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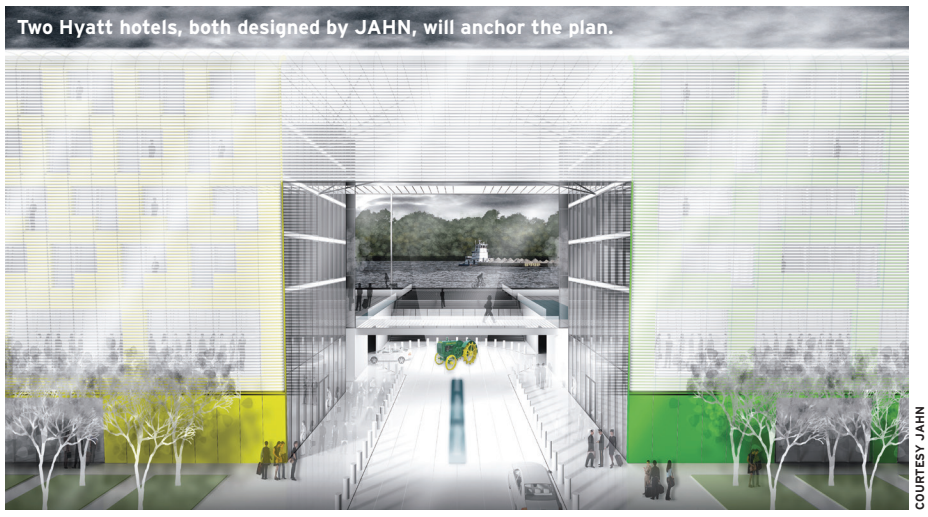

Two Hyatt hotels, both designed by JAHN, will anchor the plan.

COURTESY JAHN

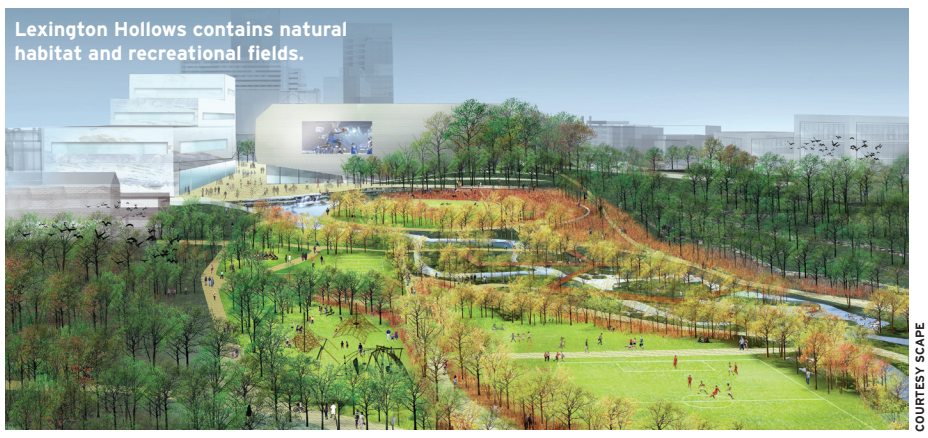
AMBITIOUS RIVERFRONT DEVELOPMENT EMBRACES QUAD CITIES' ROOTS

Mississippi Wellspring

A massive complex on the Mississippi River will be the largest mixed-use development in Illinois, according to a five-year development plan. The plan seeks to turn a long-vacant former industrial site into an economic engine for the Quad Cities region.

The first element of the $150 million plan, dubbed Fountainhead Quad Cities, will be a Hyatt Place hotel (for short stays) and Hyatt House hotel (extended stays), both designed by JAHN.

James DeStefano's master plan calls for a variety of uses, including a pharmacy, credit union/bank, drive-through food courts, retail outlets, medical facility, restaurants, and sports center, plus 300 apartment units, **continued on page 3**


Lexington Hollows contains natural habitat and recreational fields.

COURTESY SCAPE

SCAPE WINS THE COMMISSION TO DAYLIGHT AN UNDERGROUND WATERWAY IN LEXINGTON, KY

BRANCHING OUT

Bourbon enthusiasts are quick to point out that as water naturally filters through Kentucky's limestone bedrock, it absorbs just the right combination of minerals to give the spirit its distinctive taste. In honor of that phenomenon, New York-based SCAPE/Landscape Architecture used "karst topography"—a geological formation of water-worn rock—as inspiration for a linear urban watershed running through downtown Lexington, Kentucky.

On February 4, SCAPE won an invited competition to daylight the buried Town Branch Creek flowing beneath Lexington. The firm's proposal—called Reveal, Clean, Carve, Connect—seeks to create a procession of distinct "blue **continued on page 5**

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At 13 stories the building will feature 267 rental units.

COURTESY VALERIO DEWALT TRAIN ASSOCIATES

MIXED-USE DEVELOPMENT SWAPS A GAS STATION FOR DENSITY

NEIGHBOHOOD ACCELERATOR

For years a Mobil gas station has conspicuously interrupted a flurry of development along 53rd Street in Chicago's Hyde Park neighborhood. But in January, Mesa Development and the University of Chicago, which owns the land, announced that they plan to build a mixed-use development on the site by next year. Valerio Dewalt Train Associates will design the building, which emphasizes the pedestrian experience in the Heart of Hyde Park.

At 13 stories, it will be among the tallest buildings in the 53rd Street area but not the tallest: A presentation at a public meeting in January pointed out that 12-story Harper Court nearby actually tops out at 160 feet, 20 feet higher than the new development, at 1330 E. 53rd Street. Taller buildings hug the lakeshore east of the Metra tracks, but 1330's height raised **continued on page 4**

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LAND BANK AIMS TO STABILIZE CHICAGOLAND REAL ESTATE MARKET

Cooking Up a Solution to Foreclosures

Cook County is home to the nation's third largest city, as well as some of the deepest economic craters left by the ongoing housing crisis. Some 40,000 vacant units, many of them "underwater," restrain economic development in the secondmost populous county in the United States.

Now, following similar efforts under way in Kansas City, northeast Ohio's Cuyahoga County, Atlanta, and Michigan, Cook County will establish a redevelopment authority aimed at stabilizing the region's housing market.

On January 15, with all present members voting yes, the **continued on page 2**


AN DELVES INTO THE WORLD OF CUTTING-EDGE MATERIAL SCIENCE. SEE PAGE 8

COURTESY JENNY SABIN

VOLUME 04, ISSUE 02 FEBRUARY 27, 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.

COOK COUNTY, TRANSPARENT AND ACCOUNTABLE

Despite a $500 billion gross regional product that would make it the 20th largest economy in the world, Cook County—home to the city of Chicago and its suburbs—has long had a reputation for getting in the way of economic development.

Corruption convictions at the county level have a lurid 150-year history that was the subject of a detailed report by the Better Government Association in 2010. Before the current administration, Forest Preserve employees had not undergone a job review in at least 15 years.

From the perspective of planners in the nation's second most populous county, government was a stumbling block at best. But since Toni Preckwinkle assumed the role of Cook County Board President in 2010, her administration has begun to clean house. And urbanists are taking note.

"Cook County has just blossomed in the last two years under Preckwinkle," said one analyst with a sustainable development group in Chicago. "In the past they were either non-existent in community development or, worse, a colossal impediment."

The County previously had little in the way of a strategic development plan, rendering it ineligible for millions of dollars in federal funding through programs like Community Development Block Grants. In addition to remedying that omission, Preckwinkle's administration has pursued policies of broad-based growth in this county, a county which is among the most economically and racially fragmented in the nation.

By consolidating county and city employment assistance programs, promoting car-sharing among employees, and rolling back the controversial sales tax hike enacted in 2008 by Preckwinkle's predecessor Todd Stroger, the Cook County Board has begun to stem government waste. County Clerk David Orr and Commissioner Bridget Gainer, who also championed the land bank, successfully introduced the Lobbyist Sunshine Initiative in 2009, making lobbyists' activities visible to the public through online reporting.

In approving the land bank, the County has signaled its willingness both to take action on pressing issues, and to get out of the way of stakeholders pursuing neighborhood revitalization. Land bank board members appointed this month include community lenders, conservationists, and advocates for the homeless—not just politicians and developers.

While the county's problems are too large and longstanding for any administration to solve singlehandedly—economic inequality, urban sprawl, and a broken school system come to mind—its renewed commitment to soothing urban/suburban strife is a refreshing change in tone.

Last fall, Preckwinkle tasked the Council of Economic Advisors with promoting long-term economic growth in the region, and county initiatives indicate that the administration is moving ahead with development policies already. They are investing in broadband infrastructure and laying fiber optic cables between south suburban communities. The county has been uncharacteristically active in linking the suburbs and the city. Bike paths, trail projects, and freight infrastructure in the Calumet region are long overdue, and could help restore some economic vitality to the region.

Earlier this month, a judge dismissed litigation against the Forest Preserve District. Michael Shakman, a lawyer who successfully sued the city 35 years ago to stop political patronage, filed the motion to dismiss the charges, signaling a sea change in a division of county government long marred by nepotism and ineptitude.

Reforms so far must continue and be expanded upon before Cook County can be called a region in resurgence. But the progress is encouraging. At its best, a leaner, more responsive government at the county level can only clear the way for smart development. The rest is up to citizens. **CHRIS BENTLEY**

COOKING UP A SOLUTION TO FORECLOSURES

continued from front page Cook County Board's finance committee approved a plan to create a countywide land bank. The committee's members all sit on the County Board, whose full membership approved the measure unanimously the next day.

"We want to stem the rate of decline and the spread of blight that is happening, not just in low-income communities, but middle-income and high-income communities, where you've got abandoned 'McMansions,'" said Herman Brewer, chief of the Cook County Bureau of Economic Development.

The roughly $15 million in seed money needed to start the operation will come from local foundations, not the county. Officials expect that future activities will be self-funded, perhaps through property sales and rentals. Details will be hashed out over the next year, while the entity's first expenditures will go toward hiring staff. After that the organization, which will be independent of County Board leadership, will begin to acquire property, forgive back taxes, and vet prospective buyers who can credibly promise productive use for the land they wish to acquire.

"The land bank will be an utter failure if homelessness and affordable housing is not addressed," said County Commissioner Bridget Gainer, who took the lead on promoting the measure. Gainer said it typically takes more than 500 days for a property to move through the foreclosure process, from the first filing to the issuance of a new title.

Foreclosure rates in the county are often above Illinois' average and far above the national average. In addition, much of the foreclosure activity is concentrated in the city's south suburbs, as well as in Chicago's poor, predominantly African-American neighborhoods on the South and West sides. Boarded-up homes can have an adverse ripple effect on property values in their immediate area; the land bank will aim, in part, to reverse that trend.

"We have all seen the effects of absentee landlords and predatory lenders," Sharon Louis, a 50-year resident of Chicago's South Shore neighborhood, said at the finance committee's January 15 hearing. Louis works with the South Shore Sustainability Collaborative, one of many community organizations whose work was acknowledged by the board during the meeting's public comment period.

The testimony focused on housing, but economic development opportunities also received considerable mention. Brian Bernadoni, representing the associations of realtors for both Chicago and Illinois at the hearing, noted that his groups' support is a departure from their positions in the past. Talk of stimulating private sector investment, he said, changed their position.

That does not mean the land bank will be a service of the realtor community. "I'm constantly telling people," Brewer said, "that it is not going to be a Pac-Man that just goes out and gobbles up properties. It will only be upon request, and in collaboration."

From single- and multi-family housing development to industrial and commercial rebirth, the land bank could create design opportunities for underserved areas.

