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The Minneapolis Parks Department has commenced its RiverFirst Initiative, a plan to return portions of the city's Mississippi River frontage to a more natural state by 2016. The city hopes to position the river at the center of

an ecologically focused urban development strategy that will guide growth for decades to come through strategic interventions at seven points along the waterway.

Minneapolis is the first major city the

Mississippi River passes on its long path to the Gulf of Mexico. During the course of its development, the city encased the river with concrete at many points, channeling its ebbs and flows for easier use

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SPECIAL SECTION:

KITCHEN AND BATH

FIXTURES AND FINISHES FOR COMPACT SPACES AS WELL AS SPA-LIKE BATH RETREATS AND SLEEK CULINARY ENVIRONMENTS. SEE PAGE 11

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MARKETPLACE



MOVING ON UP

Pogue's Garage, a parking structure in downtown Cincinnati, will be torn down to make way for a 30-story, mixed-use tower with 300 apartments, 1,000 parking spaces, and a 15,000-square-foot grocery store.

Developer Flaherty & Collins brought on RTKL Architects' Chicago office to design the \$94 million project at Fourth and Race Streets.

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Home Plate

In Indianapolis, the minor league baseball team known as the Indians hasn't played at the old Bush Stadium, on the city's near-west side, since a new stadium opened downtown in 1996. The old 1931 art deco ballpark has been left to languish.

Underscoring that abandonment has been the aging field's recent use as a storage depot for thousands of outdated cars left over from the federal Cash for Clunkers program.

But now Bush Stadium is getting back in the game: A creative adaptive reuse project will fill its grandstand not with fans but with loft apartments.

Indianapolis-based Heartland Design is working on the \$22 million Stadium Lofts project, which broke ground a year ago this month. "We

continued on page 6



St. Louis has unveiled an updated and expanded design of its City Arch River 2015 project, which is moving forward more rapidly than a galloping team of Clydesdales.

The project now includes more than a reimagining of the Dan Kiley-designed

landscape surrounding the 630-foot-high Gateway Arch by Michael Van Valkenburgh Associates (MVVA). City planners have added a new riverfront esplanade, a park at the north end of the site, and a renovation of the Museum of

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BUILDING CHICAGO'S OTHER WATERFRONT

We are still years away from the completion of Chicago's Riverwalk overhaul, which will expand The Loop's riverine greenway from two blocks in length to eight. But it's worth nothing now that the project, led by Sasaki Associates and Ross Barney Architects, has transformative potential for downtown.

The project's marketing potential was the focus of a recent meeting held by Chicago's transportation department. The waterway, once known as "The Stinking River," found itself anchoring a tourism wish list commissioned by the city that included glass-enclosed cable cars running along the banks from Navy Pier.

While The Loop project and the river's rising place in the public discourse are cause for celebration, the time is right to revisit the river's role throughout the city, not just downtown.

Projects along the 156-mile system of rivers and canals that comprise the river system need not wait for downtown to come to them. The Riverwalk could act as a wellspring for projects branching north and south, tethering them to a central business district on the rebound. But riverside projects could further localized place-making all on their own, while the additional green infrastructure would benefit the entire city.

Horner Park on the northwest side is one of several riparian parks along the river's north branch, and in warm weather it is a veritable community center.

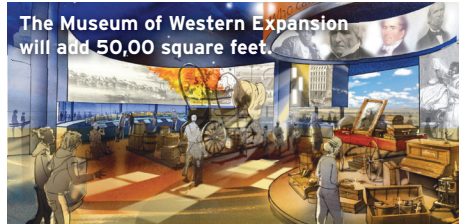
Though traditional parks may not be possible, nor desirable, along every inch of the river, even densely developed areas can benefit from riverfront paths. By including pedestrian underpasses on the Halsted Street Bridge project, designers Muller + Muller and Lochner engineers looked ahead to the day when the downtown Riverwalk would reach the site's crossing into the River West neighborhood, nearly one mile northwest of Wolf Point.

The Chicago River Corridor Development Plan, published in 1999, required developers to leave space along the river for natural areas and public greenways. One way to build on this framework would be to encourage river-friendly design proposals for redevelopment of the Lathrop Homes and the former Fisk and Crawford coal plant sites on the city's southwest side.

Piecemeal riverfront development ties into the city's comprehensive urban plans for economic development and stormwater management. David St. Pierre, executive director of the Metropolitan Wastewater Reclamation District, which owns much of the riverfront property, has called for a network of green infrastructure distributed throughout the city. The individual landowners who have taken up the city's Sustainable Backyards program have begun that work, while MWRD itself has taken the important step (under legal pressure) of disinfecting wastewater discharges by 2015.

Large projects resurrecting the river's cultural significance are on the move, too. In the Calumet region and south suburbs, federal dollars are helping realize the hard work of those promoting the Cal-Sag Trail, a 30-mile multi-use path along the banks of the Cal-Sag Channel and the Calumet River.

Such steps add momentum to rising interest in river recreation, and improve prospects for private development that embraces the river rather than turns its back to this civic and natural resource. **CHRIS BENTLEY**

**ARCHING OUT** continued from front page

Western Expansion. The project's chief urban design gesture is the creation of an unbroken pedestrian connection spanning the I-70 highway trench that currently separates downtown St. Louis and the Gateway Arch grounds.

Funded by a partnership between more than 30 public agencies, including Historic Preservation boards, the Army Corp of Engineers and the Coast Guard, and private organizations like the Great Rivers Greenway, and individual donors, the \$380 million project is an exercise in coordination. While a roster as deep as this could quickly spin out of control, the team has yet to bog down the project with the infighting that often occurs when so many cooks are in the kitchen. "It has been a beautiful thing to watch these partnerships work," said Arch City River 2015 communications director Ryan McClure.

One key factor has lead to the expansion of the project. The Missouri Department of Transportation recently determined that the retaining walls of the sunken sections of I-70 are structurally sound and can be reused, instead of replaced. That discovery saved the project roughly \$11 million dollars. The savings have been re-appropriated and put toward what is now a fully funded riverfront esplanade, which will define the eastern edge of the site along the banks of the Mississippi River.

At the north end of the site, the improved river walk will now end in a four-acre park. The park will replace an aging parking garage with gardens that will have as a backdrop the massive brick piers of historic Eads Bridge.

The project team for the renovation of the Museum of Western Expansion includes James Carpenter Design Associates, Cooper, Robertson and Partners, and Haley Sharpe Design. The entrance to the underground museum will be reoriented to the west, creating a visible link to the adjacent downtown streets. Further, the building will add 50,000 square feet in the form of exhibition space and a visitor's center. Local design firm Trivers Associates will also restore the nearby historic courthouse and incorporate ADA accessibility into the building.

McClure said that this undertaking is "a historic opportunity" and will "transform the experience at the Arch Grounds for all visitors." Some of the components of this project have been discussed for decades, since the Arch Grounds were first opened in 1965.

Current design efforts are nearing the completion of the schematic phase and, McClure said, all work under the broad City Arch River 2015 umbrella will be complete by the end of October 2015 to coincide with the Jefferson National Expansion Memorial grounds' 50th anniversary. **BRIAN NEWMAN**

MICHIGAN TO APPOINT FINANCIAL MANAGER FOR DESTITUTE DETROIT

Shock Therapy

Detroit's dire financial straits have motivated Michigan to brush aside the city's elected officials and appoint an emergency financial manager for the troubled former manufacturing hub. At press time, Mayor Dave Bing, who has long opposed the appointment of such a manager, was in the midst of a 10-day period in which he could appeal the decision and present a alternative plan for rescuing the city's finances.

With Bing unlikely to produce a viable solution for the city's \$100 million cash flow deficit, \$327 million accumulated deficit and looming \$14.9 billion in unfunded pension liabilities, the only alternative is bankruptcy, which would likely cost the city even more.

That doesn't mean the citizens of Detroit are taking the decision lightly. Some community groups held a prayer vigil outside federal offices in the city, saying they planned to ask Attorney General Eric Holder's office to investigate the constitutionality of Gov. Rick Snyder's expected appointment of the manager.

Since emergency financial managers are appointed, as opposed to elected, they are

believed to be immune from politics and are permitted to break with the city's charter. Such freedom allows the manager flexibility to solve otherwise intractable problems, proponents say. Those opposing the move worry that the appointment will give the manager cart blanche to break existing contracts and open the door to excessive privatization of city services.

New York State's Nassau County, struggling with a \$176 million deficit, was put under the control of an emergency management board. In Michigan, managers have been appointed for several cities, including Hamtramck and Ecorse. **CB**



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CLAYTON HAUCK

Even Longman & Eagle, in Chicago's Logan Square—the whisky bar, “neighborhood inn,” and Michelin Guide-listed restaurant—sometimes just needs a retreat to go to for a drink.

