

THE MIDWEST  
**ARCHITECTS** NEWSPAPER  
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A WEST LOOP MASTER PLAN CALLS FOR A PARK ON TOP OF THE KENNEDY EXPRESSWAY

# DECK THIS!

Chicago architect Scott Sarver looks at the West Loop and sees the future. And his firm, smdp, certainly isn't the first

made hay with the neighborhood's central location, real estate momentum, and newfound cultural cachet. In cooperation with developer Fifield Companies, Sarver and his firm have fleshed out a masterplan that calls for 10 million square feet of new office space in continued on page 3

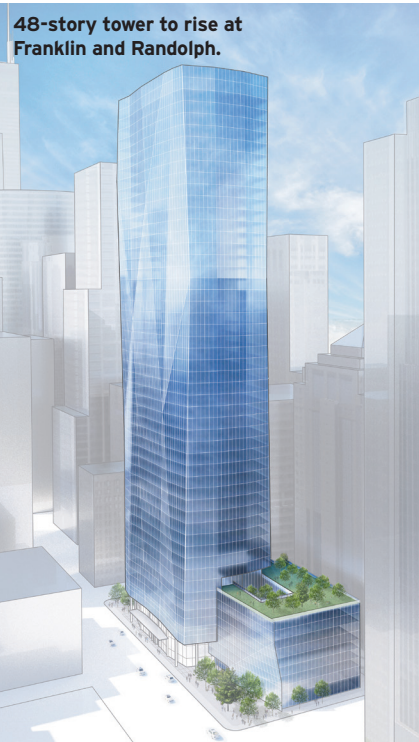


HGA REVAMPS MACALESTER COLLEGE FINE ARTS CENTER

# THAT STRAIN AGAIN

Almost every U.S. college campus has a midcentury modernist building that turns architectural agnostics into either denouncers or defenders of brutalism. HGA Architects and Engineers' rehabilitation of the Janet

Wallace Fine Arts Center at Macalester College in St. Paul, Minnesota, is further proof that these institutional buildings can stage successful second acts. The 1963 arts center continued on page 6



48-story tower to rise at Franklin and Randolph.

KRUECK + SEXTON DESIGNS ITS LARGEST CHICAGO PROJECT

# MULTIFACETED

The empty lot at 130 North Franklin Street, a prominent location that was once home to the Chicago Mercantile Exchange, is set to be the site of a 48-story office tower designed by Krueck + Sexton. The building, clad in a faceted all-glass curtain wall, will be the Chicago firm's largest hometown project to date and will tower above its neighbors. "For the last 10 years this has been surface parking just waiting for an opportunity for development," said firm principal Mark Sexton. Part of developer Tishman Speyer's portfolio—which also includes 10 and 30 South Wacker Drive, continued on page 7

**SPECIAL ISSUE: LIGHTING**

AN LOOKS INTO HOW LIGHTING DESIGNERS ARE IMPROVING URBAN NIGHTSCAPES. SEE PAGES 12-15

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An expanded center on Halsted.

THE MIDWEST'S FIRST LGBTQ SENIOR HOUSING DEVELOPMENT

# Aging In Place

In April, anti-poverty organization Heartland Alliance and lesbian, gay, bisexual, transgendered, and queer (LGBTQ) community group Center on Halstead will break ground on the Midwest's first continued on page 4



ILLUMINATING NEW PRODUCTS. SEE PAGE 08

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## THE HEALTH BENEFITS OF URBAN TREE HUGGING

Riverwalks, rails-to-trails, community gardens, native plants—cities around the country, and especially in the Midwest, are embracing nature as a design partner. Once considered flighty ornamentation, trees, parks, and green infrastructure may actually have a positive impact on human health.

New research backs up the age-old assumption that fresh air is good for you, measuring positive impacts on public health from trees and green spaces. This matters in the Midwest, where vacant lots can be a creeping blight or an abundant resource. In Detroit, planners look to parks and public spaces to catalyze placemaking downtown. And Chicago has just outlined the Millennium Reserve, one of the nation's largest open space projects, but its balance of open spaces, managed land, and industrial uses remains unclear.

A recent study by the U.S. Forest Service analyzed 18 years of data from nearly 1,300 counties and correlated the prevalence of emerald ash borers—an invasive beetle that decimates ash trees, common in many U.S. cities—with an additional 15,000 deaths from cardiovascular disease and 6,000 more deaths from lower respiratory disease when compared to unaffected areas. The research, published in *The American Journal of Preventive Medicine*, does not offer a causal link.

Another study, published in March in *The British Journal of Sports Medicine*, calculated the cognitive impacts of leafy backdrops on walkers and joggers using electroencephalograms, which measure brain waves. Though still a small study, their results confirmed the suspicion that green spaces lessen brain fatigue—the easily distracted, forgetful feeling that comes with constant exposure to chaotic sights and sounds. The Japanese practice of *shinrin-yoku*, or “forest bathing,” has also been linked to health benefits in scientific studies.

Of course cities are not generally great places to grow trees. Pollution certainly plays a role—many former industrial sites are contaminated beyond their ability to sustain all but the hardiest of species—but open space is typically the greater limiting factor.

Chicago's Millennium Reserve is ostensibly an open space project, but one with considerable swaths of land already devoted to industrial uses. Given the region's historical disinvestment, new manufacturing jobs would be welcome. But as talk of development and sprawl shifts back to urban redevelopment and infill, we will have to balance density with green space. This can of course be done simultaneously—the ascendance of landscape architecture and tactical urbanism is encouraging on that front.

Charles Fraser, the real estate developer who reengineered South Carolina's Hilton Head Island, famously called environmentalists modern-day druids, who “worship trees and sacrifice human beings to those trees.” But mounting evidence suggests that nature is as important to development as manmade infrastructure when it comes to sustaining healthy communities. **CHRIS BENTLEY**



COURTESY SMDP

**A West Loop park concept would cap the Kennedy, spurring development on its flanks.**

**DECK THIS!** continued from front page the West Loop in 10 years. The plan also calls for a 10-to-15-acre park covering the trench of the Kennedy Expressway, which forms a barrier between the West Loop and downtown. Alan Schachtman, executive vice president of Fifield, called this hypothetical green a Millennium Park for the West Loop.