"You have an opportunity now where architects can come in and suggest better designs, enhanced facilities for their communities," Brewer said. "You can promote better designs not only for open spaces, but also for better kinds of housing." **CB**

PRESERVATIONISTS CONCLUDE FIGHT TO SAVE PRENTICE HOSPITAL

UNLUCKY CLOVERLEAF

One of the most bitter architectural preservation disputes in recent memory effectively concluded this month. Landmarks Illinois and the National Trust for Historic Preservation announced they would call off the legal battle to save Prentice Women's Hospital, the 1975 icon designed by Bertrand Goldberg.

The Valentine's Day announcement followed a bizarre replay of the parliamentary maneuver that the Commission on Chicago Landmarks used to withhold landmark status for the building in spite of it exceeding the standards for such a designation.

Preservationists alleged in court that the commission exceeded its authority in a November meeting when they gave jobs and tax dollars greater weight than architectural merit. (In that meeting the commission voted to grant the building landmark status, and later revoked its own decision in a second, almost unanimous vote.)

Judge Neil Cohen dismissed that case, but extended a temporary stay of demolition, citing concerns of due process. The repeat hearing in February appeared to respond to those concerns, although another parade of testimony from impassioned preservationists again failed to persuade a single commissioner that the building deserved landmark designation.

The commission's refusal to protect a building that by their own unanimous admission deserved recognition came as little surprise to preservationists, who viewed the decision as a foregone conclusion once Mayor Rahm Emanuel sided publicly with building owner Northwestern University. Demolition will make way for a new medical research facility.
The unusual nature of the proceedings has led some to question the commission's worth as a public entity. Northwestern, on the other hand, praised the imminent demolition of Prentice as a triumph for economic development. **CB**

EAVESDROP> THE EDITORS

IS "MARKETING" A DIRTY WORD?

We were glad to be included on the **Studio Gang's Archi-Salon** panel on "outside research" at the Art Institute of Chicago on February 2. UIC's **Clare Lyster** moderated a lively discussion that, true to its roots in academic theory, kicked off by questioning the premise in the first place. Are practice and research separated by anything more than semantics? Based on the turnout it seems the discussion series achieved its goal of public engagement—what can we say? We're thrilled and a bit surprised that you all find architectural theory as stimulating as we do.

During the discussion, **Paul Preissner** detected a whiff of marketing in architects' clambering to engage "outside" disciplines. You might have thought he accused them of artistic treason, based on the defensive tone that the discussion took whenever the topic popped back up.

FOR EVERY ACTION, THERE IS AN EQUAL AND OPPOSITE REACTION

Not to trumpet marketing's praise, but just days later we endured another political *pas de deux* over **Bertrand Goldberg**'s former Prentice Women's Hospital. It concluded with the news (or so said the letterhead) that "**Northwestern University** is pleased" with the Chicago Commission on Landmarks' decision to let another four hours of testimony further pack the cotton into their ears. The "preservationists are against progress" trope reared its ugly head again, but we suppose Newton's third law of motion applies to PR as well—we saw one young Chicago developer corner Northwestern's suits on their way out to vocally withdraw his interest in the school's real estate program. That's one alumni donation NU's never going to get!

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COURTESY JAHN

JAHN's 120-room Hyatt Place and 132-room Hyatt House will be oriented toward the river.

MISSISSIPPI WELLSPRING continued from front page senior citizen housing, a storage facility, condos, and a 3.5-acre Central Park. Stanley Tigerman will design the retail component and Margaret McCurry the residential; Peter Osler is the landscape architect.

Developers J. Paul Beitler and River Eagle Development Group bought the 132-acre (3.6 million square feet) former Case New Holland industrial site—vacant since the Case plant stopped manufacturing agricultural equipment there in 2004. The purchase price was $1.5 million.

JAHN's 120-room Hyatt Place and a 132-room Hyatt House will be the site's anchor tenants and its first building. Like much of the development, said JAHN's Phillip Castillo, the hotels will engage the river.

"The challenge of this project is that there is actually a 15-foot-high levee that borders the site," Castillo said. "We organized this hotel around the outdoor space, oriented toward the river."

The hotel, split into two L-shaped wings, one for nightly stays and another targeted at extended-stay customers, flanks a courtyard raised to the river's level, where it connects by bridge to the top of the levee. Restaurants, lounges, and a fitness center will open out onto the courtyard, which ties in to RiverWay, the area's 100-mile bike path and parks network. Beneath those amenities will be 130 parking spots, as well as entrances to the building.

"It's a way to give the building a public face," Castillo said, "not just to the street but to the river."

Viewed from the street, concrete walls stained yellow and green identify the two types of hotels. A system of clear polycarbonate tubes unites the two wings, lending some texture and sun shading to the alternating geometric pattern created by the building's windows. From the river, a steel trellis gives a sense of enclosure to the outdoor plaza space.

"The idea is to make the building 'read' like a ship on the river," Castillo said. Wildlife will be another special feature: Bald Eagle migrations draw tourists to the lock and dam areas of the river, where dozens of eagles gather every winter.

The Quad Cities region—composed of Bettendorf and Davenport, Iowa, and Rock Island, Moline, and East Moline, Illinois—is home to the corporate headquarters of agricultural equipment giant John Deere. The area has enjoyed a resurgence lately, with Western Illinois University expanding its second campus in Moline and Amtrak expanding service connecting the area to Chicago and Omaha, Nebraska.

Construction on the hotel is expected to take 18 to 20 months, with the master plan developing over three to five years. **CB**

OPEN> RESTAURANT

SARAH FREEDMAN

> SUMI ROBATA BAR & CHARCOAL BAR
6702 North Wells Street
Tel: 312-988-7864
Designer: Gene Kato and Antunovich Associates

For Chef Gene Kato, design is all about "takumi," the Japanese concept of artisanal expertise. "I like to focus on one thing and perfect it," said Kato, who designed River North's Sumi Robata Bar.

Antunovich Associates and G2 Builders helped Kato realize his minimalist vision, which is based around the central element of Japanese robata-style cooking: charcoal. Cedar and oak furnishings reference the "sumi," or charcoal, used to cook the restaurant's vegetable and meat skewers—no gas or electric stoves mar the authenticity of the 16-foot barbecue bar experience. A subtle bamboo floor continues the theme, but does not scream typical Asian-influenced design.

The exterior explores the aesthetic of Japanese storehouses. Elsewhere, dark grainy material mimics the texture of real wood, playing off the light stucco that makes up the frontage's top half.

Sumi Robata Bar's basement further distills the design philosophy in service of Charcoal Bar, an lounge focused on providing classic Japanese cocktails. The walls are charred black like the space's namesake. Most guests think the effect is achieved through painting or wallpaper, Kato said, but it is actually the result of a long day he, his sous chef, and mixologist spent hand-charring 100 wood planks. A traditional Japanese fireplace ties together the local materials and the design's Japanese spirit. **CB**

Chipperfield's expansion will increase gallery and public space by 30 percent.

SIMON MENGES

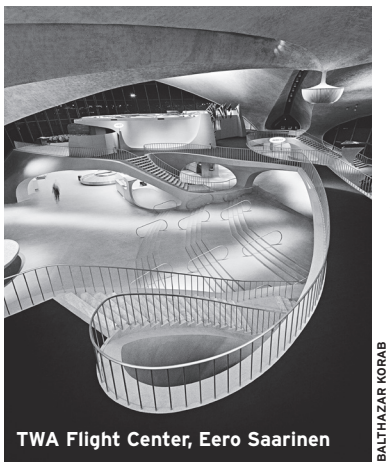
MEET CHIPPERFIELD IN ST. LOUIS

David Chipperfield's understated addition to the Saint Louis Art Museum is nearing completion, with an opening target of June. The wing will increase gallery and public amenity space by 30 percent, and create a new home for the museum's modern and contemporary holdings, including its notable collection of postwar German art. Also in the works, tentatively to be completed next year, will be an outdoor sculpture court designed by the renowned French landscape architect Michel Desvigne.

Inside, the galleries are illuminated from above by daylight filtered through skylights set with a monumental concrete grid. The massing and heft of the addition, and the scale and proportions of the galleries, recall and defer to the original Cass Gilbert-designed main building.

The museum's motto, "dedicated to art and free for all," encapsulates why it has been a beloved civic institution for St. Louis residents for more than a century. Situated in Forest Park, the museum welcomes both dedicated art lovers and casual visitors looking only for a water fountain or a break from the heat. Chipperfield's expansion will help serve a broad and inclusive public with dignity, something—in the age of blockbuster exhibitions and $20 admissions—more museums could stand to emulate. **ALAN G. BRAKE**

860 Lakeshore Apartments, Mies van der Rohe



TWA Flight Center, Eero Saarinen

BALTHAZAR KORAB

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A refugee mentality informed his sense of being, said his son Christian, himself an architectural photographer and filmmaker. Being forced to flee his homeland influenced the elder Korab's creative journey throughout his entire life.

"My dad behaved as a beauty-seeking missile," Christian Korab said. "He had this hunting mentality. He was always looking for order, even in the most disordered subject matter."

His hunt would often compel him to run off at dawn, his wife Monica said, in order to catch the right light falling on the fountains at the Cranbrook Academy of Art campus, a frequent subject. Even when his father was seated at the dinner table, Christian Korab said, he would subject the salt and pepper shakers to his restless energy, rearranging them gracefully as he talked.

A compassionate connection to a sometimes ugly world, his son said, was a hallmark of his father's work. Monica Balthazar recalled one photograph of a chandelier amid the ruins of a palace.

"He found absolute beauty and destruction together," she said. "In a situation which was not appealing, he always saw hope."

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Saarinen's TWA Flight Center opened in 1962, and Korab's photographs of the structure captured the formal reality of the space with the tonal depth and affect of an Edward Weston still life, and the discipline of a designer's mind. His famous 1965 TWA Interior shot is somewhat atypical—it implores the viewer to objectify the subject and appreciate its formal beauty. Often his work used architectural subject matter as a starting point for moody, even ethereal, journeys to the spirit of a place.

Simultaneously honing his design and photography skills, Korab won international recognition for his work on the Sydney Opera House. In 1964, Frank Lloyd Wright invited him to join Taliesin—Wright's school and retreat in southern Wisconsin—as an architect and photographer.

His 1960 *Steel and Glass*, ostensibly depicting Mies van der Rohe's renowned 860 Lakeshore Apartments in Chicago, exemplified his sense of artistic discovery.

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Korab's work lives on in many collections, including the Library of Congress. In 1994, then-President Bill Clinton presented a portfolio of Korab's photography to the president of Hungary as a gift.

Korab maintained a studio in a 19th century barn in Troy, Michigan. His son and wife are in the process of moving the home-studio and print archives to Minneapolis. After a life spent seeking beauty in fleeting moments, Korab found joy in sharing his experiences with other people, his son said.

"If you're looking for beauty, you can look for it in the way it affects the people around you, who you share this experience with," Christian Korab said. "I think he found beauty." **CB**

COURTESY VALERIO DEWALT TRAIN ASSOC

NEIGHBORHOOD ACCELERATOR continued from front page a few eyebrows when conceptual drawings were unveiled to the public.

The building's massing, articulated in two staggered towers atop a four-story base, pulls away to the southwest, in part to address that concern. The z-shape made by the towers' floor plans, said VDT's Stephen Droll, is a response to the neighborhood, which is mostly comprised of single-family homes to the north-east.

At the southwest corner, a fourth-floor terrace for residents calls out to Nichols Park, a ten-acre green space directly across 53rd Street. Two levels of parking, totaling 218 spaces, are hidden from street view by amenity spaces on the second and third floors.

"The Mobil gas station, as it is, really breaks up the 53rd street experience," Droll said. "Even with two retail spaces and the residential lobby in the middle of that, there was a real effort to have a continuous pedestrian experience knit it all together." Kimbark Plaza, a retail destination, sits to the site's west.