So the restaurant has repurposed the garage next door as an “off-site bar,” and in doing so, has expanded its seating capacity and its well-crafted vibe.

The OSB, as it is called, is a 16-seat, 30-person space that will function variously as a stand-alone micro bar, event space, and tasting room. OSB will also expand, as weather allows, into a fuller indoor/outdoor space, he said. Beginning in March, the space will host a weekly “pop-up” sausage shop, with changing weekly menus focusing on cased meats.

Vintage McIntosh speakers and painted motorcycle helmets (the motorcycle itself is poised atop an interior wall) round out the rough-hewn garage feel created by the building's cinderblock construction.

Separated from the existing restaurant only by L&E's small back-patio space, the new room is designed to give the artisanal chefs and mixologists more flexibility for outdoor service, as well as for events like the annual block party. OSB's food and beverage menus will be separate from the parent restaurant's—closely related but a bit more stripped down. **CB**

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SPRING AWAKENING

Maybe it's the glint of impending spring weather that has broken up our cold spells and overdue snowfall and its promise of sunny strolls in riparian parks, but everyone seems to be looking at the **Chicago River** these days (including *AN's* own editorial page). There's one thing to be said for the cold weather, though. It tamps down the river's occasional fragrance.

WAXING POETIC ABOUT THE WELLS STREET BRIDGE

Work began recently on the **Wells Street bridge**—“the engineering equivalent of a heart transplant,” in the words of the *Tribune's* Cynthia Dizikes. Work crews are replacing a portion of the 91-year old double-decker bridge during just two nine-day periods (a similar replacement in 1996 took almost a year). Inconvenience or not, seeing a 500,000-pound hunk of metal float into downtown Chicago atop a barge makes one feel like a witness to latter-day **Carl Sandburg** paeans: “Here is a tall bold slugger set vivid against the little soft cities.”

ANOTHER HOSPITAL ON LIFE SUPPORT

Of course, as seems all too common, the city is also busy readying soldiers for the next preservation battle. The 1957 Edo Belli-designed **Cuneo Memorial Hospital** is targeted for demolition, but Uptown residents have reached out to Preservation Chicago for support seeking landmark status. Add this to what happened to **Prentice** and it isn't a good year to be a midcentury modernist hospital in Chicago.

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this live-work atmosphere,” said Odis Jones, Cincinnati's director of economic development. “We have it authentically.”

Adjacent Tower Place, now owned by the city, will become a 500-space public parking garage, with 20,000 square feet of street-level commercial space. Now bankrupt, the downtown mall project years ago attracted a wave of investment aimed at sparking the kind of center city comeback that has recently taken root in Cincinnati. Before its acquisition by the city, the garage property also fell prey to the same market forces that have doomed similar projects around the country.

Flaherty & Collins' tower project is primarily funded by private investment, but the city will kick in just under 13 percent of the total cost (\$12 million).

Some of that public money comes from a plan to modernize some of Cincinnati's parking assets by privatizing their operations. The city's Port Authority will still set the rates, and the private companies such as Xerox and Denison, which run on- and off-street parking, will pay yearly installments back to the city in addition to their upfront payments (A header on the city's online FAQ clarifies, “Not The Chicago Deal”).

With a streetcar in development and near-full occupancy rates in the downtown and Over-the-Rhine neighborhoods, Cincinnati is negotiating its parking garage footprint. Some say public transit goes part and parcel with the kind of downtown resurgence that this project banks on; as a result, business groups are pushing the city to purge the zoning code of parking minimums, as Nashville has done. So far, city officials would like to maintain “a balanced approach,” Jones said.

Owners of surface parking lots who have historically been uninterested in selling their land are starting to see growth in the downtown area as an opportunity. The McFarland Lofts, a condo building just blocks from Tower Place and Pogue's Garage, now stands where another parking lot once languished.

Design concepts and the development schedule on the Flaherty & Collins project are still pending, but demolition on the parking garage could begin as soon as this fall. **CB**

MOVING ON UP continued from front page

As for retail tenants, Flaherty & Collins' Jim Crossin said that “an independent grocer” had committed, but would not name the company.

Against the backdrop of downtown Cincinnati's continual renewal, the symbolism of a luxury apartment tower replacing an aging parking garage is hard to ignore.

“You're seeing virtually every owner of a class B or C business converting to residential,” said David Ginsburg, president and CEO of Downtown Cincinnati, Inc. “Downtown is the center of the region, but we still need more—more retail, more residential, more workers, more of everything.”

In Cincinnati and northern Kentucky, apartments are being snatched up at the fastest rate in at least a decade. Development around Fountain Square has brought luxury retail, including Tiffany & Co. and Saks Fifth Avenue to the area. Along with Dunnhumby USA's new headquarters, Flaherty & Collins' tower project marks the city's first wave of high-rise development in decades.

“A lot of towns are trying to create



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THE ARCHITECT'S NEWSPAPER MARCH 13, 2013



COURTESY TOM LEADER STUDIO/KVA

The second phase of Scherer Park includes building an island in the Mississippi that was previously removed.

RIVER TOWN continued from front page by industry and destroying or diminishing its native ecology.

Last year, Minneapolis Parks Department selected Berkeley-based Tom Leader Studio and Boston's Kennedy & Violich Architecture (TLS/KVA) from 55 teams who submitted to an international design competition. Scherer Park—planned for the former site of the Scherer Brothers Lumber Company, and only one of several priority projects in the

initiative—will anchor the first round of development.

The parks department has set aside approximately \$20 million over the next five years for what they estimate will be a \$175 million development in total, not including land acquisition, according to Minneapolis Parks & Recreation Board Assistant Superintendent Bruce Chamberlain. So far the department has acquired one third of the land, he said, much of it part of the city's industrial legacy.

"Sometimes I think of our design process as stripping away the thin industrial layer that covers the site to reveal the river as it actually is," said KVA's Sheila Kennedy. "So words like 'new' and 'restore' don't really capture the idea that the hard bounded pool-like river we see today is in fact a constructed reality."

Scherer Park's design resurrects historic Hall's Island—a teardrop of land that once existed just offshore from the riverbanks of northeast Minneapolis. It was

removed to make room for shipping barges. Rather than promote nature for purely philosophical reasons, TLS/KVA points out that rebuilding the island will create a backchannel hospitable to human use, as well as provide habitat that will foster biodiversity.

"The island provides protection from barge wakes, making it easier to wade, or launch kayaks and canoes," said Tom Leader. "Really it's to put the water at the center of the project."

TLS/KVA's design replaces the site's 10-foot-high steep slope to the waterfront with a gradual gradient of stepped terraces. The resulting amphitheater guides visitors into the river. It also creates a prime condition for biodiversity. The gentle slope provides several "ecotones"—places where two ecosystems meet—supporting the project's goal of habitat restoration.

A parkway and two-way bike lane onsite connect to the Grand Rounds, Minneapolis' linear parkway system

envisioned in the 1880s by Horace Cleveland. The park's plan reaches out to the neighborhood—previously separated or even physically deterred from river access points—with a boathouse, café, and space for markets and other community programs. A parcel toward the north end of the site is set aside for development that will help screen industrial sections of the river. Revenue from any resulting lease could also be used to finance maintenance for Scherer Park. **CB**



The old stadium will accommodate 134 residences.

COURTESY CORE DEV.

HOME PLATE continued from front page preserved quite a bit of the stadium," said James Cordell, principal at Heartland, noting his belief that the project is the first conversion of a stadium to housing. "It's just a very unusual thing to do."

Bush Stadium's stone art deco entrance and flanking brick walls have been incorporated into the new building, and the stadium's steel canopy forms the roof. The existing structure has been shored up and windows added to the brick walls. To create space for a wood-frame structure housing 134 residences on three stories, the team removed the stadium's staggered concrete seating platforms and support girders.

Bush Stadium's unique shape, it turns out, makes for varied apartment layouts. "There are some very bizarre units in this building that we expect will appeal to young professionals and students," said Cordell. A new glass-and-metal panel wall opens on to the former baseball diamond, with balconies overlooking the infield. Third-floor units will feature tall ceilings with exposed, original steel girders.

The design preserves the stadium's quirky

features and iconic elements, including its old scoreboard, press box, and lighting towers. Ticket booths and offices are being converted into common areas. The baseball diamond, remade in earth-tone concrete and grass, remains as a green space for residents. Indianapolis nonprofit People for Urban Progress is also working to reuse many of the stadium's 13,000 seats as street furniture around the city.