“Right now the Kennedy is a big chasm. It's really a divide,” said Schachtman. “Even the blocks adjacent to it are a little tough.” He said that a flagship park project could kick off development, but it would need programming and revenue-generators and people would have to get comfortable with the idea. The project would take about two years to complete. Construction would only shut down one or two lanes at a time while crews built the supportive decks.

Chicago's downtown long ago spilled over the boundaries that traditionally defined the Loop, creating a 10-square-mile “mega-Loop” with growth to rival any city in the country. Sarver said that, physically, the city will have to continue expanding west. Streeterville and River North are already developed, the South Loop lacks public transportation and accessibility compared to its western counterpart, Sarver said, and the area has a secret weapon: fiber optic cables. The backbone of Chicago's considerable digital infrastructure—the third largest fiber optic capacity of any metropolitan area in the country, after New York and D.C.—runs down Clinton and Canal Streets. That fact could entice more and more high-tech companies to establish themselves close to the source.

Sarver's masterplan covers five blocks, though he initially submitted an idea for three blocks to the city. He admitted it would take some “creativity” on the part of City Hall—in the form of accelerated building permits—to sustain the viable redevelopment of the entire neighborhood in just 10 years. Sarver also said that tax increment financing dollars and the Economic Development For a Growing Economy Tax Credit program should be targeted to incentivize high-density development in the area.

Fifield is already well versed in the real estate markets of downtown, and the West Loop in particular. The company is drawing up plans with smdp for an Aqua Tower-style mixed-use project: 800,000 square feet of office space, 300 to 400 hotel rooms, and 300 to 400 apartments. Schachtman said they shopped around less-ambitious plans and were encouraged by feedback from potential tenants who said they were aiming too small.

“We're going out ahead on this because this thing needs a champion,” Schachtman said, “but we aren't going to build this alone.” **CB**

## LETTER

**MOUSSAVI MISSED**

The following letter is an excerpt of a comment left on archpaper.com. It pertains to the new Museum of Contemporary Art (MOCA) Cleveland designed by Farshid Moussavi, which Stephanie Murg critiqued for *AN* (ANMW09\_11.14.2012).

MOCA's form is a simple game of extruded geometry. The base form shifts from a hexagon as it rises to a square at its top. A third year architecture student would have been given a C- and asked, “Is that all you could come up with?” The exterior is clad in black stainless steel panels that are already streaking at the corners. They also present a range of colors that indicate the material selection and/or production was not

up to the task of producing uniformity. Additionally, the gauge of the panels is such that they reflect extensive oil canning, which makes the black box look cheap. Moussavi introduced slanting windows that have nothing to do with the experience from the interior as they slash through spaces and right through floors, revealing their arbitrary and formal imposition. With exterior walls that slant from side-to-side and warp, tilting in and out, one can quickly become dizzy and nauseous. The only real design feature of MOCA is its stair—Moussavi herself calls it the “dominant architectural feature of the building.” It is pressed up against the exposed construction of the exterior envelope, which is painted a very dark shade of blue. Everything

is painted dark blue, except the white sidewalls of the stair. It shifts angles and doubles back at landings as it drags one upward. As you finally turn for the last half section at the primary exhibition space, you are confronted with a massive exposed air handling unit—painted dark blue—hovering just above your head with its three flywheels waiting to shave off any hairstyle attempting verticality. The light fixtures also hang down into your headroom, obscuring your view down. It is unpleasant and absurd. You perceive that the roof is too low and you feel compressed in the largest open space in the project. Even Wright knew that after “compression” came “release.” Not Moussavi.

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## OPEN &gt; RESTAURANT



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Chicago's D+K Architects and Interiors has experience turning basements into nightclubs, having gut-rehabbed several bars and restaurants in River North and the West Loop. Their latest effort is the recently opened Takito Kitchen at 2013 West Division St. in Wicker Park. The semi-polished industrial vibe befits the contemporary taqueria and bar.

The 1923 building's skylight and exposed brick walls anchor the aesthetic, while street art commissioned from local graffiti artists complement modern furnishings. The room includes a cement bar and handcrafted maple benches, custom antique-style wire cages for suspended lights, and mirrors that look straight out of a saloon.

Focused on local and seasonal ingredients, Takito's menu is geared toward plates intended for sharing—a sentiment echoed in the interior's open layout. Distressed cedar wood rounds out the Wicker Park vibe appropriate to its prime location near the corner of Division and Damen. **CB**

## EAVESDROP &gt; GINGER MCCrackERS

## GET OUT YOUR SCOTCH GUARD—EAVESDROP IS COMING!

If the hors d'oeuvres make a party, **Luminaire** threw quite the fête last month. The huge design showroom in River North staged the top floor with more affordable items from their inventory, alongside of pop-ups from local artisans, including European bike-lifestyle guru **J.C. Lind Bike Co.** This was our first stop of several that evening, so the substantial hors d'oeuvres—a.k.a. Prosecco sponges—were fully appreciated. What didn't appreciate them? That \$5,000 sofa where our fried risotto ball crash-landed after slipping off of a toothpick and ricocheting off our champagne flute. Seriously, it was so embarrassing, with one witness to the party foul saying out loud, "Hope they Scotch Guarded everything before inviting this guy." As we scurried to pick up the grease ball, we dropped half into our glass, tainting the last sips of the drink. And with that, folks, we moved on to...

## THE GRAHAM FOUNDATION STILL THROWS THE COOLEST OPENINGS IN TOWN

With our party-pride tail between our legs, we stumbled—read: took a cab—to the opening of "Model Studies" at the **Graham Foundation**, featuring new work by **Thomas Demand** with works by **Fernand Léger** and others. If you have not been taking advantage of the programming at the Graham Foundation, you need to start now. **Sarah Herda**, director of the Graham, and staff are turning it out. And for the record, we kept a vise-like grip on our glass of red wine, so no spills.

## WHAT DO WE WANT? DOCENT RIGHTS!

For seven years, Eavesdrop has lived in Chicago without a car and that means we've never made the trek out to the **Farnsworth House**. A little bird has whispered in our ear that at least one docent is bent out of shape by recent changes. It would appear that the **National Trust for Historic Preservation** is replacing volunteer docents with paid part-time tour guides. Can you imagine, the desire to pay your help? Quelle horreur! We say: way to go Trust!