The new building's retail tenants are still unspecified, but a 20,000-square-foot space on the west end of the site is intended for a large national vendor, while 10,000-square-feet on the east end could be subdivided for a variety of local retailers. Mesa has said it will pursue minority- and women-owned local businesses. The building's facade steps in at points to engage the street.

"It's tough, with mid-block retail, for them to create places that draw people in," Droll said, "so we've sort of stepped the facade to create mid-block windows for retailers, as well as create pockets for pedestrian seating. It really contributes to pulling the park across the street."

Although the project sits in the 53rd Street Tax Increment Financing (TIF) District, the developers will not seek any TIF funding. Nonetheless, the building will include affordable housing—15 percent of the units on site will be below market rate, while the University said it will make up another 5 percent elsewhere. There will be 267 rental units in total.

James McHugh Construction, which also built Harper Court, is on board for construction, which could start by January 2014. Occupancy is expected for July 2015. **CB**

COURTESY WILLIAM RON ASSOCIATES

University City

A new cluster of student apartments at Washington University in St. Louis is redefining the modern residential college and reinvigorating an active commercial corridor. Construction started this month on the first four of what will be an $80 million, five-building complex along Delmar Boulevard on the border of the City of St. Louis and University City to the west.

Boston-based William Rawn Associates Architects has arranged the mixed-use development to help mend the area's urban fabric while blending with surrounding historic residential neighborhoods. A pedestrian plaza—called the Mews—bisects the site and aligns with the existing street grid to promote connectivity and expand space for retail. "We introduced the pedestrian Mews as a way of creating a stitch between the Parkview Gardens neighborhood and the dynamism of the Delmar Loop," said Doug Johnston, principal at William Rawn Associates. "As an urban form, the Mews became an important means of joining two very different sites together."

Each building is designed to transition between the active Delmar Boulevard and the adjacent quiet neighborhood. Subtle cues are incorporated, from the massing and materiality of the surrounding red-brick apartment buildings. The new buildings also step down in height from five to three stories. Johnston said courtyards on the residential side will help to break up the rhythm of the buildings' facades and connect each loft-style unit with nature and daylight.

Facing Delmar, the south facade is covered in perforated aluminum louvers that capture light and provide residents privacy and respite from the sun. Some louvers will be colored, creating a visual rhythm across the facade and evoking the neon lights common along the boulevard. "The Delmar façade is about capturing the dynamism of the Loop district," Johnston said. "We're deliberately making a contemporary expression rather than one based in nostalgia."

A second-story landscaped terrace will allow students to participate in the vibrancy of the Loop and also showcase the project's sustainability. Much of the roof will be covered in solar arrays, making the buildings up to 40 percent more energy efficient than traditional structures.

The development will accommodate 600 residents. Construction is expected to take around 14 months and will be complete by the start of the fall semester in 2014. **BK**

860 Lakeshore Apartments, Mies van der Rohe

BALTHAZAR KORAB, 1926–2013

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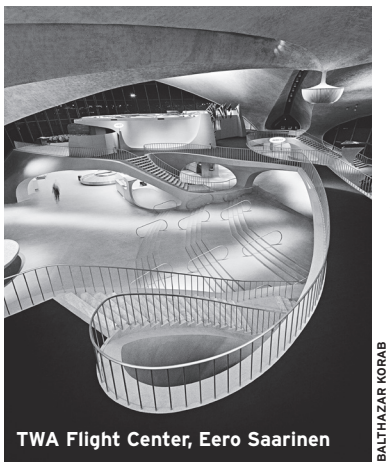

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"That image has this peculiar affect that is very common to my dad's work—it is looking at nothing, and at the same time looking at everything. It is very complete in its compositional and formal affect," Christian Korab said. "That kind of duality asks you to look beyond the surface."

Korab's work lives on in many collections, including the Library of Congress. In 1994, then-President Bill Clinton presented a portfolio of Korab's photography to the president of Hungary as a gift.

Korab maintained a studio in a 19th century barn in Troy, Michigan. His son and wife are in the process of moving the home-studio and print archives to Minneapolis. After a life spent seeking beauty in fleeting moments, Korab found joy in sharing his experiences with other people, his son said.

"If you're looking for beauty, you can look for it in the way it affects the people around you, who you share this experience with," Christian Korab said. "I think he found beauty." **CB**

COURTESY VALERIO DEWALT TRAIN ASSOC

NEIGHBORHOOD ACCELERATOR continued from front page a few eyebrows when conceptual drawings were unveiled to the public.

The building's massing, articulated in two staggered towers atop a four-story base, pulls away to the southwest, in part to address that concern. The z-shape made by the towers' floor plans, said VDT's Stephen Droll, is a response to the neighborhood, which is mostly comprised of single-family homes to the north-east.

At the southwest corner, a fourth-floor terrace for residents calls out to Nichols Park, a ten-acre green space directly across 53rd Street. Two levels of parking, totaling 218 spaces, are hidden from street view by amenity spaces on the second and third floors.

"The Mobil gas station, as it is, really breaks up the 53rd street experience," Droll said. "Even with two retail spaces and the residential lobby in the middle of that, there was a real effort to have a continuous pedestrian experience knit it all together." Kimbark Plaza, a retail destination, sits to the site's west.

The new building's retail tenants are still unspecified, but a 20,000-square-foot space on the west end of the site is intended for a large national vendor, while 10,000-square-feet on the east end could be subdivided for a variety of local retailers. Mesa has said it will pursue minority- and women-owned local businesses. The building's facade steps in at points to engage the street.

"It's tough, with mid-block retail, for them to create places that draw people in," Droll said, "so we've sort of stepped the facade to create mid-block windows for retailers, as well as create pockets for pedestrian seating. It really contributes to pulling the park across the street."

Although the project sits in the 53rd Street Tax Increment Financing (TIF) District, the developers will not seek any TIF funding. Nonetheless, the building will include affordable housing—15 percent of the units on site will be below market rate, while the University said it will make up another 5 percent elsewhere. There will be 267 rental units in total.

James McHugh Construction, which also built Harper Court, is on board for construction, which could start by January 2014. Occupancy is expected for July 2015. **CB**

COURTESY WILLIAM RON ASSOCIATES

University City

A new cluster of student apartments at Washington University in St. Louis is redefining the modern residential college and reinvigorating an active commercial corridor. Construction started this month on the first four of what will be an $80 million, five-building complex along Delmar Boulevard on the border of the City of St. Louis and University City to the west.

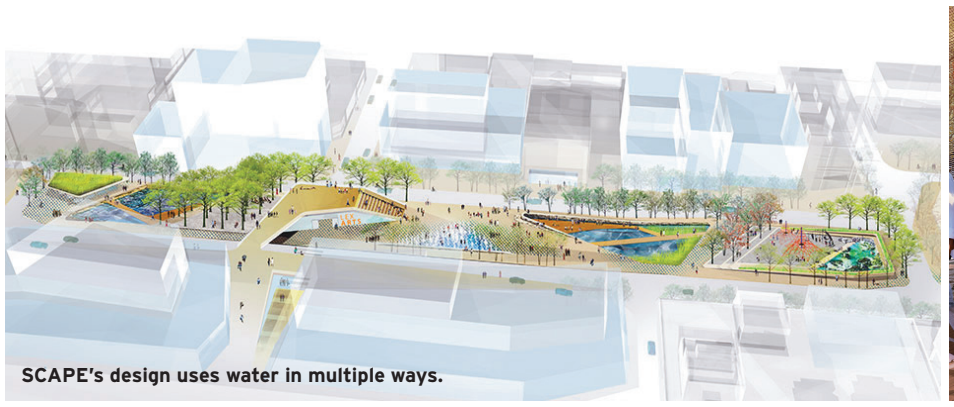
Boston-based William Rawn Associates Architects has arranged the mixed-use development to help mend the area's urban fabric while blending with surrounding historic residential neighborhoods. A pedestrian plaza—called the Mews—bisects the site and aligns with the existing street grid to promote connectivity and expand space for retail. "We introduced the pedestrian Mews as a way of creating a stitch between the Parkview Gardens neighborhood and the dynamism of the Delmar Loop," said Doug Johnston, principal at William Rawn Associates. "As an urban form, the Mews became an important means of joining two very different sites together."

Each building is designed to transition between the active Delmar Boulevard and the adjacent quiet neighborhood. Subtle cues are incorporated, from the massing and materiality of the surrounding red-brick apartment buildings. The new buildings also step down in height from five to three stories. Johnston said courtyards on the residential side will help to break up the rhythm of the buildings' facades and connect each loft-style unit with nature and daylight.

Facing Delmar, the south facade is covered in perforated aluminum louvers that capture light and provide residents privacy and respite from the sun. Some louvers will be colored, creating a visual rhythm across the facade and evoking the neon lights common along the boulevard. "The Delmar façade is about capturing the dynamism of the Loop district," Johnston said. "We're deliberately making a contemporary expression rather than one based in nostalgia."

A second-story landscaped terrace will allow students to participate in the vibrancy of the Loop and also showcase the project's sustainability. Much of the roof will be covered in solar arrays, making the buildings up to 40 percent more energy efficient than traditional structures.

The development will accommodate 600 residents. Construction is expected to take around 14 months and will be complete by the start of the fall semester in 2014. **BK**



SCAPE's design uses water in multiple ways.

An urban plaza within the linear park.

BRANCHING OUT continued from front page

rooms," where Town Branch surfaces, to create site-specific interactions with surrounding urban conditions. "Rather than taking an idealized vision of the Kentucky landscape and recreating it in the city, we were inspired by the region's karst topography," said Kate Orff, partner at SCAPE. "Instead of a contiguous linear stream, we were interested in the multiple conditions of water, like the pockets, holes, and sinks that you see in caves."

Orff said she was also interested in how water moves through an urban environment, so she first carefully studied, in section, how the karst topography affects the water conditions. "The real challenge was to match an urban condition," Orff said. In SCAPE's design, the new landscape is carefully woven through the city, often within narrow rights of way, creating a distinctive urban feeling.

"We didn't want to create a romantic or stylized idea of landscape," Orff explained. "It's a site-specific way of intervening where water can impact the urban condition. We weren't interested in a singular gesture. The water becomes a tool to create these different environments."

The proposal helps to highlight and magnify Lexington's existing strengths, Orff said. Nearby housing, rapids, and a waterfall complement a children's play area. Adjacent to the city's growing theater district, the landscape is more conducive to nightlife, with a series of plazas. At a large bus depot that creates a pedestrian barrier, a walkway arches up to create a small amphitheater and promenade and to connect with the surrounding city.

Each segment of the landscape is also meant to serve as a form of water infrastructure. "Lexington is facing the same issues as other cities, such as sewer overflows," Orff said. "We're trying to do a green infrastructure project that deals with the reality of urban waters."

To mitigate flooding, one of the two existing underground culverts diverting Town Branch will be kept in place to move excess water during heavy rain events. At Rupp Arena, home to several University of Kentucky (UK) sports teams, the site widens and flattens out to create a floodable landscape that provides recreational space and a wildlife habitat. Additionally, the stream is filtered with native grasses and plants as it moves through the various water conditions, and is aerated by waterfalls along its course.

Michael Speaks, dean of the UK College of Design and a member of the competition jury, noted in his comments that SCAPE's design was "among the few proposals in the competition to transform the Town Branch into a water filtration system in its own right." Speaks said he was impressed with the site-specific nature of the design and the unique infrastructural systems and armature for future growth that each gesture creates. "There is a wonderful sense of revelation and concealment that is dramatic without feeling staged," he continued.

