIOR DESIGNER AT AVROKO AND A REGULAR CONTRIBUTOR TO AN.



COURTESY MIT PRESS



When it comes to imagining the future of Chicago, Marshall Brown reaches skyscraping heights. In his "Center of the World" project, Brown, an assistant professor of architecture at the Illinois Institute of Technology (IIT), speculates on scenarios that could revolutionize Chicago. Writer Josannah Terry talked with Brown in his South Side studio. The charmingly unfinished storefront houses both his practice, Marshall Brown Projects, and New Projects, a research and exhibition venue that he co-founded. Brown explores limitless possibilities for his beloved Midwestern metropolis, including a vision of Chicago as the Holy City of Oprah.

You recently presented at the Museum of Contemporary Art Chicago's "Visionary Cities: Urban and Architectural Futures" conference. Your contribution to the panel was called "Center of the World." That is quite a bold title. What center are you referring to?

The project is a scenario plan for the redevelopment of the Circle Interchange. The premise of the project is to reimagine the center of Chicago as the center of the world.

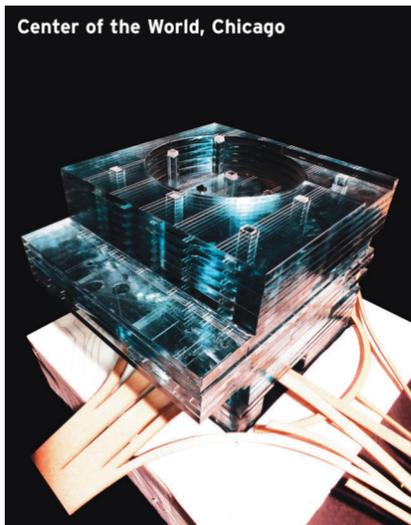
What recent events would you consider landmarks in Chicago's history that have elevated its international renown?

The big one is the election of Barack Obama to the presidency of the United States, so that's drawn a lot more international attention to the city. There was one when I arrived here four years ago: the centennial of the Burnham Plan. It was kind of an interesting moment in Chicago's history that had us thinking again about Chicago as the great metropolis of the Midwest.

What does the Burnham Plan mean to you?

I think the most interesting thing about the Burnham Plan, or Daniel Burnham's work on Chicago, is—and this gets back to the visionary cities idea: The plan is not so much a technical document as it is a fictional vision for the future of Chicago, one which, in many ways, is a story of the future of Chicago. And one that's managed to hold our imagination for more than 100 years, which is a pretty amazing thing for any story.

Based on how you see Chicago on the global landscape, what are a couple of the scenarios that could move Chicago



forward on the path to city domination, to claim the coveted title of "Center of the World"?

I don't know about domination. The title is a bit tongue in cheek, but we do have these things that we call world trade centers, around the world, and each one has kind of imagined itself in its own way to be the center of the world. That being said, I am working on three scenarios, and they are all projections of the future. They all look fifty or more years down the road. One of them is political, one is economic, and the third one is cultural.

So one of the scenarios imagines a future in which Washington, DC, is no longer sustainable in its current location, and the nation's capital has to find a new home, and it lands in Chicago.

The second is the emergence of a new stock exchange, but a stock exchange based not on capitalist enterprises, but based on more socially oriented enterprises. So it looks simultaneously at the current crisis in capital markets and at the rise of things like social entrepreneurship.

And the third one is a cultural scenario, which looks at the emergence of a holy city around the Circle Interchange.

Let me follow up on that last one; where did the idea of the "holy city" come from in your creative process?

That's a hard question to answer. Holy cities are these very powerful urban entities that exist in different parts of the world, like Mecca or Vatican City, etc., and so it seemed interesting to imagine the creation of a new one at some point in the future. The question is, what would be the kind of spirituality or religion that would produce that?

And so I had this idea about a holy city, and then I had this entirely separate idea of Oprah Winfrey returning to Chicago to rebuild her media empire. Putting these two things together, I created this narrative, which is about a holy city for Oprah, around the Circle Interchange, which is actually quite close to her Harpo Studios, which is just north of the site.

The story is less about Oprah than it is about the idea of an urbanism based around that kind of spiritually-based power and what it would mean to do that again. If something like that were to emerge, what would it be like? What would it be composed of? And, how would it come to pass? In all of these projects, I am always trying to imagine the world in which certain kinds of architecture or

urbanism can exist rather than the other way around, which is typically how we do it.

We imagine some kind of architecture or urbanism, which we, as architects, think could be interesting or important, without being able to project the kinds of forces that would make it come to fruition. I'm flipping this process on its head. I'm trying to imagine a certain kind of world of the future, and that future actually generates the architecture or the urban composition.

What compelled you to make the Circle Interchange, known more for road rage than creative inspiration, the focal point within the Chicago of your "Center of the World" project?

That goes back to the Burnham thing. The centerpiece of Burnham's plan for Chicago was a civic center. This civic center was obviously never built, but it was to be at the intersection of Congress and Halsted, exactly where the Circle Interchange is now. I came up with this idea shortly after I arrived in Chicago, and it was interesting for me to revisit that project.

Now, Chicago already has its own civic center, so the question for me was, if it is not going to be a civic center, what would it be? And, then, what kind of programs or forces could be powerful enough to actually produce the kind of dramatic change that would be necessary to actually transform that site? Because it's not going to be easy, so it's going to take an incredible amount of political influence, capital, and aggregation of resources to urbanize that site and transform it from what it is today. Hence, to imagine it as the center of the world, something really powerful would have to happen there. Saskia Sassen, the sociologist and economist, talks about the idea of a "spatial moment of power." There are certain places in the world like the World Trade Center or sites like this that are spatial moments of power, places where power takes actual physical and spatial form.