**SEND STAIN STICKS, GAS MONEY, AND SNACKS TO**  
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**Neighborhood materials inform the earth-tone palette.**

**AGING IN PLACE** continued from front page affordable housing development aimed at LGBTQ senior citizens.

Situated at 3600 North Halsted—the site of the Lakeview town hall before Chicago annexed the north side city in 1889—the affordable housing development will be open to anyone, but is intended to provide a social safety net for LGBTQ seniors. Gensler, which is designing the project, is calling the building "Town Hall" in a nod to the location's history and its community-focused future.

The Center first noticed the need for senior housing when it discovered that 23 percent of its public programs were geared toward the elderly. Residents of the new building must have an annual income below \$32,000. The developers are seeking subsidies so no tenant will pay more than 30 percent of their income for rent.

The mixed-use project includes the adaptive reuse of a historic 1907 police station and will include 80 studio and one-bedroom apartments, as well as retail space and community rooms for classes and events on the first floor. Outreach sessions helped the architects determine the needs of the building's users, leading to the inclusion of shared dining and kitchen spaces for entertaining guests.

Located at the corner of Halsted and Addison next door to the Center, whose facility was also designed by Gensler, the seven-story development will replace two 1930s buildings and repurpose the recently landmarked police station. Except for an emergency access driveway occasionally used by the police from their new station down the street on Addison, the new project will fill out the block. Angled green and blue panels provide a changing profile

to passersby, while the exterior color palette draws on tones found in neighboring architectural elements. The historic police station will retain its copper cornice, pressed tin ceilings, and glazed brick, but Gensler is altering its circulation to improve accessibility for the elderly.

A second floor terrace atop the ground-floor retail space will serve as the building's "front yard," according to Gensler project architect Michael Hanley, featuring raised beds for gardening and landscaping designed by Chicago-based Christy Webber Landscapes. The design attempts to screen second-floor windows for privacy while permitting daylight into the interior.

Gensler's Jason Hall designed the interiors. They offer a variation on everyday rituals to achieve "uniquely normal" spaces, said Hanley. Contemporary furnishings with a kitschy, homey feel and a 17-color palette create a lively aesthetic while avoiding direct depictions of rainbows.

Construction is scheduled for completion in August 2014. **CB**

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Toyo Ito

YOSHIAKI TSUTSUI



Tama Art University Library, 2007.



Sendai Mediatheque, 1995–2000

TOMIO OHASHI

MICHAEL GROTH FOR HOME

PRITZKER JURY RECOGNIZES JAPANESE ARCHITECT FOR HIS INVENTIVE, DIVERSE BODY OF WORK

## Toyo Ito's Shining Moment

The jurors of the Pritzker Architecture Prize have named Toyo Ito the 2013 laureate. Tokyo-based Ito has long been regarded as one of architecture's most inventive minds and he has produced a large and diverse body of work that pushes the limits of technology, materials, structure, and form. His buildings often express a joyful or poetic sensibility, and yet with each project he seems to approach architecture anew. This knack for reinvention and lack of a signature style accounts, perhaps, for the somewhat lower name recognition he has compared to

some of his peers. His spectacular and unexpected architecture, however, speaks for itself.

"Throughout his career, Toyo Ito has been able to produce a body of work that combines conceptual innovation with superbly executed buildings. Creating outstanding architecture for more than 40 years, he has successfully undertaken libraries, houses, parks, theaters, shops, office buildings, and pavilions, each time seeking to extend the possibilities of architecture," said jury chair Lord Palumbo in a statement. "A professional of unique

talent, he is dedicated to the process of discovery that comes from seeing the opportunities that lie in each commission and each site."

Demonstrating an early interest in technology, Ito first named his firm Urban Robot when he founded it in 1971. He changed his firm's name to Toyo Ito & Associates in 1979. He began designing houses in a minimalist vocabulary, often using lightweight structures or unusual materials. In the mid-eighties, he designed a project that used technology to respond to weather conditions, while also providing a counterpoint to commercial signage nearby. The Tower of Winds, a cylindrical structure ringed with lights, reflected the speed of wind gusts through a changing lighting pattern. This folly anticipated

current trends in climate-responsive architecture. Arguably his best-known project is the Sendai Mediatheque in Miyagi, Japan, completed in 2000, which relies on a structural system of bunched steel tubes to create circulation and mechanical pathways through the highly transparent building. Though it appears to be quite delicate, the structural system proved robust enough that the building survived a 9.0-magnituded earthquake in 2011 largely unscathed.

His 2002 pavilion for the Serpentine Gallery in London deployed a fragmented geometry to create a rectilinear structure. The resulting stark white structure is a cubist composition of intersecting lines, solids, and voids. In 2004, he used a somewhat similar

vocabulary to create a concrete exoskeleton for a flagship TOD's store in Tokyo, though the pattern of concrete there evokes criss-crossing tree branches. More recent projects include the Tama University Art Library, also in Tokyo, which, with its layering of concrete arches of varying scales, is a kind of Japanese twist on Philip Johnson's "Ballet Modernism," and the reptilian-skinned stadium he designed for the 2009 World Games in Kaohsiung, Taiwan, his largest work to date.

Ito is the sixth Japanese architect to win the Pritzker. He will receive the award at a ceremony at the I.M. Pei-designed John F. Kennedy Presidential Library in Boston on May 29. **ALAN G. BRAKE**



COURTESY ESTATE OF GRADY CLAY

## GRADY CLAY, 1916–2013

Behind the wheel of an old dark green Porsche, in lace-up boots and tweed jackets, with a gentle drawl and impish smile, he hardly seemed radical, but neither did his look-alike, William Faulkner. Actually, like his friend Jane Jacobs, he was both radical and wise—and well stocked with ideas, because he always had a little reporter's notebook or tape recorder in his pocket to jot down observations.

These later turned up in his articles for the *Louisville Courier-Journal* or in the numerous books and magazine articles he wrote, even while editing *Landscape Architecture Magazine* from his

home base in Louisville, Kentucky, for 25 years (1959-85).

Under his leadership, the magazine published the work of Ian McHarg, A. E. Bye, Lawrence Halprin, Darrel Morrison, Martha Schwartz, and James van Sweden. It emphasized ecology and covered new earthwork sculpture by Robert Smithson and Michael Heizer, native plantings, and adventure playgrounds. It ran articles by J. B. Jackson, Ada Louise Huxtable, Robert Moses, and William "Holly" Whyte. Unsurprisingly, its readership and influence increased exponentially during his tenure.