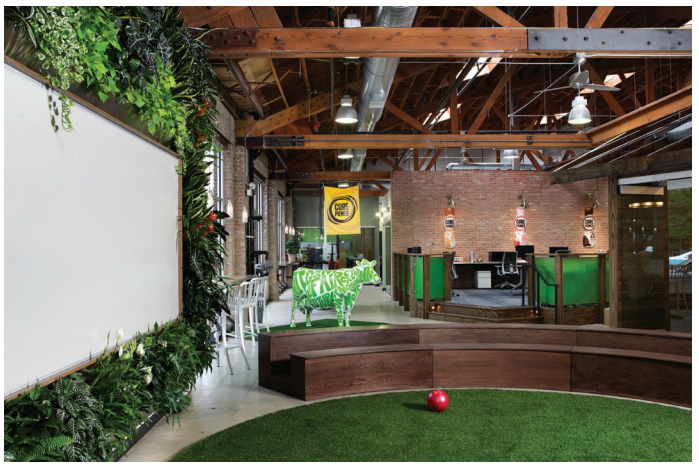
Orff emphasized that Town Creek will be a functioning urban waterway, not a linear fountain presenting a "facade of water." At the heart of SCAPE's proposal is an interest in the "processes of natural systems combined with a deep love of the urban condition," she said.

The competition jury unanimously selected SCAPE as the winner over the other teams. The three other teams were led by Denver-based Civitas, Minneapolis-based Coen+Partners, Inside Outside from the Netherlands, and Danish firm Julien De Smedt Architects. Besides Speaks, the jury included Ned Crankshaw, chairman of the UK Department of Landscape Architecture; Brad McKee, editor-in-chief of *Landscape Architecture* magazine; local developer Holly Wiedemann; and Aaron Betsky, director of the Cincinnati Art Museum.

The Downtown Development Authority will award SCAPE $200,000 to further refine its proposal. Orff will work with a team of engineers and financial consultants to establish a more detailed master plan, to examine the feasibility of implementing the proposal and develop a phasing plan. **BK**

The architects were challenged to create intimate spaces within a cavernous barrel-vaulted shell; Below left: Green hues invokes life on the farm; Below right: Glass garage doors open the space to the community; Bottom left: A transluscent green "silo" centers the space.

JAMES JOHN JETEL PHOTOGRAPHY



Chicago's West Loop is perhaps the last place anyone might expect to find a farm, but in a way that's exactly what architect Ferdinand Dimailig created.

His firm, BOX Studios, started with 12,000 square feet of office space and few precise instructions. "The vision was to create something earthy and open that also reflects who they are," he said.

The "they" in this case was client Fair Oaks Farms Brands. And Fair Oaks' founders weren't exactly sure what they wanted their new Chicago corporate headquarters to be, Dimailig said. But discussions kept coming back to the concept of a farm.

That's because Fair Oaks Farms is an Indiana dairy that sells a variety of artisan cheeses and Core Power, a protein recovery drink. The company prides itself on dairy products that are hormone- and antibiotic free.

"Having our roots in farming, we wanted to reflect where we're coming from," Fair Oaks co-founder Sue McCloskey said.

"But we knew, being in an urban environment, that we needed to be modern, too."

Dimailig had actually visited the company's Jasper County farm once on a family vacation to Indiana, an experience that made it easier to understand his client. The farm gives tours that provide an opportunity to see a dairy in action and has a café and gift shop that allow visitors to sample its products.

Where Dimailig faced special challenges was in turning what was probably once an automotive service facility into a functional office space that would reflect the rolling green hills and bright blue skies of an idyllic American farm.

The cavernous space presented its own challenges. The 25-foot barrel-vaulted ceilings that drew Fair Oaks Farms to the property also made it hard to create the cozier spaces the company had in mind and the private spaces every company needs. Dimailig met the challenge by incorporating hues of blue and green, geometric shapes, floating planes of wood, and an existing masonry wall to create separation in an otherwise open space. Wood accents were used to warm up the space.

"We started out with a great raw space," Dimailig said. In addition to the barrel-vaulted ceiling, the building had a number of skylights, concrete floors, and a corner location that allowed architects to incorporate several large windows and an operable garage door made of glass. BOX Studios used the masonry wall to separate the office's more public spaces from its more private ones. A reception area, conference room, and meeting spaces sit in front of the wall, while private offices and the office kitchen are tucked neatly behind it.

The firm also built a translucent green silo that would become the office's centerpiece and the entryway to a modern interpretation of a barn—which serves as a conference room. The barn's glass doors open to a large seating area featuring a giant white board surrounded by a wall of living plants. "The barn is really the crown jewel of this project," Dimailig said. "As soon as you see it, you know what this company is all about."

Another way BOX Studios helped Fair Oaks tell its story was through a milk bar. The long bar, with lighting fixtures made to look like classic milk bottles, welcomes visitors and provides a space for sampling products. "Being a health and wellness food company, we need to sample, to try and figure out and get opinions," McCloskey said.

Some West Loop residents see the milk bar through the windows and stop in, expecting to find a trendy cocktail bar or restaurant. Instead, what they discover is a little bit of country in the heart of a big city.

MEENA THIRUVENGADAM

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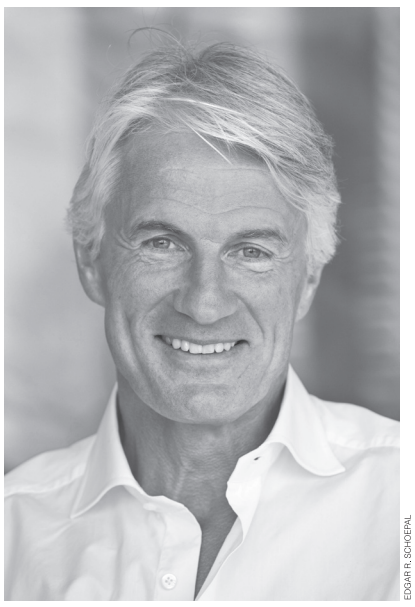

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MATTERS OF SUBSTANCE

Bill Millard plumbs the field of materials science in search of the next transformative technology

If, as Louis Kahn said, a brick wants to be part of an arch, what does a biopolymer molecule, a block of aerogel, or a slab of metallic foam want to be? The empirical basis for inferring bricks' intentions is well established, comprising building traditions that have evolved over millennia. For newer materials, the chance of moving from laboratories to construction sites can be a crapshoot. The successful ones not only capture markets but transform behavior.

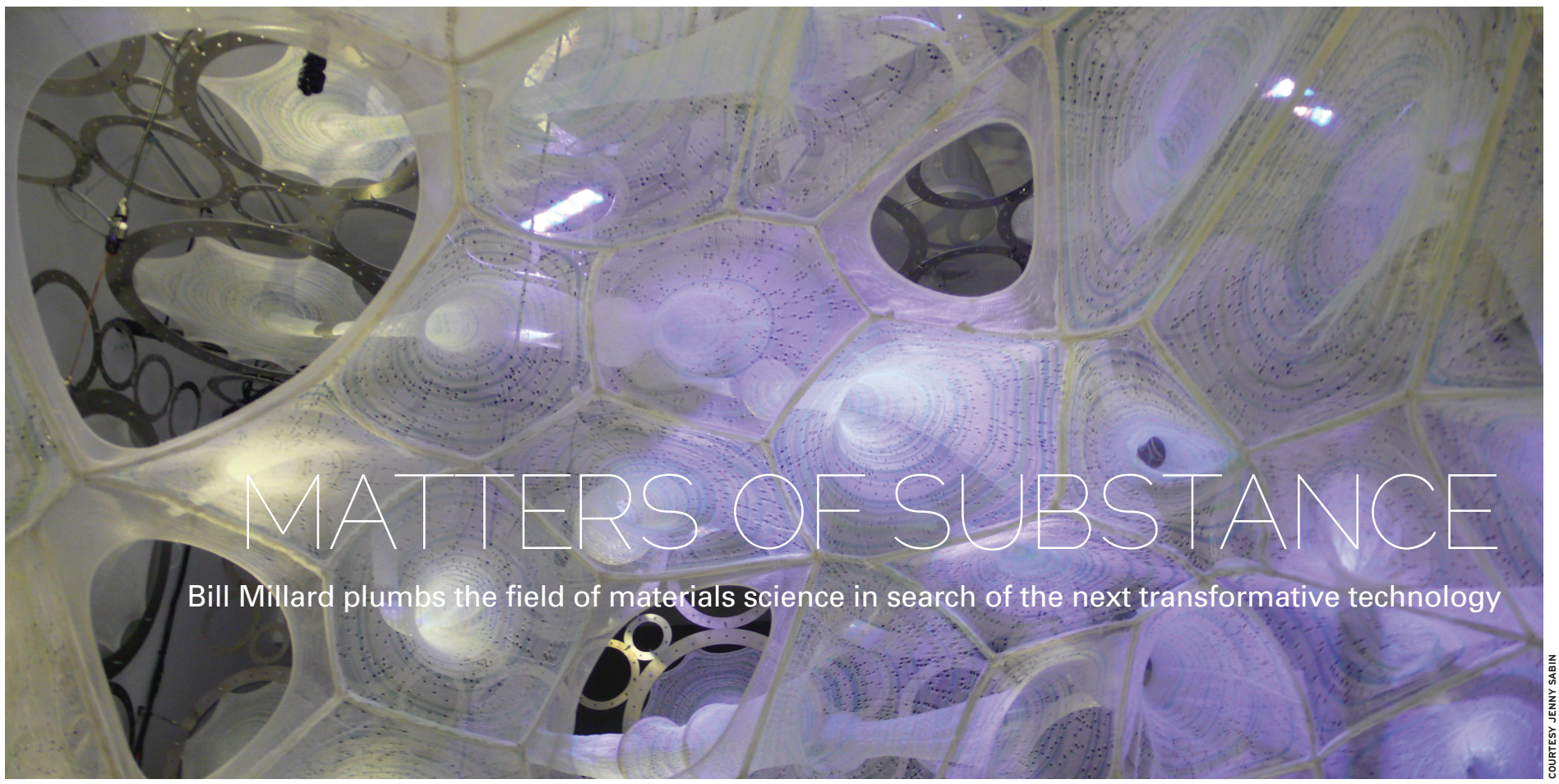
The most promising approaches, materials specialists agree, emphasize integration rather than isolation. "We don't just create materials or products; we create information systems," says architect/author Blaine Brownell, who co-directs the MS in Sustainable Design program at the University of Minnesota and whose most recent book, *Material Strategies: Innovative Applications in Architecture* (Princeton Architectural Press, 2012), links innovations in minerals, concrete, wood, metal, glass, and plastics to prominent case studies. Using the term *hypermaterial* to denote the convergence of materials and information processing, Brownell looks to the management of light, energy, and data as the leading edge of materials research.

Jason O. Vollen, associate director of the Center for Architecture Science and Ecology (CASE), a joint project of Rensselaer Polytechnic Institute and SOM, heralds "a fundamental paradigm shift from moving energy mechanically, which is how we do it now, to moving energy materially." Instead of multiple layers of a structure performing different functions, Vollen says, as in Mike Davies' concept of the polyvalent wall, "We think one layer should do multiple things; we think a potential solution is the multivalent material. That's not so far off; it's speculative fiction rather than science fiction." Citing the "holy grail" of Lawrence Berkeley National Laboratory's Stephen Selkowitz—a material optimizing both daylight and insulation—Vollen says "what exists now won't do that, but what exists around the corner might." Nanotechnology, where categories blend and "metals can become more like glasses, glasses become more like ceramics," he continues, is yielding unprecedented control over properties such as heat flow and daylight transmittance. With high-performance ceramics in particular offering properties that answer climate-change-driven imperatives, he is convinced, "the industry is poised for a revolution."

Materials research is often a matter of systematic biomimicry, invoking a parallel understanding of natural processes occurring over time on multiple scales, from the nanoscale to the visible to the ecosystemic. "It's not about translating shape, or a static image of a biological behavior," says Jenny E. Sabin, assistant professor of architecture at Cornell and a founding member of Cecil Balmond's Nonlinear Systems Organization. As the architectural member of the National Science Foundation-sponsored ESkin interdisciplinary team, which also includes a materials scientist, a cell biologist, and a systems engineer, Sabin investigates homologies in materials, geometries, and forms. She describes her challenge as "thinking about how those properties could work across scales" and replicating them in "highly engineered, sustainable materials that have very sophisticated responses to environmental cues."