Stadium Lofts sits at the edge of the 170-acre 16 Tech district, a formerly industrial area now housing many of Indianapolis' technology and life sciences companies. Develop Indy, the city's economic development organization overseeing the district, is working to make the area into a sustainably-minded corridor within walking distance of the Indiana University-Purdue University Indianapolis campus, with new parks and an updated streetscape along Indiana Avenue.

Future phases call for another 132 apartments and 118,000 square feet of commercial space to be built in the stadium's old parking lot, beginning later this year. Stadium Lofts will open to residents this August. **BRANDEN KLAYKO**



The renovation restored access to a Howard Cook fresco.

COURTESY TRIVERS ASSOCIATES

THE GSA TRANSFORMS A BEAUX ARTS COURTHOUSE INTO ITS FIRST LEED PLATINUM BUILDING

San Antonio Rose

St. Louis-based architecture firm Trivers Associates had to balance historic preservation concerns with modern performance standards when it recently rehabilitated a Beaux Arts federal courthouse located across from the Alamo in San Antonio.

Still, the firm was able to strike just the right balance, earning the project a LEED Platinum certification without disturbing Texas' most hallowed ground.

Completed last summer, the Hipolito F. Garcia Federal Building and United States Courthouse became the first LEED Platinum building owned by the General Services Administration (GSA). The architects employed standard energy-saving techniques, sealing the building's envelope and upgrading the building's systems to high-efficiency mechanical and electrical ones, while striving to revive the building's unique character.

"The building was in dire need of renovation," said principal Andy Trivers. In addition to flunking the GSA's energy performance standards, Hipolito lagged in security and accessibility, Trivers said.

An expansive Howard Cook fresco depicting Texas history adorned the lobby, but the whole front entrance of the federal courthouse had

been shut down since 9/11, denying access to the public. The renovation inserted low shear-glass partitions that corral and guide visitors through the space to the security screening equipment at the back.

"It's a delicate intervention of security that works with the historic element," Trivers said. "Part of maintaining the historic character is not distracting [visitors] with contemporary interventions. All of these things had to be hidden."

Vertical chases now hide heat-recovery equipment from the street view of the 1937 building, designed by architects Ralph Cameron and Paul Cret and constructed partially within the original walls of the Alamo.

"Essentially a huge 'doughnut'" is the way Trivers described the six-story Hipolito building, which encloses a five-story light well. The architects inserted a green roof atop the second floor at the bottom of the light well and positioned solar photovoltaic and solar thermal panels on top of the building's sixth floor.

All of the irrigation for the green roof, as well as for the rest of Hipolito's landscaping, is collected on site. The building captures rainwater, as well as water from a small stream running underneath the building that the team discovered during initial site surveys.

The design also converted old postal service windows into touch screens, offering information about the building's mechanical and electrical systems and earning the project a LEED point for education.

Courthouse judges value the use of daylight in historic buildings like Hipolito, Trivers said. "What they don't love," he added, "is that [historic buildings] don't provide the technology they need."

While retrofitting rooms to optimize daylight and integrate new technology, the design team also restored the building's original electrical lighting fixtures. Those ornamental luminaires were shipped to Missouri, where St. Louis restoration company Antique Lighting rewired and rebuilt each piece using original materials. **CB**



COURTESY BURBERRY

BURBERRY FLAGSHIP, CHICAGO CHRISTOPHER BAILEY WITH CALLISON BARTELUCE ARCHITECTS

When it opened in November, luxury fashion retailer Burberry's redesign of its Chicago location generated divisive reviews in the local press. The five-story flagship on Michigan Avenue was universally acknowledged as an icon in the Magnificent Mile shopping district. But a debate raged as to whether its black chrome and glass facade, textured with references to the brand's familiar plaid pattern, was garish or graceful.

What was not disputed was the newly constructed building's bold take on the Burberry brand for that company's second largest U.S. store. Illuminated at night by LEDs, the chrome exterior gleams with what is perhaps an air of opulence, while the stacked window displays glow invitingly.

Inside, the flagship boasts Burberry's first digital customization counter in the country. It also features the first in-store Burberry Beauty consultation counter in North America, and will also carry exclusive outerwear and non-apparel. Wifi availability and iPad-toting staff members round out the store's techie bonafides, while bronze fixtures and timber flooring bring an old-money veneer appropriate for the tony Mile.

The overall effect is nothing if not an engaging and lively update to a luxury brand that might just as easily have replicated the sleepy condition found elsewhere along Chicago's priciest retail avenue. That it flaunts its glitz a bit seems only fitting. Patrons get unique service beyond the store's iconic facade.

Burberry chief creative officer Christopher Bailey designed the store, with the help of Callison Barteluce architects in New York.

CHRIS BENTLEY

HOT SHOPS

A snapshot of retail design today.



NACASA & PARTNERS

MY BOON, SEOUL, SOUTH KOREA JAKLITSCH GARDNER ARCHITECTS

Mark Gardner, a principal at Jaklistch Gardner Architects (JGA), describes the South Korean retailer My Boon as a "highly curated lifestyle brand." For the company's new shop in Seoul, JGA designed three distinct zones: one for small items like accessories; a second for ready-to-wear clothing and lifestyle products, including classic modern furniture; and a third housing a juice bar and apothecary. JGA selected a cross-cut, end-grain floor, which it had stained in three different colors: black, natural, and white. Overhead oak-veneer fins unite the space and provide scale, while partially screening the mechanicals from view.

JGA designed blackened steel vitrines to display the accessories, giving the space an architectural element while minimizing clutter. In the clothing area, JGA repurposed industrial concrete planks—used as a cladding material in Japan—to create a display platform that also functions as bleacher seating. In the juice bar, an elegant marble counter with a milk glass cube above, dominates the space. Beauty products and other items are displayed discreetly to one side. Metal bands in a variety of Pantone colors serve as a window screen, providing a subtle sign to the residential street outside that some very special items and experiences can be discovered inside.

ALAN G. BRAKE



JULIANA SOHN/AESOP

AESOP, BOSTON WILLIAM O'BRIEN JR.

In the last few years, Aesop has been on a design kick. The Australian hair and skincare company has ditched architectural uniformity and created a string of distinct retail spaces that makes eclecticism the design staple of the brand. This same thoughtful approach and ingenuity has informed the new Boston location in the heart of the Back Bay neighborhood. Aesop commissioned architect and MIT professor William O'Brien Jr. to design this 850-square-foot space on Newbury Street.

For this project, which O'Brien calls "Mouldings," the architect re-imagined "historic architectural elements that are characteristic of Boston tradition" by transforming the ornamental crown moldings found throughout the city into a contemporary and dominant design feature. While riffing off of Boston's architectural legacy, O'Brien has given the space a modern update. His moldings are made up of strong geometric forms, which "produce an unexpected texture," he said. The store, outfitted with a mix of new and reclaimed white oak, displays its products on rows of horizontal shelves along the walls and main counter.

Traditional and contemporary design elements mingle in every corner. Even upon entering, Bostonians will experience a space that is at once familiar and unrecognizable: The staircase's bent wrought-iron bars, so typical of local architecture, support a ski jump of a white oak rail, rocketing shoppers into Aesop's world of lotions and salves.

NICOLE ANDERSON



Two retail experiences designed by Gensler, Confidential (above) and HyundaiCard Air Lounge (below), blur the lines between Main Street and Internet shopping.

COURTESY GENSLER

they go to a brick-and-mortar store. On the flip side, retailers are interested in driving up sales by capturing and using shopper information to create environments that seem to respond uniquely to each individual.

"The future of retail is really about applying the best of what we've learned in web and mobile and social applications over the last five or ten years and bringing it to the physical space," said Colin O'Donnell, partner and COO at technology innovation strategy firm Control Group.

With more than half of U.S. consumers carrying smartphones in their pockets as they shop, retailers can now use anonymous, cookie-based technology to learn about other stores customers have visited and track their paths through the store. Not surprisingly, this makes some people nervous. But the situation may be analogous to the resistance to Internet cookies in the late 1990s: Computer users back then were uneasy about the idea, until they realized they could avoid entering passwords twice.

"You have to give the user something they're going to like," said O'Donnell. If physical retailers can see that a shopper is visiting a second time, they can adapt digital displays to show new items as that shopper passes by. If RFID chips identify clothing that a shopper is trying on, a digital display in the dressing room can allow the customer to request a different size or color. And if customers repeatedly pick up, then discard, an item, the manufacturer can rethink its design in the next production run.

For the Japan launch of Kate Spade's new brand, Saturday, Control Group designed an iPad-based digital experience that delivers custom content to shoppers, letting them know, for instance, whether a nearby accessory complements the dress they are holding. The framework is designed to accommodate other devices, sensors, languages, and

BIG DATA

Retailers are finding more and more ways to combine the interactivity of an online shopping experience with their brick-and-mortar stores. Jennifer Krichels logs on to find out how the trend is influencing the work of architects.