Grady Clay was the author of

the influential books *Closeup: How to Read the American City* (1974), *Water in the Landscape* (1979), *Right Before Your Eyes: Penetrating the Urban Environment* and *Landscapes for Living* (both 1987). Between 1991 and 2005, he was also a weekly commentator on Louisville's NPR affiliate.

He was also the chairman of the jury for the Vietnam Veterans Memorial design competition in 1980 that selected Maya Lin's radically abstract scheme. (Other jurors were Harry Weese, Richard Hunt, Garrett Eckbo, Constantino Nivola, James Rosati, Hideo Sasaki, and Pietro Belluschi.) Paul Spreiregen, who organized the competition, remembered that, "during the jurors' deliberations, Grady noted any cogent comment. When the jury had come to a decision, after three-and-a-half days intensely reviewing some 1,432 designs, Grady and I sat down to write a brief report describing the jury's recommendation to the sponsor, the Vietnam Veterans Memorial Fund. He had extracted the most cogent juror's remarks. The next day, speaking for the jury, he presented the report along with the winning design. It took 25 minutes, and was followed by a short silence. But very soon the members of the sponsor group, about 30 in all, jumped to their feet, cheering and applauding in acceptance. They'd gotten it! Since

the winning design was very simply presented graphically, its many subtle implications were unlikely to have been readily grasped. There is no doubt in my mind that Grady's old note-taking habit, with his skill in extracting the essence of an idea, was the basis for earning the approval of the memorial sponsor."

Grady Clay was born in Atlanta, the son of an eye surgeon on the Emory University faculty, and grew up at Walnut Grove, the family's farm in Ashland. He graduated from Emory in 1938, earned a Master's in Journalism at Columbia in 1939, and became a police beat reporter at the *Louisville Times* the next year.

During World War II, as a member of the Armed Forces, he served as assistant officer in charge of the European edition of *YANK*, the Army weekly in Italy and France. During this time, he developed an interest in geography.

After the War, he joined the staff of the well-regarded *Louisville Courier-Journal* where he covered national trends in urban renewal, suburban development, land use, and the growth of the interstate highway system.

In 1948, he received a Neiman Fellowship at Harvard, where he studied urban geography and met Ian McHarg, David Wallace, and Jackie Tyrwhitt. In 1973, he received a Guggenheim Fellowship. Over the years, he served on various

presidential task forces, taught at the University of Kentucky and Northwestern University, and received an honorary doctorate from Emory.

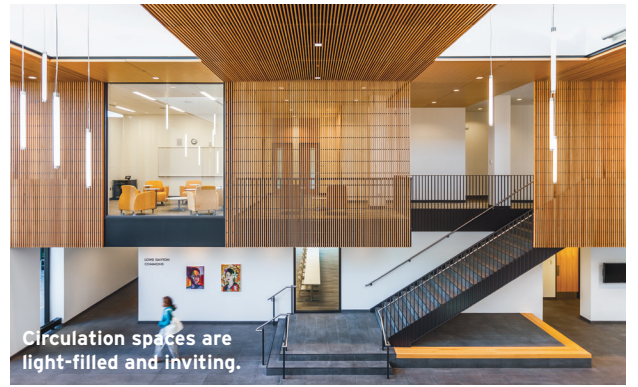
He was also a prescient proponent of what came to be called "the New Urbanism." In 2009, the Congress for New Urbanism (CNU) acknowledged as much, awarding him the Athena Medal and citing an article he had written for *Horizon* magazine in 1959, "Metropolis Regained." The CNU explained, "In words described as 'eerily similar' to the Charter of the New Urbanism, which followed more than 35 years later, Clay defined the principles of a group he identified as New Urbanists." Clay wrote: "We believe in the city, they would say, not in tearing it down. We like open space, but hold that too much of it is just as bad as too little. We want that multiplicity of choice that the city has always offered, but is now in danger of losing." He added, "I can only say that all great movements start in murmurs and that I can hear murmurs."

**JAYNE MERKEL IS A CONTRIBUTING EDITOR TO ARCHITECTURAL DESIGN AND THE FORMER ARCHITECTURE CRITIC OF THE CINCINNATI ENQUIRER.**





The concert hall



Circulation spaces are light-filled and inviting.



The commons

PAUL CROSBY PHOTOGRAPHY

**THAT STRAIN AGAIN** continued from front page consists of four buildings for music, art, humanities, and theater and dance, with a central commons area. HGA's rehab, completed in 2012, sought to make that space, the Lowe-Dayton Arts Commons, into the Center's new front door.

Designer Tim Carl said all four buildings share a basic vocabulary of brick and dark

metal, nodding to the original construction while tugging it towards contemporary design. Large windows reach out to the four courtyards that surround the Commons, putting the art inside on display for the wider campus. Light monitors filter north and a limited amount of south daylight through a filigree wood ceiling. The space has become an informal

gallery complementing the 2,200-square-foot Law Warschaw Gallery and a staging area for campus protests.

HGA has completed the first of the project's four phases, renovating the Commons and the music building, which includes the 317-seat Mairs Concert Hall. Working with New York-based acousticians Acoustic Dimensions and Chicago-based lighting design

firm Schuler Shook, HGA lowered the hall's existing seating slightly and wrapped the room in wood baffling. An undulating red oak lattice conceals optional reflective panels and curtains that amplify or deaden sound as the performers desire. Though the stage and seating area are larger than before, the space feels more intimate. "There's a much bigger

volume of hall beyond what you see architecturally," said Carl. "It's so scientifically driven, but there's a psychological aspect."