Generative models based on cellular activity inform her "Branching Morphogenesis" installation at Linz, Austria's 2009 Ars Electronica (comprising 75,000 cable zip ties in tension, organized according to microscale cellular forces) and her all-knitted myThread Pavilion for Nike's Flyknit Collective, produced with New Jersey-based fabricator Shima Seiki USA. "It's not just that we can produce complex organic form," she continues, but that designers can "directly interact with manufacturing technologies...Working with soft textile-based materials at a large scale is only possible through really cutting-edge fabrication technologies." Strategies that arise from these investigations include "embedding a more nonlinear lifespan" into a material, so that products pass usefully through multiple life cycles; porosity, allowing lightness

Jenny Sabin's myThread Pavilion for Nike's FlyKnit Collective explores biodynamic models and data sets to illiuminate new ways of thinking about material structures.



COURTESY JENNY SABIN

and transmissibility as well as strength; geometries that repel or absorb water, a high priority in materials that must endure sea-level rise; and self-organizing properties on nano-to-macro scales.

The technological transition suggested by business consultant David Morris, vice president of the Institute for Local Self-Reliance—replacing the hydrocarbon-based economy, with all its externalities, costly extractive processes, and resource-availability constraints, with an older, cleaner system, "the once and future carbohydrate economy"—calls for more use of lifelike materials, Brownell suggests: those derived from agriculture and those deriving knowledge from living systems. A brick may want to be thick, but contemporary materials want to be smart.

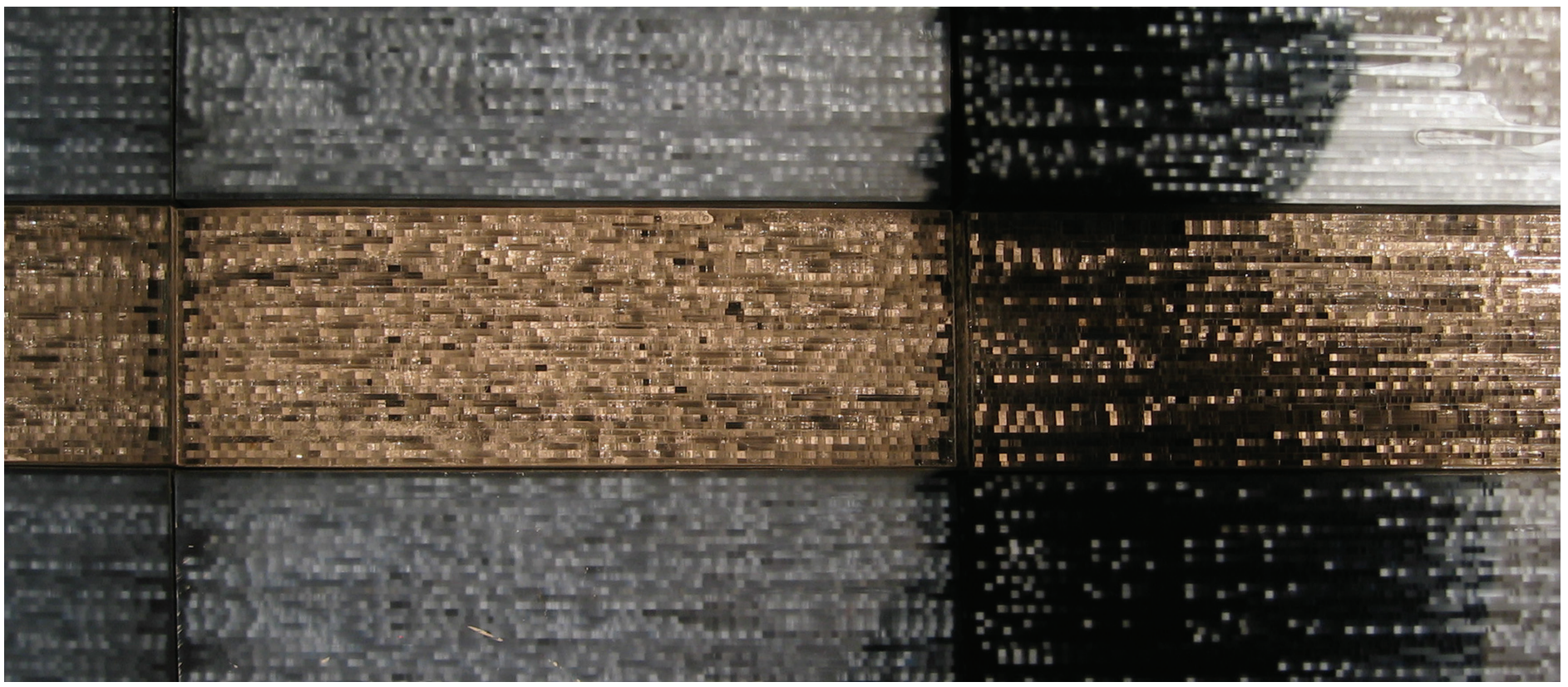
Resource maximizers, beginning with light

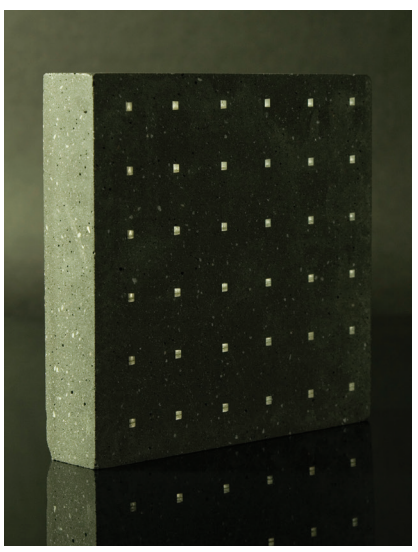
Andrew H. Dent, PhD, vice president of library and materials research at Material ConneXion, sees two broad questions driving research in the field: what does Earth have in abundance, and what are we running out of? To the extent that materials and processes based on ample, readily available resources (from sunlight to silicon) replace those with sources in short supply (petroleum, gold, copper, clean air, and water), materials research represents a critical adaptation to emergent conditions.

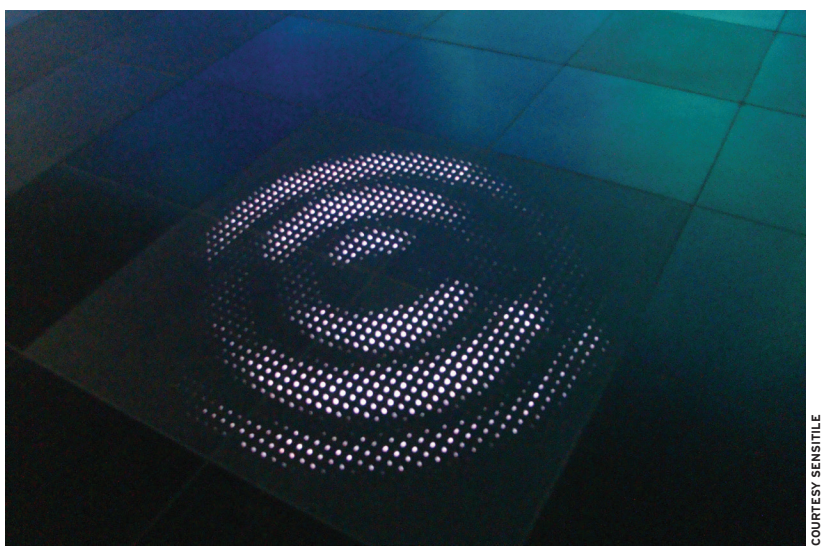
Much of this work is economic optimization rather than new discovery, Dent adds. Methods of developing biopolymers from a wide range of plants harvested in different regions and conditions (corn, castor, switch grass, sugar cane, potatoes, and others) are already known. "The issue is how to beat out oil," he says, which "even at a high price is still significantly cheaper." Tradeoffs of this sort are inevitable. A material may be lightweight enough that its production and transport save energy and yield an admirable overall ecological footprint, but its components pose toxicity concerns, as with ethylene tetrafluoroethylene (ETFE, the transparent insulating "pillow" material seen in the 2008 Olympic Water Cube and other buildings worldwide). Biopolymers for construction, consumer products, or fuel, likewise involve edible crops and thus compete with food production. "Back in 2006 and early '07," Brownell recalls, "when there was so much excitement about biofuels and ethanol...states like Iowa were promising all kinds of fuel-making capacity without taking a hard look at how a lot of this corn that we make goes to developing countries in order to feed the world." Vollen frames this starkly as "a political and regulatory issue: 'if we replace oil with corn, what do we eat?'"

In this regard, viewing solar energy as the ultimate free resource, Brownell is particularly enthusiastic about products that harvest and manipulate light, such as Sensitile's light-piping panels, embedding optical channels in concrete and resin substrates, or a recent breakthrough at Duke University's Pratt School of Engineering, scattering silver nanocubes on a gold film to "help the substrate absorb virtually all the light...so incredibly efficiently that nothing leaves the surface" and improving the efficiency of sensors. Another promising use of multiwall carbon nanotubes, he says, is field-induced polymer electroluminescent (FIPEL) technology, which generates a warm, nonflickering wavelength resembling sunlight—"that spectrum that clearly influences human behavior and productivity in workplaces and learning places." These flat lighting panels offer a distinct improvement over harsh compact fluorescents and heat-inefficient incandescents, with efficiency approaching that of LEDs. Developed at Wake Forest University and licensed for commercial development to CeeLite Technologies, the panels can be integrated with flexible substrates and incorporated into windows or even textiles.

Brownell also cites the engineer/designer Akira Wakita's work with "conductive threads to make thermochromic and photochromic textiles that can act as computer monitors." The importance of lighting in the developing world, he emphasizes, makes it a promising field for leapfrogging technologies that address "the good but tough 99 percent question" about new materials' relevance to global

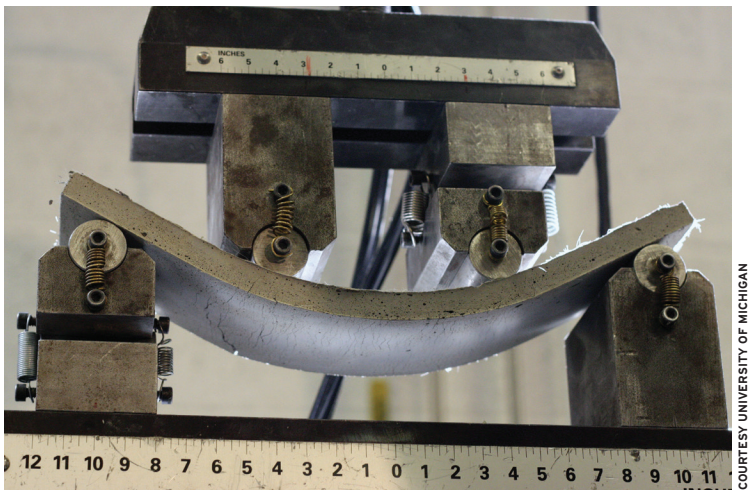






COURTESY SENSITILE

Sensitile's light-piping panels harvest and manipulate light through optical channels embedded in concrete and resin substrates.