GENSLER/RYAN COBUTY

Amid the brightly-colored coats and metallic accessories of last month's London Fashion Week, a new trend was emerging: haute tech. Burberry sent models down the runway in clothes embedded with digital chips that will allow customers to watch personalized videos of their garment being monogrammed; Topshop, in partnership with Google, launched a new multi-platform digital experience that allows consumers to create their own "look books," and to purchase music and even nail polish from the show. While the technology is invisible, the effect it is having on the retail industry is changing the way architects think about designing places to shop.

"It used to be all about interior fit-out. Now it's about user experience," said Irwin Miller, a principal and retail practice area leader at Gensler. "Every client talks about where technology is going to occur 'in space.'"

This attitude, Miller said, signals a trend toward mass customization. Consumers can buy almost anything online, where the shopping experience is specially tailored to their interests (as anyone who has received Amazon's endless recommendations knows). But consumers expect a special experience when

media as the brand grows and changes. Another of Control Group's iPad-based projects recently launched in Delta's LaGuardia Airport terminal. Designed for airport retailer OTG Management, the platform allows travelers to order food and other items from their seats at the gate, where they can also use the devices to check flight status and access the Internet.

As it is implemented at JFK, Minneapolis-St. Paul, and Toronto airports along with LaGuardia, the technology will allow OTG to expand its operations by hundreds of seats without having to build new restaurants or hire extra employees.

All this technology, however, raises a question: If customers can check themselves out and stores don't need a lot of infrastructure to operate, what will built retail environments look like in the future? If small, contained spaces are eliminated, what happens once the same concept is extrapolated to a mall, or across entire airports or cities?

"Alternate retailing is something we've seen in the last three years," Miller said of Gensler's projects. "The conditions of recent recessions gave way to new models." In lieu of expensive new storefronts, pop-up shops began colonizing urban spaces; and architects and designers became responsible for the rapid deployment of highly-engaging, temporary environments that didn't necessarily resemble traditional stores. In 2011, South Korean supermarket chain Tesco rolled out a virtual store that allowed commuters to scan QR codes printed on a large billboard designed to look like grocery store shelves. The campaign, designed by ad agency Cheil, helped the store compete with another chain that has more locations, and raised its online sales by 130 percent.

Now, architects and retailers are translating that spontaneity and customization into more permanent settings. Sports stores have been on the forefront in implementing this new model. In January, Canadian retailer Sport Chek unveiled its new "retail lab" in Toronto in concert with an overhaul of its advertising and social media strategies. Highlights of the store, designed by Sid Lee Architecture, include a build-your-own-Reebok kiosk that allows customers

to create every part of their Reebok shoes and have them delivered to their homes in four to six weeks. Other machines can create custom ski and snowboard boot inserts, and analyze a runner's gait.

Other market sectors are adopting the trend as well, trying to lure online shoppers into their spaces using the appeal of personalized experiences. One of Gensler's recent projects, the HyundaiCard Air Lounge at South Korea's Incheon International Airport, offers exclusive members retail and museum programs to help fliers relax and prepare for travel.

Another of the firm's projects, the Patina floor-and-wall-coverings showroom in Dallas' high-end Knox Street corridor, allows customers to see hundreds of room scenes on digital displays, or play with on-screen tile selections and patterns for floors and back-splashes. While these digital features are similar to those available online, customers can also bring samples from their home décor and work with interior designers to create a personalized palette.

As stores become more interactive, online retailers may feel that they are missing out. On the heels of the introduction of Google's new Google Glass technology, high-tech glasses that allow users to view the world through augmented reality and photograph what they see, the tech company has announced plans to open its own storefronts. The move is an indication that built retail space may still have an important role to play in an increasingly virtual world, opening up the opportunity for architects to think about new types of social interactions.

"We've been sharing online for the past ten years," said O'Donnell. "If I can control that and expose that information to people I want to have access to it, it fundamentally changes the way people interact. There's less of a barrier between you and the next person, and as a society you actually start to change as an organism."

JENNIFER KRICHELS



COURTESY CONTROL GROUP



COURTESY CHEIL WORLDWIDE



BRUCE DAMONTE

Control Group's digital platform for Delta's LaGuardia Terminal (top) allows passengers to order food while they wait by their gate. South Korean supermarket Tesco (above) has rolled out virtual stores where shoppers can scan images of items for purchase with their smartphones. At Patina (below), designed by Gensler, customers can view hundreds of room scenes on digital display.



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design on tap

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SMART KITCHEN:

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by Melissa
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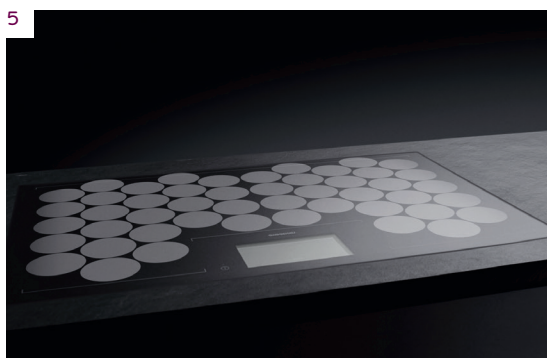
SieMatic



TRENDS

The Hidden Kitchen

The clutter-free heart of the home.



1 ARTEX VARENNA

Minimal design and maximum storage come together on Artex, a contemporary kitchen concept designed by Paolo Piva for Varenna. The system takes hidden storage to a new level and includes pullout bins, pantry shelves, and even a refrigerator/freezer combo. The system is offered in 133 finishes, materials, and colors, including wood, steel, glass, stone, and glossy lacquer.

poliform.it

2 XILA 09 BOFFI

Boffi has re-introduced one of their iconic kitchens, the Xila 09 originally designed by Luigi Massoni in 1972. It was the first kitchen system void of any detailing such as handles or drawers. Its sleek architectural appeal enforces the modular design while functioning as cooktop, counter, work surface, or bar. Xila is available in a selection of Boffi finishes including marble, granite, wood, or stainless steel.

boffi.com

3 B2-KITCHEN-KITCHEN TOOL CABINET BULTHAUP

German manufacturer Bulthaup's B2 kitchen workshop is the perfect disguise for the home cook. The kitchen implement cabinet is outfitted with multiple compartments to store accouterments from pots and pans to pantry items. Adjustable shelves, formatted containers, and storage systems all fit uniformly behind the folding doors. It works in a loft, studio, or office environment.

bulthaup.com

4 GAMMA ARCLINEA

Gamma, Arclinea's latest kitchen system can be formatted to fit any size space. And if you've got a wine collector client, who likes to show off, the linear design features a white laminate satin door system called Vina&Dispensa that can accommodate a pantry and refrigerating wine storage system. The pantry includes multiple pullout drawers and a sliding door with floor-to-ceiling glides and handle.

arclinea.it

5 CX 491 GAGGENAU

The latest in induction cooking comes from Gaggenau. The discreet stainless steel CX 491 is actually one giant cooktop. Operated by Thin Film Transistor touch display, the surface can accommodate up to 4 pots and pans simultaneously while all sizes and form of cookware can be used.

gaggenau-usa.com

DISCOVER



Laurie B. Haeefe,
Associate A.I.A., ASID, NKBA
Haeefe Design

"As a designer, it's so important to attend industry events like KBIS to be ahead of the trends and stay current."



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KBIS 2013 is the only place to see the latest introductions from top brands. Maintain your edge with cutting edge technologies. Discover unique design innovation at KBIS 2013, North America's premier showcase of everything new and noteworthy in the kitchen and bath industry.



Product Image Credit: OMNIA (Left), Lutron (Main Right)

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TRENDS

SMALL SPACE HIGH DESIGN

Great finds for tight rooms.