Vertical glass panels punctuate the dark metal and red brick facade in a varied pattern. Shying away from any overbearing musical references, HGA specified a bronze cladding material whose color recalls the

concert hall's wood. The visual arts building, which is currently under design, but in terracotta. Low-VOC interior building materials, low-flow plumbing, permeable pavement in the parking lot, and a storm water retention system are among the performance features that have the team targeting a LEED Silver rating. **CB**



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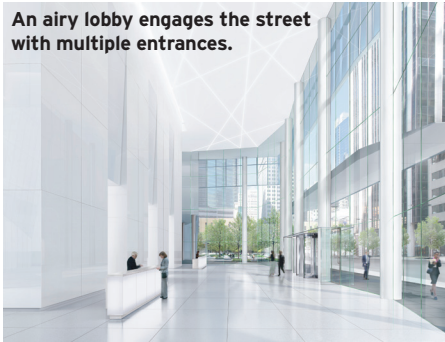
**MULTIFACETED** continued from front page the Franklin Center, and 161 North Clark Street—the site benefits from a resurgent downtown real estate market, as well as freshly cemented identities in nearby neighborhoods like River North and the Fulton River District. “We heard 20 years ago that the Loop was dying,” said Sexton. “We heard it again 10 years ago. It’s a bit like retail—people thought with the Internet that no one would buy at stores anymore, but look at retail booming.”

The previous occupant of the site—a 1927 masonry structure with a rusticated base and engaged columns at its crown—was demolished in 2003, leaving a somewhat conspicuous opening in a corridor of the Loop just steps from Ogilvie Transportation Center, Merchandise Mart, and City Hall.

Krueck + Sexton’s design is an evolution of the faceted facade treatment the firm used on the Spertus Institute of Jewish Learning and Leadership, also in Chicago. The unitized curtain wall system is made up of an assemblage of sections that intersect at angles calculated to reflect the sky in varying ways, creating a play of varying qualities of light across an otherwise homogeneous envelope. The design team is still tweaking the interplay between the facade and mechanical systems, but Sexton said that the goal is to achieve a LEED Gold rating.

Two landscaped plazas (the firm hasn’t chosen a landscape architecture consultant at this time) open onto Franklin and Washington Streets. The lobby, with its 50-foot-high ceiling, has multiple entrances. “This is going to be a major building on

An airy lobby engages the street with multiple entrances.



KRUECK + SEXTON

Franklin,” Sexton said, “so the idea was to have a lofty opening befitting a building of 1.1 million square feet.”

The building’s podium includes 13,000 square feet of retail and a parking garage with 200 spaces. Office floors offer between 25,000 square feet and 27,000 square feet. A “SkyPark” on the seventh floor juts northward from the building, adding some open space to the dense downtown business district. The fifth and sixth floors share an 87,000-square-foot courtyard and atrium.

The concrete core supports column-less corners, with floor-to-ceiling glass on all sides. Tishman needs to lease at least 400,000 square feet before proceeding with construction. Sexton said he told the developers his firm would take a few thousand square feet, but with no anchor tenant targeted he’s off the hook for the time being.

Construction will take 24 to 30 months once started, according to Tishman Speyer.

CB



COURTESY WEISS/MANFREDI

## UNVEILED

### KENT STATE UNIVERSITY COLLEGE OF ARCHITECTURE AND ENVIRONMENTAL DESIGN

Passing over local entries from Cleveland’s Bialosky & Partners and Westlake Reed Leskosky, as well as The Collaborative of Toledo, Kent State University selected Weiss/Manfredi’s light-filled “Design Loft” for the new home of its College of Architecture and Environmental Design. Richard L. Bowen & Associates of Cleveland will be the architect of record.

The college is moving from three separate buildings where it has been for decades, hoping to engage the greater community of Kent. A continuous gallery on the public level ties into a new outdoor esplanade that is meant to serve as a gateway to the campus, home to one of four architecture schools in Ohio.

The 125,000-square-foot building takes the form of a series of stepped glass boxes, anchored by a broad, continuous stairway along the north facade. A fire stair along the south facade completes the cantilevered route, meant to unify what Weiss/Manfredi is calling “a three-dimensional diorama” and “a vertical campus quad.”

“The idea is that there really is no such thing as a circulation space, but always a place of interaction,” said Marion Weiss. The team is also investigating adjustable shading controls to minimize energy use.

Outside, an accessible green roof is among the features the team hopes will help elevate the discipline of landscape architecture. The building bends slightly at three points, opening up “fissures” that accentuate the natural topography of the site. CB

Architect: Weiss/Manfredi  
Developer: Kent State University  
Completion: Late 2015

WALL = SCULPTURE\*

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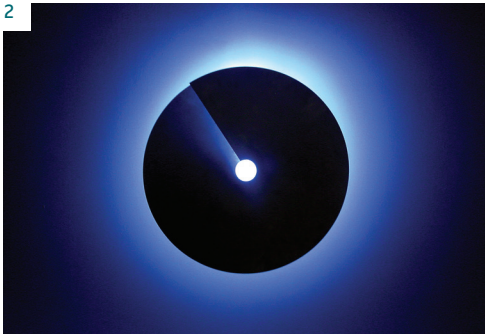
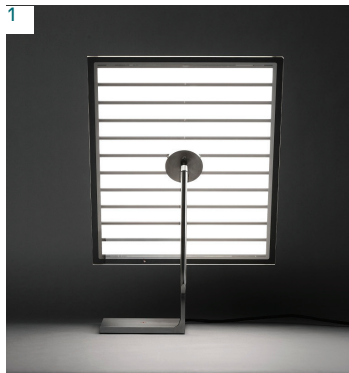
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# IN/OUT

NEW FIXTURES FOR LIGHTING UP INTERIORS AND EXTERIORS.  
BY EMILY HOOPER

1 LIGHT PHOTON  
FLOS

The Phillip Starck–designed Light Photon combines organic light emitting diode technology—thin sheets of carbon and hydrogen—as a light source. The panel-shaped head swivels 180 degrees on a solid, stainless steel base that holds a power sensor with dimmer.

flosusa.com.

2 RAI  
VIALIGHT

Born from Todd Bracher’s collaboration with the Brazilian lighting company and featured in his first South American exhibition in São Paulo, Raia is made from a spiral of sheet metal and mounts to walls. Two LED sources behind the spiral silhouette its form and produce a moody, indirect illumination. At 20 inches in diameter, the fixture is available in dark gray (pictured), light gray, white, and red finishes.

toddbracher.net

3 CIL  
LIGNE ROSET

The slender form of Cil can be used as a floor or wall lamp, and can rest on a steel base or fasten to the wall with screws. With a hidden source at the top of the fixture, Cil produces an indirect light that designer Benjamin Faure describes as, “A delicate stroke whose movement ends up with the dissemination of a bright halo.” The fixture is available in three colors.

ligne-roset-usa.com

4 PIPE LIGHT S  
AVENUE ROAD

From Massimo Castagna, the founder of AD Architettura, comes Pipe Light S, the latest addition to the Henge series. Red-silk and adjustable steel cables connect to a 60-Watt tungsten bulb via a burnished brass tube measuring just over 1 3/4 inches in diameter and 14 inches in length.

avenueroad.com

5 LUMINATION LED  
LUMINAIRES,  
EL SERIES  
GE

The EL Series pendant delivers an even glow from deftly concealed LED diodes that appear transparent when not in use. The fixture is suitable for use with dimmers and natural light sensors, and is rated for 50,000 hours. At a height of 10 inches and a depth of 2 inches, the EL Series is available in 48- or 72-inch lengths and can be suspended individually or in continuous runs.