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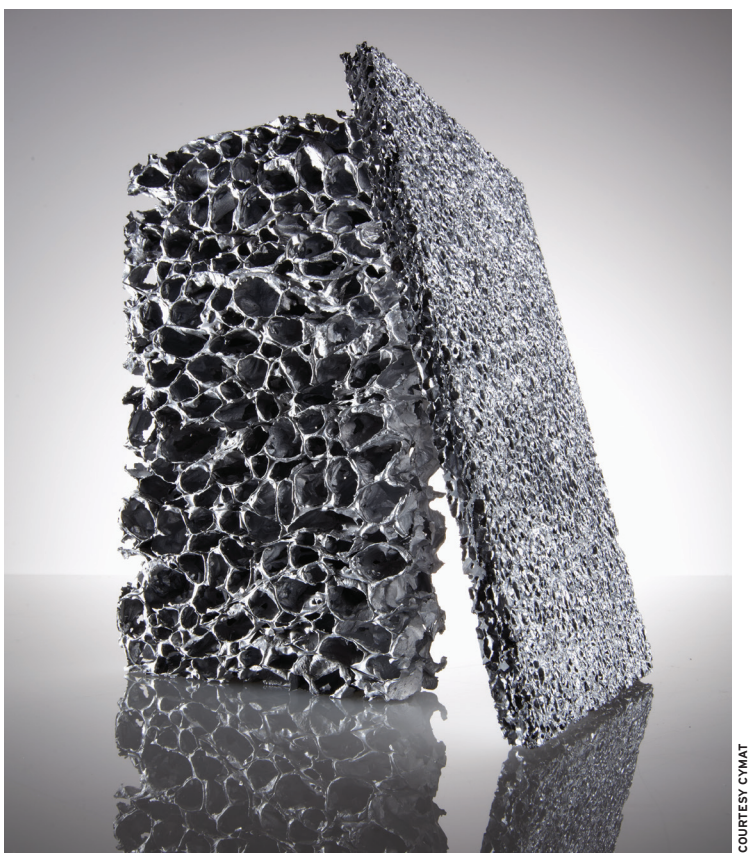

COURTESY CYMAT

COURTESY LEFARGE

Top: Victor Li at the University of Michigan has been experimenting with fiber-reinforced bendable concrete. **Middle:** Alusion, an aluminum foam that's 80 percent air, was derived from Cymat, a material used as glass shielding on military vehicles. **Bottom:** Lafarge's Ductal is a high performance concrete reinforced by organic, reinforced metallic fibers that increases the material's compression resistance, ductility, and longevity.

populations, as well as a generally fertile field for disruptive technologies. "I'm still marveling at how LEDs have transformed the whole lighting field," Brownell says. "It wasn't that long ago [that] it was kind of hard to find an LED."

Concrete, the most widely used construction material on Earth, is ripe for innovation. Its Portland cement component accounts for an estimated 5 percent of the global carbon footprint; by weight, concrete is environmentally friendlier than metals or polymers, Brownell says, but its sheer prevalence means that improving its performance has considerable ecological effects. Strategies include reducing cement volume with additives like blast furnace slag or rice husk ash (practiced by the Canadian firm EcoSmart). Then there is Calera's carbonate mineralization by aqueous precipitation, which diverts preheated flue gas into seawater, combines energy production, cement manufacture, and carbon sequestration, and enhances CO absorption by using magnesium silicate, iron carbonate, or other alternative components. This process is done by TecEco in Tasmania, Novacem in London, and CarbonCure in Nova Scotia. ("Concrete strikes me as something like *molé*," Brownell comments: "Every family has their own recipe.")

Tensile strength is a concern with any concrete; among various high-performance crack-resistant concretes that use silica fume, superplasticizers, ground quartz, or mineral fibers, Victor Li's work at the University of Michigan with fiber-reinforced, bendable concrete stretches the category's definition altogether. Lafarge's Ductal is another high-performance concrete that bridges the border between concretes and composites. A novel self-repair strategy developed at Newcastle University, BacillaFilla, programs a *Bacillus subtilis* strain to create calcium carbonate and a "microbial glue" when it is injected into cracks; it then cures to the same strength as the surrounding material (finally stopping, thanks to a genetic "kill switch" that keeps the bugs from surviving once they detect a surface; this feature relieves hypothetical sci-fi concerns about an uncontrollable Bill Joy-style gray goo).

The prospect that concrete could move from carbon-positive to carbon-negative strikes many commentators as an achievable goal—provided the newer variants gain market share, despite contractors' comfort level with current recipes. "What we need," suggests Dent, "are some high-profile architects to use some of [the new] material and show its advantages by being part of a high-profile, near-carbon-zero building."

Material moneyball

Untested novelties face market resistance, particularly in areas where suboptimal technologies are entrenched, easily available, and (as Vollen points out) insurable. The factors that add up to successful technology transfer are far from systematic; for some materials, decades passed between their invention and commercialization. Dent hails Gorilla Glass, the ultra-strong, scratch-resistant surface that allows durability and interactivity in smartphones, as a transformative material that could also be useful in architecture. Yet when Corning developed the similar Chemcor glass in the early 1960s, it mothballed the product after about a decade, only to revive the idea on request from Apple in the mid-2000s. Serendipity and a suitable niche among related technologies appear essential for promising ideas to migrate from laboratory R&D to the Sweets catalog or the shelves of Home Depot.

One of nature's recurrent strategies for economizing on material bulk—porous forms—characterizes several materials whose properties have drawn attention. Metallic foams, often aluminum or zinc, combine strength with lightness and thermal resistance; one such product, an aluminum foam marketed by the Canadian firm Cymat as SmartShield, was originally developed as a blast barrier on the undersides of military vehicles that encounter roadside bombs. "An individual at Cymat who had an architectural background recognized that, in addition to having the extreme technical properties, the material was aesthetically interesting," reports Kelly Thomas, spokesperson for its distributor, Stone Source. Slightly altered in cell structure and slab thickness, rebranded as Alusion, the foam (80 percent air by volume) is now available to serve as walls, partitions, decorative fixtures, acoustic drop ceilings, or exterior cladding. Currently a specialty material, Alusion could conceivably gain increased prominence after the opening of the 9/11 Museum, where it will appear on the undersides of the twin fountains.

A class of even more ethereal materials, aerogels, has existed since the 1930s: they are exceptionally light (often called "frozen smoke") and highly rated as thermal insulators. Brittleness limits their practical uses, though one aerogel, Kalwall+ Lumira, has found use as a translucent wall and skylight material. Recent work at NASA's Glenn Research Center (GRC) in Cleveland, however, has generated polymer-based aerogels robust enough to resist crumbling and flexible enough for use in building insulation, clothing, autos, and elsewhere. About 500 times as strong as silica aerogels, with R values up to ten times those of polymer-foam insulation, NASA's polyimide aerogel has attracted about 70 commercial inquiries since last August, reports GRC technology transfer specialist Amy B. Hiltabidel, with five possible U.S. manufacturers currently negotiating to license it.

It is too early to tell whether initial costs will drop enough for this material to catch on commercially, but Hiltabidel reports that on the GRC's Technology Readiness Level scale, where a basic-research project rates a 1 and a 10 is already on the space shuttle, polyimide aerogel, "one of the first materials that has attracted such a varied interest" outside the aerospace/defense sector, is currently about a 6. "Because it's more developed" than the average, she says, "it will have a faster time to market, and I would say well within five years, probably closer to two to three."

Conceivably, either of these materials could become what every product wants to be: a market-maker that changes people's expectations. Or both could end up in narrow niches. With any new technology, Vollen suggests, "what you probably want is not to bet on one horse; what you probably want to do, which is what nature has done, is bet on many horses. Within the larger ecosystem of material ecology and construction ecology, there will always be a place for new things to survive, and the longer each one of these things survives, the more fit it is, and the more it's going to solve the problem, long-term."

He analogizes commercial ecosystems to earthly ones: "In the ecological model, you think about what fills the void when something leaves: there's always a gap... We think they'll all find a place in the ecosystem, and we should encourage them. What's really critical, I think now, is to encourage the process by which we use each building as an experiment, as a demonstration site, and see which one is going to be the model of fitness in the future."

BILL MILLARD IS A NEW YORK CITY BASED WRITER AND A FREQUENT CONTRIBUTOR TO *AN*.

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2700 Marin Luther King Jr. Blvd.
Detroit
cranbrookart.edu

THURSDAY 28
LECTURES
A Conversation on Climate Change
7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

Practice What You Preach: Architects Balancing Practice and Academic Work
5:30 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
aiachicago.org

MARCH

FRIDAY 1
EVENT
Post-Industrial Complex
6:00 p.m.
Museum of Contemporary Art Detroit
4454 Woodward Ave.
Detroit
mocadetroit.org

TOUR
Kansas City Gems: Art Deco Architecture Tour of Downtown KC
8:30 a.m.
Municipal Auditorium
Little Theatre
301 West 13th St.
Kansas City, MO
aiakc.org

EXHIBITION OPENING
Carlos Estrada Vega
Roy Boyd Gallery
739 North Wells St.
Chicago
royboydgallery.com

MONDAY 4
EXHIBITION OPENING
Science City Design Challenge Showcase
11:30 a.m.
Union Station
30 West Pershing Rd.
Kansas City, MO
aiakc.org

TUESDAY 5
EVENT
Time in Art
1:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

Urban Ag Rising: The Five Borough Farm Project
12:00 p.m.
Screenland Crossroads
1656 Washington
Kansas City, MO
aiakc.org

FOR MORE LISTINGS VISIT DIARY.ARCHPAPER.COM

WEDNESDAY 6
LECTURE
Abstract Expressionism and Pompeii
7:00 p.m.
The Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

Adriaan Geuze/West 8
5:45 p.m.
Knowlton School of Architecture
Knowlton Hall
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

Legible Cities: Leveraging Data to Improve Urban Living
5:30 p.m.
Burns & McDonnell Auditorium
9400 Ward Pkwy
Kansas City, MO
aiakc.org

EVENT
Unique Design: Senior Apartments at the Center on Halsted
6:00 p.m.
Gensler
11 East Madison St.
Chicago
aiachicago.org

THURSDAY 7
PANEL DISCUSSION
Committed Culture: A Panel Discussion on Politics and Aesthetics During World War II
6:00 p.m.
Sam Fox School of Design & Visual Arts
Steinberg Auditorium
Washington University
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

EVENT
Flashbacks: East German Films on Cold War Screens
6:00 p.m.
610 South Michigan Ave.
Chicago
spertus.edu

EXHIBITION OPENING
Marking Territory: Cartographic Treasures of the Mississippi River and the World Beyond
Figge Art Museum
225 West Second St.
Davenport, IA
figgeartmuseum.org

FRIDAY 8
FILM
Holy Motors
9:30 p.m.
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit
dia.org

SATURDAY 9
FILM
DAISIES
4:00 p.m.
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit
dia.org

SUNDAY 10
WITH THE KIDS
Family Day: Cityscape
11:00 a.m.
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis, MN
artsmia.org

MONDAY 11
LECTURE
Mitch McEwen, A.Conglomerate, SUPERFRONT
6:00 p.m.
Taubman College of Architecture and Urban Planning
A+A Auditorium
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

TUESDAY 12
LECTURES
Insights: Eike König, Hort, Berlin
7:00 p.m.
Walker Cinema
Walker Art Center
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

The J. Robert Swanson Lecture: Figures and Types
6:00 p.m.
Cranbrook Academy of Art
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu

EVENT
Culture Catalysts: Martin Kastner of Alinea
6:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave., Chicago
mcachicago.org

THURSDAY 14
EVENT
The Poetics of Place: Reading and Discussion
6:00 p.m.
Museum of Contemporary Photography
600 South Michigan Ave.
Chicago
events.colum.edu

LECTURES
Studio Talk with Dianna Molzan and Alex Olson
7:00 p.m.
Walker Arts Center
Walker Cinema
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

Penelope in Persepolis: The Power of Images to Stop War with an Arch-Enemy
6:00 p.m.
Art Institute of Chicago
Morton Auditorium
111 South Michigan Ave.
Chicago
artic.edu