1 G925 DOOR IN
MOKA GLASS
PORCELANOS

Small kitchens and baths call for innovative wall surfaces. Porcelanosa's semi-custom kitchen includes the G-925, a flat surface door finish with the company's Moka Glass and walnut veneer. The cabinets come in a choice of nine colors and feature integrated handles, which give them a seamless look that can be re-configured to fit any space.

porcelanosa-usa.com

2 MARIS WALL-HUNG
TOILET
TOTO

Toto's trim Maris wall-hung toilet offers space-saving solutions for powder rooms or small bathrooms. Besides adding nine inches of floor space, the hidden tank and dual flush system optimizes water efficiency without sacrificing performance. The bowl is protectively coated with Sanigloss, which makes cleaning a breeze.

totousa.com

3 CONVERTIBLE
WALL MOUNT GLASS
CANOPY HOOD
WHIRLPOOL

Whirlpool's glass canopy hood fits snugly above a 30-inch stove, has a 3-speed push button control and dishwasher safe mesh filters. The stainless hood can be converted to recirculate air with optional kits for both ductless installation as well as a chimney extension. The canopy clears smoke, odors, and grease and includes a built-in incandescent light for illuminating your cooktop.

whirlpool.com

4 OPEN SPACE
SHOWER
DURAVIT

Vienna-based Eeos has collaborated on a folding shower that's perfect for a bathroom with limited square footage. Available in clear or mirrored glass, the four walled unit folds into a chrome frame that conveniently hides all fittings, including shower and fixtures, when not in operation. The bottom can be outfitted with Duravit's shower tray or set onto a tiled floor with a drain.

duravit.com

5 STARCK
HIGH ARC PREP
KITCHEN FAUCET
AXOR

French designer Philippe Starck has created a sleek collection that would make any kitchen *Top Chef* worthy. His High Arc Prep Faucet features a single ergonomic pull-down handle with full and needle sprays. The fixture comes in chrome or stainless and is installed with a 150 degree swivel spout.

axor.com

6 ROMAN AND
WILLIAMS
DISTRICT TILE-
CROWN MOLDING
WATERWORKS

Robin Standefer and Stephen Alesch's new R.W. Atlas fittings line of bath fixtures for Waterworks includes a tile collection as well as District Tile Trimmers, hand glazed ornamental tile details that come in a range of 16 shades, and in 14 sizes. The addition of crown molding to a tiled wall can add architectural interest while creating the illusion of a master bath, even in a tiny abode.

waterworks.com

7 C6GGXU 24-INCH
STOVE
SMEG

Italian appliance manufacturer Smeg is known for their 1950's retro-style refrigerators in pop colors. The company also offers cooktops, dishwashers, and a petite 24-inch freestanding gas range, which fits snugly into small urban kitchens. Made from stainless steel with ergonomic control knobs, cast-iron grates, and automatic ignition, the range also has ample storage space below.

smeg.com



8 ARTESIO
POGGENPOHL

When is a kitchen not a kitchen? Hamburg-based architect and designer Hadi Teherani seems to know. His collaboration with Poggenpohl breaks the barrier of the standard fitted cooking area. By fusing wall, floor, ceiling, lighting, sound, and storage, the kitchen is brought to the forefront, making it a place to work, cook, and entertain.

poggenpohl.com

9 MIELE COMBI-
STEAM OVEN
MIELE

With Miele's revolutionary new wall-mounted stainless steel combi-oven, everyone's a gourmet cook. The transfer of heat is faster and more efficient, while the dual operations allows the unit to function as either a steam or a convection oven. Used in tandem, the oven is ideal for browning, caramelizing, and braising, allowing one unit to multi-task and save valuable cooking space.

miele.com

10 GENTLE
SINGLE LEVER
DORNBRACHT

Italian designer Matteo Thun's Gentle fixture collection now includes everything a proper bath requires: a towel rack, hook, tub handle, and soap dish. The single lever wall-mounted faucet in polished chrome takes up limited wall space and can be switched on with a flip of the wrist.

dornbracht.com

11 18-INCH BAR
HANDLE
DISHWASHER
BOSCH

Bosch has come up with a powerful little workhorse for small kitchens. The 18-inch bar handle dishwasher is quiet and efficient with washing capacity for nine place settings. Deceptively simple in design and operation, this unit has a 30-minute cycle, is energy efficient, and saves hundreds of gallons of water per year.

bosch.com

12 BOARD
SNAIDERO

While small and compact, Snaidero's new Board kitchen is ideal for an open plan. The cantilevered unit was designed by Pietro Arosio and made of Corian in two sizes and two finishes, including Igloo white or Texture Grey. Outfitted with basin-like receptacles for storage, waste, and sink, the unit seamlessly connects to a wall storage system and can be adapted to fit any space.

snaidero-usa.com

13 SQUADTWO
BOFFI

American designer Jeffrey Bennett has created the perfect solution for a tight squeeze. Quadtwo, an all-in-one sink and cabinet combination, is made from MDF, lacquered in a matte finish, and offered in 15 colors. The surface is manufactured from Cristalplant with drawers that have the option to be specified on the left or right side.

boffi.com

14 KILO SINK
HASTINGS

Hasting's new Whitestone collection of ceramic sinks comes in a variety of shapes and sizes, all recessed, inset, and wall-hung. Offered in 25 styles and cast from clay, the Kilo sink's thin construction creates the illusion of lightness while the support is knockdown sturdy.

hastings.com

LAUFEN'S DESIGN PARTNERS



ABOVE: The large palace washbasins (from a length of 59 inches) can be ordered made-to-measure from the LAUFEN factory. LAUFEN's innovative production engineering ensures that the ceramic will fit precisely into bathroom plans. Freestanding side components can also be manufactured to precise measurements without having to add on side panels with visible joints.

The Value of Collaboration

A brand long known and admired for its contemporary aesthetic and 'Swissness', LAUFEN also has a reputation for partnerships with world-renowned product designers and architects, each of whose own work has elevated product design to an art form. The collections born of these collaborations are definitive examples of the expression that the sum is greater than the parts. World-class and award-winning, LAUFEN is honored to consider these designers partners.



Andreas Dimitriadis
of platinumdesign

ANDREAS DIMITRIADIS PLATINUMDESIGN living square and palace

Andreas Dimitriadis defines a perfect product as one that has a bold design with personality: a product that not only meets the expectations of the buyer but whose unexpected positive features also pleasantly surprises. Beginning his career with the Phoenix Design studio he became co-owner in 2003. His clients included LG Electronics, BenQ Siemens, Siemens Gigaset, Navigon, T-Mobile and LAUFEN. In 2007 he launched platinumdesign, his own design studio located in the heart of Stuttgart. The design studio's current customers include Siemens, Navigon, Schock and LAUFEN of course. He has designed two collections for LAUFEN, living square and palace, most recently re-working the living square sinks using LAUFEN's revolutionary SaphirKeramik ceramic.

His work for LAUFEN has exceeded industry expectations for design and innovation and together LAUFEN and Andreas Dimitriadis have been the recipients of a number of international awards – his palace collection received the prestigious Red Dot award in 2011 and the living square collection was the recipient of the iF Product Design award 2012.

A timeless classic, the palace collection is one of the most enduring of LAUFEN's designs. palace has evolved into a versatile bathroom suite while retaining its signature feature: washbasins that can be cut to size to fit snugly into every bathroom layout. Today, palace is at home both in private bathrooms and hotel bathrooms around the world: a celebration of ceramics which showcase its strong qualities in both environments. Together with complementary furniture, open storage solutions and the graceful integrated towel rail, the palace collection reigns supreme.

living square is proof positive that ceramics can be elegant. With its sleek surfaces and clear-cut contours, the ultra slim washbasin appears to hover in front of the wall. Like the palace collection, living square washbasins can be cut to size practically as you wish: at the right, left or both ends with millimeter accuracy. The results are tailor-made solutions that can be incorporated perfectly in recessed and corner layouts.



A number of handy details make palace and living square the ideal bathroom solution. For example: ample storage space and easy-to-clean ceramic shelves under the washbasin.



Wiel Arets
Wiel Arets Architects

WIEL ARETS WIEL ARETS ARCHITECTS ILBAGNOALESSI dOt

Recently appointed the Dean of the College of Architecture, IIT, Chicago, IL, Wiel Arets is one of the most highly-regarded architects and product designers to come out of The Netherlands. WAA was founded in 1983, Arets designed his two most important early works, the Academy of Art and Architecture in Maastricht (1989–93) and the AZL Pension Fund Headquarters in Heerlen (1990–95), both of which were published in monographic form, and both of which received international awards.

Starting in 1995 with the Stealth furniture line produced by Lensvelt, Arets has been involved in product design in both mass and limited production. Since 2001 he has designed almost 100 products for the Italian company Alessi, including the ILBAGNOALESSI dOt series of bathroom fixtures, a salt shaker, pepper mill, corkscrew, coffee maker, mixer, milk and sugar set, espresso cup, saucer and spoon, tableware, and other kitchen products, as well as jewelry, a mobile phone, and a wristwatch; in 2009 Arets received the GOOD DESIGN™ Award for his designs for Alessi. Arets has also worked with the jewelry maker Leon Martens, as well as designing three chairs that have gone into production, including the B'kini Chair by Gutz and the Jellyfish Chair by Quinze & Milan. As with the Stealth furniture line, designed for the AZL Pension Fund Headquarters, many of Arets' product designs originated from his architectural commissions.