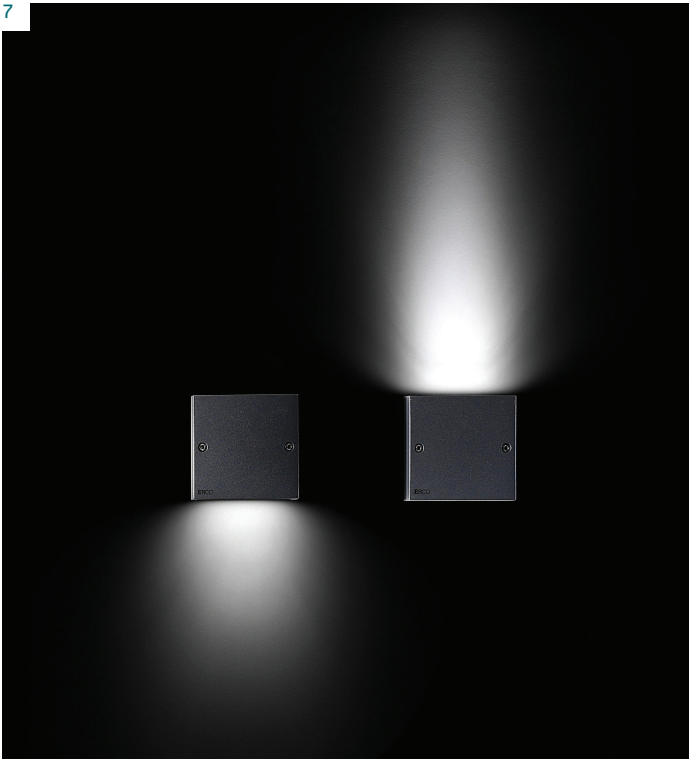
gelightingsolutions.com

6 QUINTETTA  
AMERLUX

Designed by John Mack and Scott Herrick of HLW, Quintetta can be hung as a pendant or surface mounted. Clean lines are supported by evenly distributed light from concealed LEDs with no visible power cables. Individual lengths from 3 to 5 feet can be specified in a variety of color temperatures.

amerlux.com.





7 KUBUS  
ERCO

The compact Kubus utilizes the reflector technology of a Softec lens for smooth, even luminance. Combined with recessed housing or mounting tray accessories, the fixture can be mounted on a bollard or flush within a wall. It can also be surface mounted for facade applications. The fixture is compatible with LED and HIT light sources.

erco.com

8 NIGHTCAP LAMPPOST  
ELEEK

Echoing the pylons of riverside piers, Eleek is formed from 100-percent recycled galvanized aluminum in a colored powder coat finish. Compact fluorescent lamping is easily accessible beneath a spun steel lid. Nightcap reaches 16 feet high with a tube diameter of 8 inches and a base diameter of 15 inches.

eleekinc.com.

9 AREA/ROADWAY  
FIXTURES  
BEGA

Bega highlights streets, squares, access roads, and pedestrian zones for the first time with its Area/Roadway Fixtures. To minimize glare, LED sources are recessed deep within the housing, leaving the horizontal surface of the luminaire unobstructed. An advanced reflector system minimizes light spill and backlight for inconspicuous placement along property lines.

bega-us.com

10 LEO  
LANDSCAPE FORMS

Industrial designer John Rizzi collaborated with Landscape Forms for LEO, an outdoor LED fixture that maximizes efficiency with a lifespan of up to 100,000 hours. LEO's 3500-degree color temperature white LEDs mimics the natural illumination of moonlight, helping ease night vision issues for passersby. It is available in pedestrian and streetscape heights, as well as six metallic finishes and 10 powder coated hues.

landscapeforms.com

11 1PUCK  
MINIMIS

Proving good things come in small packages, 1PUCK is only 1.18 inches in diameter with a thickness of just under 1/2 inch, yet is powerful enough to wash a single-story wall. Three apertures at .4 inches are embedded in a solid, marine-grade aluminum disc designed for compatibility with 12-volt DC power sources.

minim.is

12 SOLAR  
FOSCARINI

A glowing, translucent hemisphere defines Solar, a light that also functions as a side table. The smooth, brown tabletop rests atop a curving polyethylene base that can remain stable with up to a 15-degree tilt. Illuminated by one 25-watt fluorescent bulb, it measures 31.5 inches in diameter and 10 inches in height.

foscarini.com

COURTESY RESPECTIVE MANUFACTURERS





The School of the Art Institute of Chicago had a problem. Although it serves around 3,500 students and owns and rents several buildings throughout the Chicago Loop, it had no signature structure, no galvanizing facility to act as a heart and soul of its academic community. So when a restaurant that had rented the ground level of its 37 South Wabash Street building closed, the school sniffed an opportunity to change that state of affairs. It hired local firm Valerio Dewalt Train Associates (VDT) to design a student center in the former eatery.

The 17,800-square-foot LeRoy Neiman Center opened in May of 2012. Viewable from a glass exterior, white walls—perfect for hanging art—meet exposed concrete floors. Overhead, glass panels and lighting fixtures visually break up the expansive

ceiling. A colorful mural by LeRoy Neiman graces the space above the elevator bank. The center, as firm principal Mark Dewalt describes it, looks “simple, sophisticated, just edgy enough to be appropriate for an art school, but not too overpowering for performances and exhibits.”

The design materialized only after years of brainstorming with various stakeholders (the lengthy list included deans, student-government groups, students, and faculty). Dewalt’s plan boiled down their needs to this program: a flexible performance space that could fit 70 standing people; easily accessible administrative and student-government offices and meeting rooms; street-visible student-run galleries; a comfortable, open-late cafeteria; and a sizable area for faculty, staff, and students to congregate.