FRIDAY 15
EXHIBITION OPENING
Research Through Making
6:00 p.m.
Taubman College of Architecture and Urban Planning
A+A Auditorium
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

SATURDAY 16
PANEL DISCUSSION
Other Exhibitions: Presenting Conceptual Art in the Museum
1:00 p.m.
Museum of Contemporary Art Detroit
4454 Woodward Ave.
Detroit
mocadetroit.org

SUNDAY 17
WITH THE KIDS
Let's Make Stuff! with Julia Klein
12:00 p.m.
Museum of Contemporary Art Detroit
4454 Woodward Ave.
Detroit
mocadetroit.org

MONDAY 18
EXHIBITION
Architecture Student Show
5:00 p.m.
Taubman College of Architecture and Urban Planning
CMYK Gallery
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

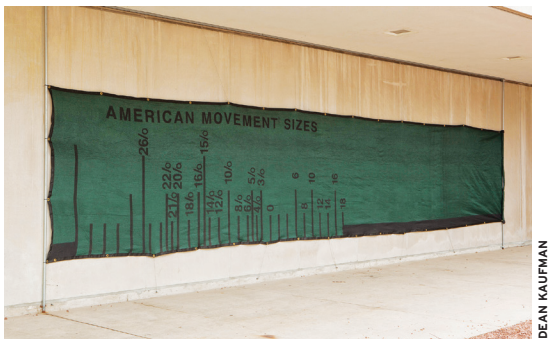
BMO Harris Bank Chicago Works: Jason Lazarus
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

TUESDAY 19
LECTURE
Advanced Learning Spaces: Design & Technology
12:00 p.m.
KI Showroom
Merchandise Mart,
222 West Merchandise Mart Plz., Chicago
aiachicago.org

WEDNESDAY 20
LECTURES
Anova Lecture for Landscape Architecture: Kate Orff
6:00 p.m.
Sam Fox School of Design & Visual Arts
Steinberg Auditorium
Washington University
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

Curtis Roth/ KSA Trott Visiting Professor
5:45 p.m.
Knowlton School of Architecture
Knowlton Hall
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

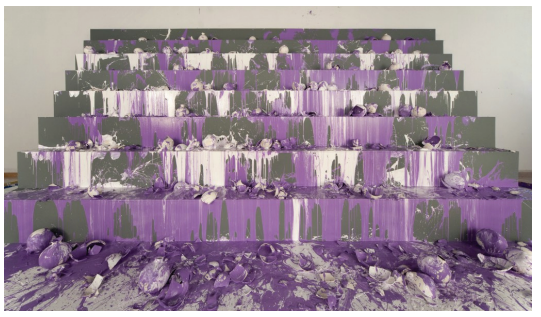
Chicago at Midcentury: Images by Lee Bey
12:15 p.m.
Chicago Architecture Foundation
Lecture Hall Gallery
24 South Michigan Ave.
Chicago
caf.architecture.org



DEAN KAUFMAN

AMERICAN STANDARD MOVEMENT
Smart Museum of Art
University of Chicago
5550 South Greenwood Avenue, Chicago
Through October 6

Valerie Snobeck reuses left over construction materials from a project on the University of Chicago campus in her exhibition *American Standard Movement*, which is showing at the Smart Museum of Art's courtyard. In doing so, her work presents questions of art, materiality, temporality, and significance. The exhibition displays a net tacked up against a wall and adorned with markings derived from repair tools that measure the small inner parts of watches. The function of netting is twofold: to catch the construction's falling dust and debris and to serve as a visible indicator of the construction site and its parameters. Netting acts as a temporary stand-in for a wall during construction, but, due to its malleable nature and woven fabric, is physically unlike a wall. Snobeck's net is not being used in its typical function, but is not necessarily functionless. She asks viewers to consider what is behind netting and what is being built or rebuilt. *American Standard Movement* proposes a connection between the body and space measured in parts. The piece questions efforts to dictate the future in physical and speculative ways.



COURTESY MOCA CLEVLAND

KATE GILMORE: BODY OF WORK
MOCA Cleveland
11400 Euclid Avenue
Cleveland, OH
March 16 to June 9

Through performance-based art, Kate Gilmore presents her body battling through strenuous physical absurdities while wearing whimsical feminine outfits, like fitted dresses and high heels. Her clothing makes the chaotic and messy actions all the more uncomfortable and comical. Gilmore's performances reexamine the feminist performance art that became popular in the 1970s. By injecting humor into her work alongside visible awkwardness and distress, she explores the female identity while breaking down accepted masculine art practices found in modernist history. Her aggressive movements against feminine tones make the performance visually interesting. For her first solo show, the artist will display ten years of video works. The exhibition will also feature a recently commissioned performance in the form of a sculpture and video.

COURTESY IÑIGO MANGLANO-OVALLL

THE WINDS OF CHANGE

Chicago Makes Modern: How Creative Minds Changed Society
Edited by Mary Jane Jacob and Jacquelynn Baas
University of Chicago Press, $35.00

Gravity Is a Force to Be Reckoned With
by Iñigo Manglano-Ovalll

If you're looking for a comprehensive history from the late 1800s until today, of how Chicago gave the world "modern living" and a built environment for it, this book is not that. Rather, this collection of essays grew out of a Second City-style anxiety. In 2009, New York was mounting an exhibition on the design school, the Bauhaus, and some in Chicago worried that the equally important modern work being carried out in the Windy City would get short shrift.

Accordingly, those Chicagoans conceived a series of exhibitions, shaped by the School of the Art Institute of Chicago and the Mies van der Rohe Society at the Illinois Institute of Technology (IIT); they have followed those exhibitions with this book. Isn't that modern: to be fueled by anxiety?

The editors put forth three premises: that Chicago is dedicated to the modern, that "the Windy City continues to drive the world," and that the rest of the world should pay more attention. Let's see if they prove their case.

A Venn diagram of these 300 pages shows the essays divided into research on historical figures, and contemporary creation. The important overlap occurs where today's Chicago artists, critics, and scholars interpret the city's legacies.

Mary Jane Jacob, right away, in the first essay, names a trinity of giants. Jacob, who is executive director of exhibitions and exhibition studies at the School of the Art Institute of Chicago, connects social reformer Jane Addams, educator John Dewey, and artist László Moholy-Nagy. Each came here separately, as the 20th century dawned. (I write this from a the 1895 Reliance Building on State Street, the world's first skyscraper, whose facade is comprised of large-plate glass, a harbinger of modern transparencies and reflections.)

The goals of that eminent trio, as they looked at working-class citizens and immigrants, Jacob writes, was to make the world a more just, educated, and cultured place. Each developed an experimental institution—which extended into the city—to test ideas. Jane Addams started Hull House, for social services; John Dewey incubated democracy in the Chicago Laboratory School; and Moholy-Nagy spoke of maximizing **continued on page 13**

***Dune*, designed by Magnus Larsson, envisions a future where bacteria are used to slow the spread of the desert.**

COURTESY MAGNUS LARSSON STUDIO

DESIGN WITH NATURE?

Bio Design: Nature + Science + Creativity
William Myers
The Museum of Modern Art, $50

Would you wear a jacket grown from bacteria? Get a tattoo digitally printed on your skin using stem cell technology? How about sip from a plastic cup made possible by the electrochemical wonders of human waste? This futuristic, faintly unsettling collision of biology and design is the subject of William Myers' *Bio Design: Nature + Science + Creativity*, a lush, 288-page tome that works as both high-minded eye candy and environmental battle cry. If *Bio Design* has a fault, though, it's that the book is all too sanguine about the prospects of a marriage between biology and design, and about the latter's ability to tame the former to suit its needs.

Myers is a New York-based freelance writer (and contributor to this newspaper). His premise in *Bio Design* is that designers and architects have drawn inspiration from biology since the days of Lalique and Mucha. Only recently, though, have advances in biotechnology—advances that the late Steve Jobs called "the biggest innovations of the twenty-first century," as the back of the book helpfully notes—given designers the tools to fold real live organisms into their work. It is now theoretically possible to cross trees with glow-in-the-dark jellyfish genes, creating organic street lamps. It's possible to use sand and bacteria to grow a Great Wall-style bulwark against the spread of the Sahara desert, and to transform E. coli into the digital data stores of tomorrow. It's even possible to whip up a mood-enhancing mousse from a diner's own blood.

These sorts of things aren't just the lofty ideas of a few designers-turned-mad scientists. In Myers' telling, they're key to righting centuries of environmental wrongs. "The 20th century did not demand as dramatic a transformation as that which the 21st century appears to require," he writes. "Building with bacteria and other organisms is simultaneously becoming a technological possibility and a *necessity*."

As evidence, he compiles an impressive kaleidoscope of projects, each lusciously—almost pornographically—illustrated. Many of these images will be familiar to readers who feast regularly on design blogs, but that doesn't detract from the power of seeing them all in one place, a vibrant petri dish of our bio-connected future.

Myers is a deft, often-thoughtful guide. He has an unobtrusive writing style that eschews the "gee whiz!" response that bleeding-edge design typically inspires. He also acknowledges that biodesign faces significant economic and political hurdles and must be accompanied by new regulations and financial incentives to reach its potential. But there's a question he does not address, except in passing: Is biodesign *good* design?

If it's as urgent as Myers suggests, it damn well better be. Maybe it's too soon to say. A lot of the featured projects are in the conceptual or prototype phase. Others occupy the looser precincts of art and thus don't hew to the usual design standards. But I would've liked some consideration of the projects' individual merits beyond the boilerplate I can find on Designboom. Are they functional? Affordable? Lasting? The earth-saving credentials of biodesign won't matter a jot if it doesn't meet these, and other, criteria.

Take the Baubotanik Tower, a 29-foot-tall green building that architects at the University of Stuttgart engineered out of living trees. But the plants require a (not very green) steel-tube scaffold to grow. And it will be five to 10 years before the design is, in Myers' words, "fully functional." I have no idea whether that means it will be habitable or merely stable enough to not collapse. The project demonstrates our potential to integrate the natural world into the built environment. Is it the future?

Myers in general seems complacent about the uncertainties of biodesign, as if they were somehow external to the endeavor of imbuing the lifeless with life. He insists that the benefits outweigh the "unintended consequences"—a pat conclusion that isn't borne out by even recent attempts at bringing biology to heel.

Recently, *Scientific American* ran an article about a woman in her late 60s who went to the doctor complaining of swelling and an odd clicking sound in her eye. Turns out she had bone fragments growing in her face. She'd forked over $20,000 for an untested cosmetic procedure in which the doctor isolated adult stem cells from her abdominal fat and injected them into her face, with a dermal filler, making the stem cells ossify.

You could call the result an anomaly—one of those "unintended consequences" Myers warns about. But you could also say that it was perfectly natural. The history of humans bending biology to their whims is a history of unintended consequences. In the 1970s, biologists tried to control a weed out West by importing an enemy **continued on page 13**

WINDS OF CHANGE continued from page 12
the multiple intelligences of the students at the New Bauhaus (now the Institute of Design at IIT) that he started in Chicago in 1937.

Surprises abound. For example, around 1900 John Dewey met and was influenced by the Buddhist scholar D.T. Suzuki, who was busy translating great Buddhist texts, in LaSalle, Illinois!

Chicago played an incontrovertible role developing modernity, even before Ludwig Mies van der Rohe set up shop here in 1938.

City leaders also courted the founder of the Bauhaus, Walter Gropius, to lead an "industrial art school" and only later telegrammed Moholy that: "Marshall Field offers family mansion Prairie Avenue. Stables to be converted into workshops. Doctor Gropius suggests your name as director. Are you interested?"

Moholy tried to adapt to the U.S. capitalist system but "no immediately salable products [were] turned out by any of the workshops."