ILBAGNOALESSI dOt – a cooperative venture between Alessi, LAUFEN and Oras – exudes both ingenuity and pragmatism and was Arets' first bathroom project. In creating this collection, Arets focused particularly on making sure the individual objects did not distract from the actual purpose of the bathroom – the cleansing of body and spirit. When asked to describe the collection, Arets said, "The ensemble as a whole is based on the strengths of its individual parts. Each must fulfill its purpose without becoming overly dominant. All objects must, in all respects, serve the purpose of relaxation. The design of the forms is very low key yet consistent for all objects which means they project an overall impression of peace and tranquility. On closer inspection, it can also be seen that their form perfectly follows their function." The collection's name is derived from the round, dot-like recess, which adorns nearly every piece in the series. The cubes, circles and sloping surfaces that define this collection give the products a light, architectural look.

The ILBAGNOALESSI dOt collection has also received its share of recognition – receiving the GOOD DESIGN award and the iF Product Design Award in 2009.



The beveled form lends the ceramic body a playful lightness yet also an air of servility.

LAUFEN

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For more information, please contact
New York's Manager of Global Projects, Lisa Gold
at 1.917.757.9385 or lisa.gold@laufen.com
www.nyc.laufen.com



TRENDS

Make the bathroom
a serene retreat.

1 MATERIA PROJECT CASAMOOD

Materia Project is a porcelain and glass collection by Casamood, produced for Casa Dolce Casa a division of Florim Ceramiche. The collection, a balance of old world craft and modernism, consists of four neutral shades and four contrasting colors that can be mixed, matched, and coordinated with additional surfaces and patterns and eight different shades.

casadolcecasa.com

2 DOGGI BATHROOM COLLECTION GD CUCINE

Known for its Italian kitchens, GD Cucine has branched out to create stylish bath furniture. The Dogi Collection, designed by Enzo Berti, is inspired by nature. Manufactured from light or dark Ash wood and stone, it makes a perfect framework for a spa environment. Included is a vanity, medicine cabinet, benches, and accessories, which can be combined with Corian and a special heat-treatment, making them waterproof and bacteria and mold-resistant.

Gdcucine.com

3 VIPP 9 SOAP DISPENSER VIPP

Continue the calm and dispense your favorite vertiver or lavender soap in Danish manufacturer Vipp's stainless steel and rubber soap pump. Vipp, known for its iconic waste bin, has ventured into bath accessories, including hooks, a shower wiper, and a towel bar. The mod shape comes in black, white, stainless, or the color du jour.

vipp.com

4 OMOXIE KOHLER

Lather up while winding down with Moxie, an acoustic showerhead installed with a magnetic wireless speaker. Activated by blue-tooth, the device easily syncs to a smartphone or mp3 playlist. Ideal for showering in tranquility or to a beat, the Moxie speaker installs snugly into an angled chrome nozzle that provides full spray coverage. Singing in the shower will never be the same.

kohler.com

5 ESSENCIA COLLECTION BAINULTRA

Canadian manufacturer Bainultra is the leader in therapeutic baths and has two options: Thermomasseur, which features built-in deep massage with three levels of air jets, and Thermasens, which offers additional water massage therapies. The design is available in an oval or rectangular freestanding tub or can be installed onto a seamlessly integrated platform, creating a spa-like setting within a home bath.

bainultra.com

6 BATHTUB S-NENDO COLLECTION BISAZZA

Japanese design firm Nendo's first venture into the bath environment is with a collection for Italian manufacturer Bisazza. The Bathtub S is handcrafted in the spirit of a Japanese soaking tub, made of larch wood, and outfitted with a chromed-brass standing mixer.

bisazzabagno.com

SPA BATH



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MARCH

TUESDAY 12
LECTURE
The J. Robert F. Swanson
Lecture: Marion Blackwell
6:00 p.m.
Cranbrook Art Museum
de Salle Auditorium
39221 Woodward Ave.
Michigan
cranbrookart.edu

WEDNESDAY 13
LECTURES
Hidden Treasures:
Finding Masterworks
of American Furniture
6:30 p.m.
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit, MI
dia.org

Preserving Glencoe's
Ancestral House: One Way
to Save a House
1:00 p.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Ave.
Chicago, IL
caf.architecture.org

THURSDAY 14
LECTURES
The Inside Story on LED's:
From Lighting to HD Video
Screens
12:00 p.m.
AIA Kansas City
1801 McGee
Kansas City, MO
aiakc.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, IL
artic.edu

Notes on the New
7:00 p.m.
Museum of Contemporary Art
Detroit
4454 Woodward Ave.
Detroit, MI
mocadetroit.org

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, MI
mocadetroit.org

MONDAY 18
EXHIBITION OPENINGS
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

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

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

TUESDAY 19
LECTURES
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

Anova Lecture for
Landscape Architecture:
Kate Orff
6:30 p.m.
Sam Fox School of Design &
Visual Arts
Steinberg Auditorium
Washington University
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

Insights: Job Wouters,
Letman, Amsterdam
7:00 p.m.
Walker Cinema
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

TUESDAY 22
LECTURES
Robbert de Koning, Dale
Morris, & Steven Slabbers/
Climate Adaptation
Strategies in the Midwest
River Basins
6:30 p.m.
Sam Fox School of
Design & Visual Arts
Steinberg Auditorium
Washington University
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

Greg Lynn,
Greg Lynn FORM:
Professor, UCLA Architecture
and Urban Design
6:00 p.m.
Taubman College of Architec-
ture and Urban Planning
Chesebrough Auditorium
Chrysler Center
2121 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

Mitchell Silver,
American Planning
Association
11:00 am
Taubman College of Architec-
ture and Urban Planning
A+A Auditorium
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

WEDNESDAY 23
LECTURES
Allan McCollum:
Life and Work
2:00 p.m.
The Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

Architecture is Activism...
Shelter! Behind-the-Scenes
Tour with the National
Public Housing Museum
10:00 a.m.
Hull House Museum
South Halsted
Chicago, IL
caf.architecture.org

THURSDAY 21
EXHIBITION OPENING
MCAD@MIA (MCAD
students create site
specific art installations)
6:00 p.m.
Minneapolis Institute of Arts
2400 Third Ave. South
Minneapolis, MN
artsmia.org

THURSDAY 28
EXHIBITION OPENING
Everyday Art
7:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

LECTURES
Arts in Sacred Places:
Sharing Space, Making New
Connections
12:00 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago, IL
aiachicago.org

Free Verse: Tan Lin
7:00 p.m.
Walker Cinema
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

APRIL

MONDAY 1
LECTURE
Timothy Hyde:
Dread of Beauty
6:00 p.m.
Taubman College of Architec-
ture and Urban Planning
A+A Auditorium
University of Michigan
2000 Bonisteel Blvd.
Ann Arbor, MI
taubmancollege.umich.edu

TUESDAY 2
EVENT
Art as a Teacher
11:00 a.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
imamuseum.org

LECTURE
Assembly Series Lecture:
Daniel Libeskind
6:30 p.m.
Sam Fox School of Design &
Visual Arts
Graham Chapel
Washington University
1 Brookings Dr., St. Louis, MO
samfoxschool.wustl.edu

WEDNESDAY 3
EXHIBITION OPENING
LeFevre Emerging
Practitioner Exhibit
5:00 p.m.
Knowlton School of
Architecture
Knowlton Hall
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

LECTURE
SynergiCity:
Hope for the Future of
Post-Industrial City
12:15 p.m.
Chicago Architecture
Foundation
Lecture Hall Gallery
224 South Michigan Avenue
Chicago, IL
caf.architecture.org

SATURDAY 6
EXHIBITION OPENING
Sharing Space: Creative
Intersections in Architecture
and Design
6:00 p.m.
Art institute of Chicago
Galleries 283 - 285
111 South Michigan Ave.
Chicago, IL
artic.edu

EVENT
Walkable and Healthy
Communities:
Tactics and Case Studies
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl., New York
cfa.aiany.org

SUNDAY 7
EXHIBITION OPENING
Shirin Neshat:
Offered Eyes
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit, MI
dia.org

THURSDAY 11
LECTURE
Beatriz Colomina/
Princeton University
5:45 p.m.
Knowlton School of
Architecture
Knowlton Hall
Ohio State University
275 Woodruff Ave.
Columbus, OH
knowlton.osu.edu

MONDAY 15
LECTURE
The Architecture of Modern
Memory: Architecture
and Identity in the Federal
Republic of Germany
6:00 p.m.
Sam Fox School of Design &
Visual Arts
Steinberg Auditorium
Washington University
1 Brookings Dr.
St. Louis, MO
samfoxschool.wustl.edu

TUESDAY 16
LECTURE
Leslie Markle:
Public Art and
Creative Placemaking
6:30 p.m.
Mildred Lane Kemper
Art Museum
Washington University in
St. Louis
Skinker & Forsyth Boulevards
St. Louis, MO
knowlton.osu.edu