To improve access to the second-floor cafeteria, Dewalt inserted a dramatic, sculptural staircase. “We created a large opening, so it’s obvious the student center has a second level,” Dewalt said. “If [students] had to get in an elevator to go upstairs to the food service, that never would have worked.” Bright, modular furniture tops and concrete floors define the perpetually busy cafeteria—the school’s first and long overdue meal plan. The ceiling features diagonally running Tectum panels, spaced apart to allow custom-designed light fixtures to poke through the gaps.

Adapting the building—a 1902–04 Holabird & Roche creation—was no easy feat. Food service piping had to be delicately installed near a neighboring condominium tower’s elevator; an inventive heating/cooling

system was needed to pump air out through sidewalk vents; walls and windows were extensively treated to block the rumble of a within-spitting-distance El Train; and, puzzlingly, the 56-foot-long mural needed to be fit in the 40-some-foot-long lobby (ultimately bent around two walls).

The attention to detail was well worth it, as evidenced by the throngs of students and faculty who enjoy the center around the clock. “If you had an hour between classes prior to this, you’d have to find a café and camp out over a cup of coffee,” said Dewalt. “Now you can open your laptop, meet your friends, talk to your professors.”

**MADELINE NUSSER**



BARBARA KARANT

The LeRoy Neiman Center provides a central gathering place for students and faculty of the School of the Art Institute of Chicago.

#### RESOURCES:

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[www.hermanmiller.com](http://www.hermanmiller.com)

**Ceiling tiles**  
Tectum  
[www.tectum.com](http://www.tectum.com)

**Conference tables**  
Herman Miller  
[www.hermanmiller.com](http://www.hermanmiller.com)

**Elevator wall tile**  
Inax  
[www.inax-usa.com](http://www.inax-usa.com)

**Lighting**  
Delray Lighting  
[www.delraylighting.com](http://www.delraylighting.com)  
Lighting Services Inc  
[www.lightingservices.com](http://www.lightingservices.com)

**Lounge seating**  
Allermuir  
[www.allermuir.com](http://www.allermuir.com)  
Cappellini  
[www.cappellini.it](http://www.cappellini.it)  
Haworth  
[www.haworth.com](http://www.haworth.com)  
Keilhauer  
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ROCK VENTURES CHIEF PLOTS THE  
REVIVAL OF DOWNTOWN DETROIT

## MAN WITH A PLAN

In March, Detroit's Rock Ventures presented a vision for a revitalized urban core built around public spaces, while the city's elected officials conceded to the state's appointment of an emergency financial manager.

Rock Ventures chairman Dan Gilbert proposed the plan alongside the Downtown Detroit Partnership and the Detroit Economic Growth Corporation. Gilbert carries considerable clout in the local real estate market, where his companies own more than 3 million square feet of commercial space. Rock Ventures has spent nearly \$1 billion buying downtown property since 2010.

The plan envisions a place that is "dense, lively, and attractive for people from the entire region and beyond," built around three major public spaces and the recently approved M-1 streetcar. It touts "the power of 10," the idea that 10 great locations—each with 10 destinations, each with 10 things to do—comprise a great downtown and can spur further development through economic multiplier effects.

Urban consulting firms Project for Public Spaces, Shook Kelly, Gibbs Planning Group, and Terremark Partners contributed to the seven-month research process that included workshops with community development groups. The plan focuses in on the area of downtown from the Detroit River to Grand Circus Park, calling out six districts that could catalyze development and sustain downtown culture: Campus Martius/Cadillac Square, Capitol Park, Woodward Avenue, Lower Woodward, Library District, and Grand Circus Park.

Gilbert revealed some plans involving his recent acquisitions, such as the 1001 Woodward building. He held up as an example plans to open the ground floor to foot traffic and pedestrian interaction. The area around Camp Martius, for example, is listed in the report as a prime site to create such "gathering places" that could link together emerging retail development.

The long-term vision expands on that idea, calling for reduced roadways, with more street plantings and wayfinding leading to a pedestrian-friendly Market Square. The group Opportunity Detroit also made an open call to architects and designers to present ideas for the former Hudson's department store site.

It is an understatement to say Detroit has changed dramatically since its 1951 Master Plan. But efforts by Gilbert and others have begun to move the needle on downtown redevelopment, and their intention is to have an immediate impact. Improvements to some downtown streets and parks will begin this summer, along with construction on the M-1 rail line. **CB**



### Collaboration is no small feat; in fact for many it is a leap of faith.

In architecture and design, collaboration means teams of people on one side working with and for a specific client. The process in product design is similar but the parties are of a more balanced nature: on one side you have a designer who brings his/her reputation, and on the other side you have a manufacturer with its own brand identity, each working towards the best possible outcome for a third party – architects, designers and their clients. LAUFEN has a rich history of successful collaborations and they maintain long and mutually beneficial relationships with their collaborators.



Stefano Giovannoni

One of LAUFEN's first collaborators was Stefano Giovannoni, the Italian industrial designer who is most famous for his work with the design house Alessi, where he created a number of playful and useful home accessories including the "Girotondo" and "Mami" series in steel. For LAUFEN, under the Alessi brand umbrella, he collaborated on the award-winning ILBAGNOALESSI One collection.



ILBAGNOALESSI One - TAM TAM

To create the collection, Giovannoni elegantly combined his innovative design ideals with the Alessi brand and married those to the powerful ideas and masterful ceramic production from LAUFEN. The visual focus and determining design element of this collection is the large Tom-Tom-shaped pedestal washbasin (called Tam Tam), which is fired as a single piece. Alberto Alessi, owner of the Alessi firm, said the washbasin has "an interesting, amusing, poetic design." This is echoed in the other elements of the collection. The ILBAGNOALESSI One project is an example of one of the most complete bathroom ensembles created on an industrial level and probably the most complete ever. Using a highly innovative approach to design, which some define as "metastylistic", Giovannoni was able to freely and adroitly draw from the extensive vocabulary of forms that have been made available to mankind, creating objects that are at once striking and yet human.