If "little" things like power and capital did not factor into the paradigm, what is the most architecturally significant idea that you have to transform the Circle Interchange?

That's a tough one, because the way I set up the project is a scenario-planning exercise, so it's not so much about a single idea or even a single architectural proposal. So, actually, I have three different proposals that multiply out into nine, currently. It's not about achieving a single architectural idea. It's about generating, actually, a field of ideas which expand the possibilities for how different people or different constituents might imagine the future of that place as something different than what it is now. There is not so much a desired future, but a range of plausible futures that might allow different groups to imagine it in different ways.

Your work and education have taken you to many world-class cities. What is it about Chicago's architectural landscape that has motivated you to live, work, and teach here?

As far as I'm concerned, Chicago is clearly the capital of American architecture. There is more significant architecture per square foot here in Chicago than there is in either

New York or L.A. or any other place. So that's, of course, really attractive. But, also, there is a great fan base for architecture here as well. I feel like your average Chicagoan can name at least three architects, which is probably at least three more than most people in most other cities.

In January 2012, you partnered with Stephanie Smith, deputy director and chief curator at the University of Chicago's Smart Museum of Art, to create New Projects. What was the initial goal of this endeavor?

Stephanie and I have a lot of overlapping interests, even though she is in the art world, and I'm in the architectural world. What we're trying to do with New Projects is research a few questions. One is: What are the emerging visions for the American city in the world of art, architecture, design, and all the related fields? And, also, what are the emerging practices that are occurring around all that? So we are using this space as research space to do the research ourselves, but also inviting people in who we think are doing that kind of work.

How is your plan for New Projects as a center for research on the future of cities taking shape in your first year?

We've run these small events that we call lyceums, which are conversations with practitioners of various kinds. So the first one we did was with Aaron Jones, a young architect from Detroit. It was called "Fun City." We also did a mini exhibition, so those were the early projects.

Last fall, which we claim as sort of the first New Projects project, Stephanie and I did a project for the Chicago Humanities Festival titled "Minority Reports on the American City of the Future," where we actually commissioned several histories of the future from several different artists, architects, creative thinkers, activists, etc. Basically asking them to speculate on the future of the place where they live or practice. That was an interesting project that produced some interesting products.

We are actually hosting an event with Iker Gil and *MAS Context*—he's a local architect and writer and he has an annual event called Analog, which is an all-day symposium on design and architecture, and we are going to be hosting that here. So those are some of the things that we have done so far. Mostly it's about sharing ideas, but, also, in some cases, it's about a platform for people to produce new work.

If your architecture students at IIT were to walk away from your instruction with a sole takeaway, what do you hope it would be?

One of the ideas that I hold consistently for myself and for my own practice, but also try to communicate to the students, is that I truly believe, and I try to help them understand, that architecture is a cultural practice. It's a discursive practice that sometimes, if we're lucky, results in building. Exploring the implications of what that means is really important for me.

JOSANNAH TERRY

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



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 _____

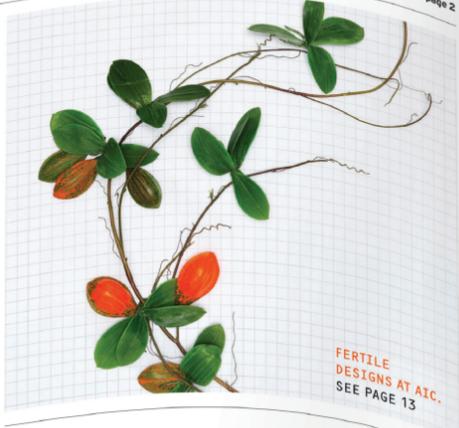
City/State/Zip Code _____

Email _____ Phone _____

RA License Number _____

Credit Card Number _____ Exp. Date _____

SIGNATURE REQUIRED _____



FREE
for Architects
and Architectural
Designers

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

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

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



Lutron systems help the Empire State Building achieve sustainability goals.

Lutron lighting controls and sensors **save up to 65% of lighting energy.***

- **Wireless** – simplifies installation and minimizes disruption
- **Flexible** – for easy retrofits or new construction
- **Expandable** – add to a system or reconfigure at any time

“Lutron products are state-of-the-art, cost effective, and architecturally beautiful. We worked with Lutron to develop wireless solutions for the Empire State Building — now you can buy our choice for energy-saving light control.”

Anthony Malkin
Empire State Building Company

Empire State Building sustainability goals

Building energy reduction	38%
Building carbon emission reduction (over the next 15 years)	105,000 metric tons
Annual building energy bill reduction	\$4.4 mil

Lutron contributions toward overall goals

Projected lighting energy reduction	65%
Projected lighting controls installed payback	2.75 years**

For more information please visit www.lutron.com/esb or call 1.800.523.9466 for 24/7 support.

* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

** Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

The Empire State Building design is a registered trademark and used with permission by ESBC. Empire State Building sustainability goals are provided by ESBC and contain energy-saving strategies in addition to lighting control.

Learn about our other energy-saving projects at www.honestbuildings.com/lutron



©2012 Lutron Electronics Co., Inc. | P/N 368-2856 REV A