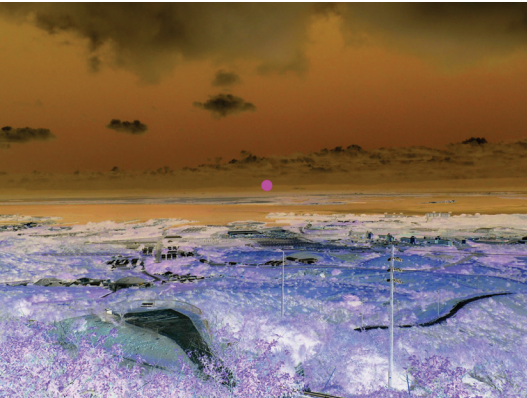
EVENT
Confronting the Canvas:
Gesture, Performance,
and Gender
6:00 p.m.
Museum of
Contemporary Art Chicago
220 East Chicago Ave., Chi-
cago, IL
mcachicago.org



COURTESY IMA

AI WEIWEI:
ACCORDING TO WHAT?
Indianapolis Museum of Art
Allen Whitehill Clowes Special Exhibition Gallery
4000 Michigan Road
Indianapolis, Indiana
April 5–July 21

Ai Weiwei is internationally recognized as one of China's most controversial and influential contemporary artists. In his exhibition *Ai Weiwei: According to What?*, the artist, through various media (sculpture, photography, architectural installations, and video), boldly addresses issues of human rights in China and comments on the nation's history, traditions, and politics. The exhibit features more than 30 works spanning more than 20 years. One is an early work, *Forever* (2003), in which Ai arranged 42 Forever brand bicycles into a circle, to honor China's most popular, and reliable (the bicycles were made of heavy-duty steel), mode of transportation during the mid-1900s. The exhibit is also devoted to Ai's more provocative pieces, such as a 38-ton steel carpet entitled *Straight* (2008). The artist used rusted steel rebar taken from the remains of a poorly-built school that collapsed during the 2008 Sichuan earthquake that tragically killed more than 5,000 schoolchildren. The piece commemorates the thousands of lost lives while openly condemning the Chinese government's stance on human rights.



JASON LAZARUS

JASON LAZARUS
Museum of Contemporary Art Chicago
220 East Chicago Avenue
Through June 18

Jason Lazarus' exhibition at the Museum of Contemporary Art Chicago centers around three pieces. The first, *Untitled* (2013), is a performance piece featuring a classical piano student playing Frederic Chopin's Nocturne in F minor, mistakes and all. *Phase 1/Live Archive* (2011-present) is a collection of Occupy Wall Street signs, remade by both Lazarus and the public and based on images from print and online sources. The final piece is a project that explores the thin line between public and private sectors through media generated photography. In employing found photographs he also comments on ways archives are used and on their relationship to history. Lazarus, a Chicago-based artist, is best known as a photographer, though he is also deeply invested in the art of sign making, both physically and symbolically. He has recently expanded his artistic practice into art collector, archivist, and curator.

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Still from *Fallen City*.

ZHAO QI/SUNDANCE INSTITUTE

THE CHARACTER OF ARCHITECTURE

Sundance 2013
Fallen City directed by Zhao Qi
Palimpsest directed by Michael Tyburski
What's He Building In There? directed by Richardo Rivera and Klip Collective
Cityscape 2095 directed by Yannick Jacquet, Mandril, and Thomas Vaquiée

Laced throughout the roster of the 200-plus films at the 2013 Sundance Film Festival are films that use architecture, design, space, and the arts in intriguing ways, even serving as characters of a sort to propel the plot.

A documentary that stood out in this regard is *Fallen City*, by Zhao

Qi, about Beichuan, a mountainous city in Sichuan utterly destroyed in the 2008 earthquake in which 20,000 died in that city alone. The ruined metropolis has been left untouched and is now an earthquake museum, with fenced walkways and busloads of tourists. A new Beichuan, renamed Yongchang

(eternal prosperity) by President Hu Jintao, and declared a model for all reconstruction in the area by Premier Wen Jiabao, was built on a flat plane nearby. It consists of housing, schools, hospitals, an industrial park, agricultural park, and business precinct covering 24 square miles and costing 2.17

billion yuan (U.S.\$348.7 million).

The film is an allegory of the old and new China. The economic boom runs head-long into environmental disasters. The local government takes over the construction from 34 private companies for unstated reasons. Displaced residents are asked to put down 200,000 yuan (\$32,000) for a new flat, an exorbitant amount for most. The one-child policy still is applied to parents who have lost children in the disaster and who are discouraged from trying again until they have a permanent home in Yongchang. Most are living in temporary pre-fab housing in a camp 37 miles from Beichuan until the new city is completed.

Upbeat news broadcasts herald the new city as a Shangri-La and site of a happy future for all residents. In fact, the new city is comprised of sprawling, uniform housing blocks laid out in a seemingly endless grid. When the survivors are taken to the still-unfinished city, one says, "We used to live really close to each other, but we can't anymore. We're separated by walls and blocks...It looks good on the outside, but the inside...there's no feeling here." Another laments, "Our Beichuan didn't have mosquitoes. And we saw snow every morning. We'll never see it again."

The film follows surviving families who have sustained great loss, as they struggle to adapt in their own ways. One, Mrs. Li Guihua, who serves as community director, an informal post that collects donations from the outside world,

organizes dancers for the opening ceremonies of the new city, and administers the allocation of new apartments. She lost her daughter and granddaughter in the earthquake, and dotes on her surviving elderly mother, who suffers from dementia and inertia. At the end of the film, however, Mrs. Li is in prison for corruption; she allocated three extra apartments for herself. Another survivor, Mrs. Peng, starts work in the kitchen of a kindergarten in the new city (where the strains of the Titanic theme song, "My Heart Will Go On" are heard in the schoolyard), a cruel reminder of the daughter she too lost in the earthquake.

After three years, the new city is completed. As *Fallen City* depicts, CCTV sent in journalists and a helicopter team. Spanking-clean streets, celebratory parades with bright ethnic costumes, big viewing stands, red paper lanterns, fireworks, a multi-gun salute, and a "Ceremony for Allocation of New Flats" heralded the opening of the new city and the new China.

Michael Tyburski's *Palimpsest* (not to be confused with the Gore Vidal memoir) is about a man who literally "tunes" dwellings by carefully examining living spaces and listening. Each object—toaster, faucet, bed, even wall colors—has a pitch. Through his astute aural skills, he makes recommendations that will change the client's interaction with his or her space, whether that means greater energy or the mending of a frayed relationship. The tuner, Peter Lucien, is a **continued on page 24**

Literary Unbuilding

Towards a Minor Architecture
 Jill Stoner
 MIT Press, \$19.95

In the intersection of literature and architecture resides the uneasy correspondence between the relative ease of writing a space (or filming a space) and the comparative difficulty of actually realizing a space through the time consuming and complicated procedure of constructing built form. Certainly literature (including film) and architecture have been involved in an intricate *pas de deux* since the advent of the modern subject, centering on the negotiation and alienation of the fragile body (and soul) and a hard, obdurate building system of stones and bricks and Euclidian right angles. To this conversation Jill Stoner, Chair of the Graduate Program in Architecture at the University of California, Berkeley, offers *Towards a Minor Architecture*, a finely written, intelligent thesis that is unapologetically aligned with Gilles Deleuze and Felix Guattari's literary project that maps new forms of performance into, around, and through architecture from a literary foundation that

asks us to take apart existing architectural form and allow the literary form to enter into it in a productively subversive way. "Architecture can no longer limit itself to the aesthetic pursuit of making buildings; it must now commit to a politics of selectively taking them apart," writes Stoner.

In Stoner's aptly titled manifesto (a nod, of course, to Le Corbusier's *Towards a New Architecture*, which heralded a century of formalism) she locates new potentials for architectural spaces that can emerge from the minor literatures that Deleuze and Guattari identified in Franz Kafka's discovery of language formations in the circular, warren-like spaces of the dispossessed and marginalized subjects of early twentieth century urbanity. Deleuze and Guattari say of minor literature: "its cramped space forces each individual intrigue to connect immediately to politics." In each case, the same condition that precludes political action also authorizes a new space in which such action can occur. The proliferating spaces of minor literatures exist within major literatures; hence Kafka, the Jew and Czech, as outsider in the fervent Germany of the early twentieth century. Similarly, the proliferating spaces of minor architectures exist within major architectures—or rather within major *failed* architectures. The sites of interrogation for the minor architecture project are the abandoned and foreclosed structures of late modern capitalism—the sick malls and office parks

along the webbing of Interstate highways and inside and outside the rings of global cities.