When the boys started shipping off to World War II, and Moholy's funders told him that the school was no longer viable, he declared it essential to the war effort and launched an "Industrial Camouflage Course with Certificate." According to one magazine reporter, Moholy-Nagy's methods were so sophisticated that "his team could make even the Merchandise Mart, 'the world's largest building,' look like a forest from the air."

"Just a few dabs of paint, that's all it will take…." Moholy told the reporter. Thank goodness the Axis bombers never reached my fair city.

Kathleen James-Chakraborty, professor of art history at University College Dublin, adds important analyses to what we thought we knew of the still-continuing synergies between Chicago and Berlin.

Amy Beste, associate administrative director at the School of the Art Institute, offers a terrific revelatory essay on a little-known small design firm whose films were seen by millions. In the 1950s and 60s, these films played a key role in bringing the ethos of the European avant-garde to U.S. advertising. Have you heard of Goldsholl Design Associates, headed by Morton Goldsholl, with assistance from his wife Millie? Millie Goldsholl noted, in the 1960s, that, "In [assembling a film], the filmmaker gives wings to the parts…cleaving them from their place in space and time…releasing them into a designer's stratosphere there to be juggled, taken, rejected, extended, clipped, super-imposed, and recomposed. A new '*relativity*' is shaped…."

We read the singular story of Buckminster Fuller's fruitful Chicago years; and that of Keck & Keck's "House of Tomorrow," called "America's First Glass House" in a pamphlet for the 1933–34 Century of Progress Exhibition. The brother-architects followed that with the even more radical "Crystal House" of 1934. Neither structure had load-bearing walls; and as early as 1940, Keck & Keck integrated passive solar collectors into houses.

Michael J. Golec, an associate professor at the School of the Art Institute of Chicago, writes engagingly of Hungarian émigré School of Design Instructor György Kepes and his book *Language of Vision*—which advocates organizing design so it will enter the eye most rapidly, easily, and accurately. Golec closes with, "Kepes proved modern worlds and modern minds are built from letterpress."

Wonderful vintage and contemporary images pepper the book, although most have been seen elsewhere.

I suspect that the essays on contemporary Chicago-based artists will be less compelling reads to a general audience.

Altogether, we see the enormous impact Chicago had on the world, at least until the 1969 death of Mies van der Rohe, whose work is examined, although not enough.

Yes, the book kindles interest in today's Chicago. No, the contemporary ideas do not equal the quality and importance of the work of Chicago's early modernists. But they are a tough act to follow.

To end then, we quote Moholy-Nagy, from *Chicago Makes Modern*. He wrote his wife, "There's something incomplete about this city and its people that fascinates me…It seems to urge one on to completion. Everything still seems possible."

I look out of the Reliance Building lobby, on a pre-spring day on State Street. Out there, people of all backgrounds hurry by, bent forward against the elements that hit you in the face in this creative, modern American metropolis. Most peek only fleetingly through the glass lobby windows.

But we're united by the tall towers above, some still rising, the new ones mostly of taut glass. And at ground level, as I travel through the city, I see an equal number of broken-glass-filled empty lots on which, here in Chicago, everything still seems possible.

EDWARD LIFSON IS AN ARCHITECTURE CRITIC AND PAST CHAIRMAN OF THE MIES VAN DER ROHE SOCIETY AT IIT.

MAYNARD L. PARKER

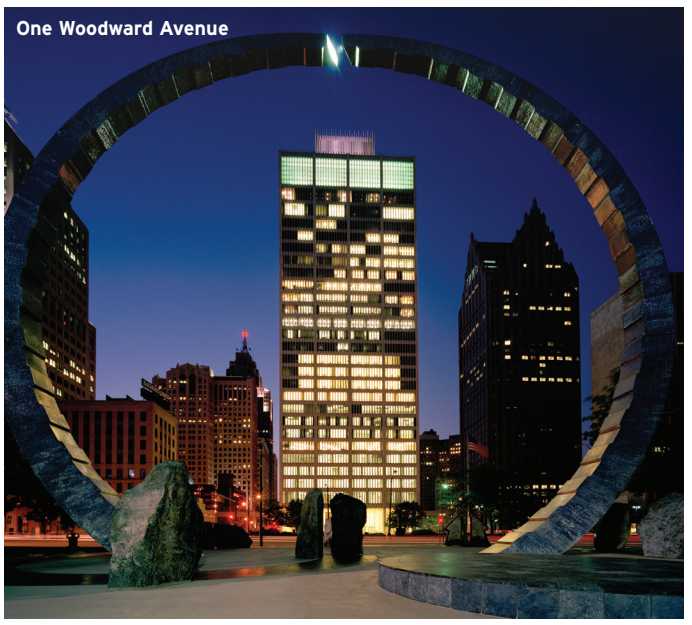
DESIGN WITH NATURE? continued from page 12
insect. But the insect didn't do its job and instead caused an unexpected surge in the population of deer mice, which carry deadly hantavirus.

Clearly, biology is not always well understood. It's wildly unpredictable. And just because something is, or derives from, life, doesn't guarantee that it will protect the environment—or us. One of the most impressive innovations described in the book is a brick made by combining sand, bacteria, and a solution of calcium chloride and urea to create a green alternative to standard kiln-fired bricks. But the process generates ammonia, a toxic byproduct and "a considerable obstacle," as Myers himself admits.

Bio Design offers an excellent introduction to a promising new design discipline. Yet to say, at this early stage, that the field is *necessary* to our future is a judgment that should be viewed with as much skepticism as the notion that you can inject your belly into your eyes and look 20 again.

SUZANNE LABARRE IS THE EDITOR OF *POPULAR SCIENCE* ONLINE.

Chrysler House in Detroit



One Woodward Avenue

In the City of Detroit, it seems, Rock Ventures, the umbrella entity of Quicken Loans, an online mortgage lender, is behind almost every major real estate transaction.

Dan Gilbert owns Quicken Loans, and Jim Ketai works with Gilbert as managing partner of Bedrock Management, the real estate entity the two men co-founded. Today, only General Motors owns more land than Bedrock does in the city's central business district.

February is especially significant for Bedrock, marking the second-year anniversary of the acquisition that kicked off its buying spree. Among its acquisitions: the five-story Madison building, which now tellingly houses the offices of nearly two dozen tech companies, including Twitter.

Chris Bentley, *AN*'s Midwest editor, spoke with Ketai about the company's recent acquisitions and its vision for a new Detroit.

It is now difficult to find a vacant apartment in downtown Detroit. But what is the limit of this kind of downtown development? At what point do you catalyze something beyond employees of Quicken companies?
We definitely need more residential here. This is the draw for the young professionals right now. They all want to live in an urban environment. We'll probably do residential in a few of our recent acquisitions. We're looking at potentially doing something on the site of the former Hudson warehouse. It's currently an underground parking deck and then two residential towers. Everything we do has ground-floor retail.

We're thinking about some kind of architectural contest for that site. There are great architects here, but it would be a great idea to open it up to someone with an unbelievably clever idea.

How important is Detroit's historic building stock? A lot of your acquisitions are older buildings—is there an incentive, or an obligation, to restore and preserve the city's historic architecture? How much work needs to be done on recent acquisitions?
Pretty much everything we've done so far has been in historic buildings. We have not torn them down. We have invested the money to restore these buildings, some of which have sat for decades and were in really bad shape.

We believe that is part of the nuts and bolts of Detroit. The hardware is there. We want to maintain the character of Detroit. Look at Charlotte, North Carolina—they've knocked most of that down and started to build anew, but it just doesn't have that same charm, that same feel. I think one of the special things about Detroit is the architecture. As long as a building can be restored, we will restore it. It costs us a lot of money to restore some of these buildings, but some, if you were to start over and build from scratch, would cost more.

The whole concept of what we're doing here is to build a population of office and residential tenants, so you have to cater to the tenants' needs.

And everything we do, we do as 'eco-friendly' as possible. We're going to put solar panels on the 1528 Woodward building, with a monitor on one of the floors showing how much energy is coming from the solar panels.

You mentioned office, residential, and retail. What more is needed?
Probably the largest need right now is residential. The demand for office space is very strong—we're running out of space. We're probably 97 percent leased, portfolio-wide.

The strategy seems to be building out Detroit's tech corridor. What would you say to tech companies, say Apple, about the city's tech sector? Its potential?
That's what we're targeting right now: high tech. It used to take 50 years to build these manufacturing businesses, and now you can build up a huge tech company in five years. We want the Googles and Groupons to do it in Detroit. The talent is here, there are great universities, and you have the ability to hire these people at considerably lower rates than in San Francisco or some of these cities where this has been happening for a long time. Detroit is a great place to incubate and build these technology businesses.

Do you see inequality as a long-term threat to Detroit's comeback? How do you make sure the city as a whole enjoys the benefits of some localized, albeit impressive, turnarounds in real estate?
Is the whole city going to benefit? Absolutely. It's bringing that vibrancy back to the city, which brings revenue back by way of taxes and spending dollars. We're working on place-making—from dog parks to festivals—and I think that will continue to stretch.

You've got to start somewhere. You can't do a bunch of little pockets. Our theory is, start down in the central business district (CBD), and it will spread in every direction. It will help out not just the urban core in Detroit, but the neighborhoods and the suburbs, as well. You need a strong urban core for it to work.

On Bedrock's homepage, a message reads, "It's time to escape the soul-crushing suburban sprawl." But Detroit is a bit of a sprawl itself—is redevelopment going to remain confined to certain nodes, or is there hope for a citywide comeback? Won't certain areas inevitably fall by the wayside?
The whole metro area is a sprawl, but it doesn't have that feel when you're in the heart of the CBD. I think it will continue to grow. Midtown has also established itself. We're going forward with the M-1 rail, which will be a great connection between midtown, New Center, and downtown, and that will spur economic development along the whole rail. Eventually the rail will get north to Royal Oak, Birmingham, Pontiac, and that will spur more economic development as transit-oriented development always does.

How unique is Detroit's situation? What can other cities, especially those in the Midwest, take from Detroit's experience?
All real estate is unique, but what's happening in Detroit could happen in a lot of cities.

Chicago has already made itself; New York is New York. Other cities that are coming back—like Baltimore, Cincinnati, and Cleveland—those are cities that could follow suit with what we're doing here.

We're certainly not a Chicago, and I don't know that we ever will be. We're going to be Detroit. And we're not going to be the old Detroit; we're going to be a new city that has re-created itself into a technological hub, with unique shops and things you can't get in the suburbs.

COURTESY BEDROCK MANAGEMENT

We do need some chains and franchises, but you need a lot of unique, entrepreneurial people to come downtown and be the first to create something. In Charleston, South Carolina, for example, they've got all sorts of unique restaurants and shops you can't find anywhere else.

What do you know that other developers don't?
Part of it is timing, and part of it is having the belief that it can be. We believe in what we're investing in. We have moved 7,000 team members down here and we're constantly pushing other companies to become part of this movement. It's not just us—Blue Cross Blue Shield, General Motors—there are other companies that have made the move downtown.

And we very much encourage other developers to do what we're doing. This can't be just us. It's really important that other people become part of this growth. These are the early stages, and it's growing into something very valuable. We feel we can do good and do well—and it's going to pay off in the future.

What are your childhood memories of downtown Detroit?
Unfortunately, my generation missed a lot of the downtown. I would come down to go to Tiger games, or hockey games, but that was about it. I did go to the Hudson's department store and I thought it was the neatest thing ever. When my parents were growing up, downtown was such a vibrant place and they were in the city all the time, but my childhood was mostly in the suburbs. Now it's changing again.

What's next?
We're going to expand our target area, which is Jefferson up to Grand Circuit Park, and it's probably going to lean east. We're under contract to buy the Greektown Casino. We've got lots of retailers and restaurants interested, and we're working to find the right spots for them. There's still lots to be done here.

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- ☐ 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

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