Following in the tradition, perhaps, of Christopher Alexander, an earlier Berkeley thinker on the topic of architecture as a right of the inhabitant, Stoner is playfully anti-formalist, insisting that a minor architecture is *becoming* space rather than *becoming* form. Her own architectural projects are illustrated in the final pages of each chapter of the slim volume—in fact the book was conceived as a guide to her own architecture. There is architecture, to be sure, in the literary critical language of Deleuze and Guattari—in the emergent space of lines of flight, the twisting skeins of the rhizomes, the demarcations of the smooth and striated, blocks and strata. Stoner is not the first architect to locate a thesis in the against-the-grain philosophy. However, her thoroughgoing appropriation of the literary critical lens of the Deluzian analyst are skillfully deployed in a vivisection of the "myths"—of the interior, of the object, of the subject, and of nature.

In the reading of the subtle distinctions between the adroit interpretations of various literary texts and the sly images of her own projects, one senses a call to a more personal response to architecture from within the practice that will be increasingly valuable in the age of the Unsolicited Project and the Occupy movement. Writing as a lexical activity that can be privileged alongside



drawing and show what photography cannot show is the main achievement of this book. Stoner cites some obvious but still compelling examples of the minor architecture responses to already built spaces. These include the squatter occupations of Corviale, the ground-scaper outside Rome **continued on page 24**

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MICHAEL TYBURNSKI/SUNDANCE INSTITUTE

THE CHARACTER OF ARCHITECTURE continued from page 23 kind of shrink for buildings, giving a psychological spin to *feng shui*. When he visits a client, Ellen (whose toaster is out of tune with the rest of the apartment), he encounters a rocking bird toy that fascinates him to the point that he hunts one down for himself. The toy unlocks a connection between them, as well as a past relationship that is as much at the core of her insomnia as her toaster. New Frontier is an exhibition space that showcases media installations, multimedia performances, and transmedia experiences. The facade of a former lumberyard called the Yard was transformed by Ricardo Rivera and his Brooklyn-based team Klip Collective into a nighttime 3D projection incorporating actual building elements—

doors, vents, windows, and roof. Entitled *What's He Building In There?* the projection plays with notions of inside and outside, using digital “keyholes” that reveal the moving machinery. At one point, the entire “facade” vaporizes and reveals the inner workings (the video outer layer dissolves to reveal a video underbelly, that is). Even the projected credits play with the shape and pitch of the roofline. Anyone who enters the Yard is greeted by *Cityscape 2095* by artists Yannick Jacquet, Mandril, and Thomas Vaquiée. An imagined metropolis features buildings rendered in black outline, enhanced with colored digital projections that change over a 6.5-minute cycle, simulating time passing. **SUSAN MORRIS IS A FREQUENT CONTRIBUTOR TO THE ARCHITECT'S NEWSPAPER.**



LITERARY UNBUILDING continued from page 23 that has been receptive to Situationist-inspired interventions from The Stalker Group for several years with results that are not easy to document because the residents have forbidden outsiders from coming into the politicized spaces with their iPhones and sound bites, as well as the storied Torres del David, an abandoned high rise in Caracas that has become home to activist squatters—clearly examples of the theory of minor architecture as it is being performed out in the world in keeping with Stoner's theory. Still, a deeper and more complete presentation of Stoner's own projects and those of her students would have provided



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a more satisfying realization of the political project. A collective graduate thesis project at Berkeley that undertook to dismantle and rewrite a chain of Circuit City stores that were recently abandoned due to bankruptcy would have been interesting to consider in greater detail in light of the compelling presentation of the theoretical foundation of the project, especially since Stoner has provided a relentlessly personal and potent response to the tragedy of the interior, the exterior, the object, and the subject as it has played out in the new nature of entropy, foreclosure, and bankruptcy. “In their deceptively simple spatial strategies and in their many guises as intensely complex theoretical constructions, minor architectures will alter and dematerialize the constructed world,” Stoner forecasts. In the writing, they already have in this finely realized text.

JEFFREY HOGREFE IS A PROFESSOR OF ARCHITECTURE, HUMANITIES, AND MEDIA STUDIES AT THE PRATT INSTITUTE IN BROOKLYN.

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ARCHITECTS: PUT THE PEDAL TO THE METAL

While riding a bike around Chicago's West Loop neighborhood I spotted a recently opened big box store's bike parking area. The glint off the stainless steel racks caught my eye. I pedaled over for a closer look and saw immediately that this was the best bike parking design for a building of its size in the city in recent years, and better than the setups at the big box company's other stores. It was sheltered, close to the entrance, visible from the street, and incorporated easy-to-use racks. During my three-year internship for the city as a bike-parking planner, this little but significant part of urban infrastructure became part of my blood. Needless to say, I was impressed, but I was concerned,

too, with the lesser designs at the chain's other stores.

It was then that I wanted to better understand how architects—be they in-house or consulting—affect the promulgation and use of sustainable transportation, including shopping by bike. I called the company's public relations department to uncover what led to this store having bike parking worth celebrating, but instead I got a boilerplate response that “environmental sustainability is integrated throughout our business.” They rebuffed my further inquiries so I kept looking for enlightenment on the connection between architecture and sustainable transportation.

An architect can too easily pick

out bike racks from a catalog and place them on the building site within the regulations of Chicago's zoning code. A city like Chicago demands more. Mayors, current and past, have committed Chicago to becoming a more sustainable city, one with greater use of bicycling and transit, more walking, and less pollution. In what ways can the architecture profession grow sustainable transportation?

Don Semple, an architect for Krueck + Sexton in Chicago, agrees that building additions like bike rooms, including complementary lockers and showers, is a great way to promote sustainable transportation. “My firm additionally promotes sustainable transportation

through usage. We have a dedicated office bike available for any staff to use to get to meetings around town.” This level of sustainable transportation integration seems like small change when the city needs to get thousands of more people to drive less in order to meet its emission goals. Semple took the discussion further, emphasizing site selection. Krueck + Sexton typically advises clients on what land they should purchase, analyzing each site's available transportation. “We try to push clients,” he said, “toward sites with greater potential transportation assets.”

Then there's the situation in which the site has already been selected, which, during my research, seemed to occur more often than not. What can you do for an existing site? Carol Ross Barney told me, “You have to build the right team of engineers and planners.” As the founder of Ross Barney Architects in Chicago, Barney works on institutional and governmental projects, some of which are facilities and systems purely about moving people. “It's like any collaboration,” she said. “You bring your ideas to the table, and you defend them. What's exciting, though, is that any project that is or has a discrete transportation component is exactly the kind architects are always looking for because everything should be designed.” In essence, any building or site can be designed to make getting there (by bus, bike, or feet) easier or more comfortable.

I'd like to believe that this is

Left: A convenient, well-designed bicycle parking area in Chicago.

what the architects at the big box company were thinking when they had to draw out where bike parking would go and how people would use it. Instead of engineering the space by catalog or a formula, they considered their customers' comfort and perhaps convinced accountants that their design was worth the money. Or maybe the architect worked with an urban planner to recognize Chicagoans' transportation needs, which may have informed them to install more capacity than they had before at other stores.

What if the project an architect has been hired to do is the transportation asset itself? How do you make it great and maximize its use? Ross Barney mentioned that you can correct and improve existing systems. Her firm worked on the Bloomingdale Trail project, that converts an elevated, abandoned rail line into a nearly three-mile long linear park and multi-use trail through several moderately dense neighborhoods. In a review of the design and planning process last year, I called it the best I'd seen in my six-year residence in Chicago. Ross Barney Architects crafted that process for the Chicago Department of Transportation. “We were asked, ‘Can you create a process that will constructively collect people's opinions?’” The project connects to several bus and train lines, bike lanes, and parks, while running within feet of people's homes. At several meetings, I watched residents bring their complaints and ideas directly to the architects and planners.

How does one strengthen the link between architecture and sustainable transportation? Ross Barney stressed the importance of relationships, which was evident in the Bloomingdale Trail project. “We designed a system that got citizens to contribute,” she said.

Semple believes that architects tend to be on the back end of transportation design. He says the days of Daniel Burnham are gone and city planning is often delegated to traffic engineers and politicians. “I would love to see a renaissance of architects being involved in large-scale city planning,” said Semple. “We bring more balanced sensibilities.”

The cooperative relationship between sustainable transportation and architecture must expand. Frequent collaboration will close the gap, moving the two professions beyond their previously narrow scope limitations and creating sustainable cities.

STEVEN VANCE IS A CO-EDITOR OF STREETS BLOG CHICAGO.



The planning process for the Bloomingdale Trail.

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