Taking a different approach to design is Swiss designer Peter Wirz of Process Product Design, who subscribes to the model that design should be democratic. "Design of the human touch" is the creed of Process Product Design, the design hotbed based in Lucerne. The members of this interdisciplinary, international team surrounding Wirz see through the development processes of industrial products in their form and function and regard themselves as ideasmiths – in matters of design, which they see as an interdisciplinary process in a wider context.



Peter Wirz

Process's field of work ranges from medical technology to consumer products, sport and lifestyle, engineering, computer user interfaces to interior design. Since 2001 Process has developed several product lines for LAUFEN, the most recent being the highly regarded and successful collection, LAUFEN pro. In line with its philosophy of democratic design, Process Product Design worked closely with the development team at LAUFEN during the development of LAUFEN pro in order to ensure that production costs were optimized while achieving the collection's high-quality look. Wirz says this about his collection: "LAUFEN pro is a design product that has been purposely created to be a good value and which has been optimized for the ceramics manufacturing process." LAUFEN pro is a comprehensive bathroom collection, which offers the ideal solution for every spatial situation and requirement and also reflects the building values of the current generation. Good design is now no longer a right reserved for the most affluent customers. With a total of 34 washbasins, 18 WCs, bidets and matching bathtubs, not to mention the exclusive furniture range, LAUFEN pro can be freely combined and it offers clever solutions for all purposes and room situations. LAUFEN pro's compact solutions give you the opportunity to devise a comprehensive design concept, even in the most restricted spaces.

### Swiss Expression of Architectural Design

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# CITY LIGHTS

Lighting designers are applying the skills of their profession to further the goals of urban design, creating safer, more stimulating, and better functioning cities. **Gwen Webber** leads us on a coast-to-coast tour of some of this country's most prominent civic lighting projects.



The Bay Lights by artist Leo Villareal transformed this workhorse bridge into a tourist destination on par with its better known sister, the Golden Gate Bridge.

COURTESY THE BAY LIGHTS, PHOTOS LUCAS SAUGEN

Cities rarely stand still. It is in their nature to evolve, expand, and, in some cases, contract. Whichever way they go, cities are always reinventing themselves, often one neighborhood at a time. Outdoor lighting can be a crucial part of this metamorphosis. Across the U.S., urban regeneration projects are stimulating activity in derelict infrastructure, defunct waterfronts, neglected plots of land, and dilapidated buildings. Though not completely erased, the use of fluorescent tubes and glaring security lights has been scaled back and in their place is a growing appreciation for sensitive, appropriate, and considered lighting. The arbiters of this decades-long shift are lighting designers. Their role in improving conditions to make safer, more accessible cities is increasingly key to urban design.

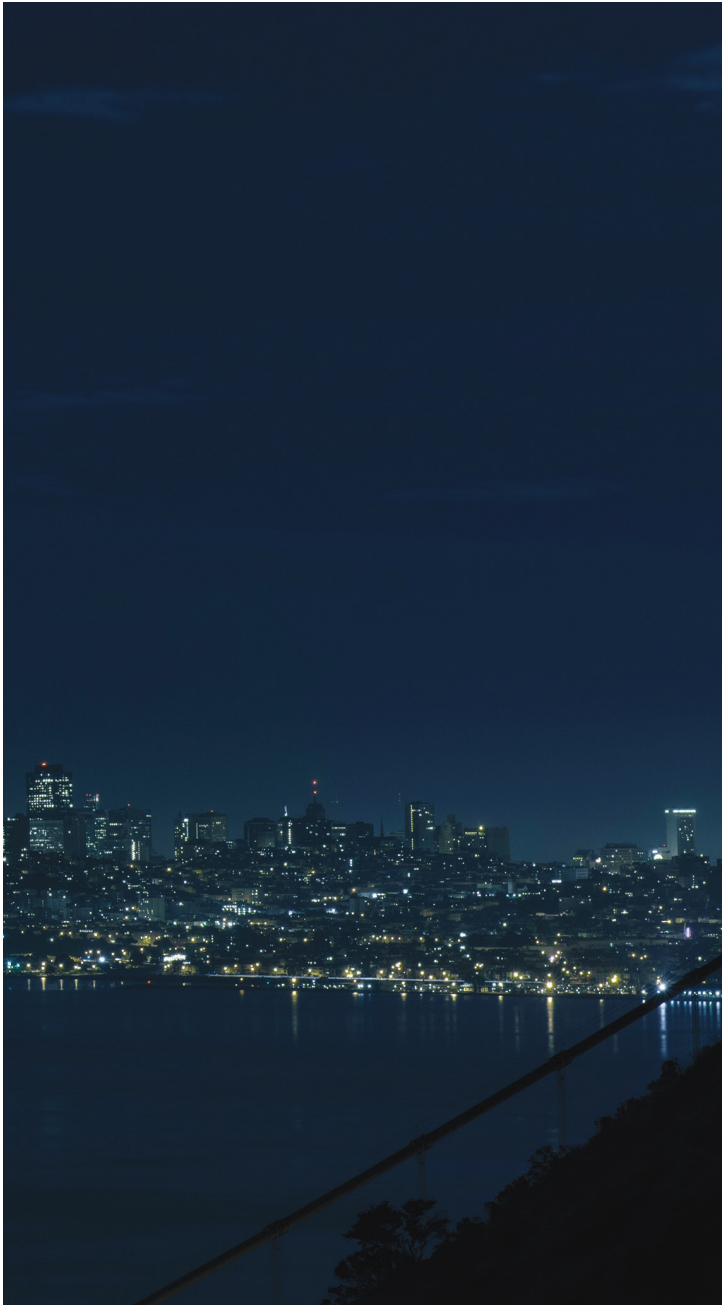
To foster urban growth and economic development, it

has become imperative for municipalities to respond to increased numbers of people on the streets, spikes in crime and vandalism, and an understanding that light needn't just be a deterrent for unsavory activity, but can also perform as a catalyst for new appropriations of space and informal gatherings. The most obvious examples of such spaces vulnerable to neglect are those in perpetual shadow: underpasses. Tillet Lighting Design's installation under the Brooklyn Bridge, *This Way*, is a response to what studio founder Linnaea Tillet interpreted as the neighborhood's "mild nervous breakdown." This breakdown, she said, resulted from the torrent of visitors who were unsure of where to go after descending the bridge, and who had a tendency to urinate in the stairway on finding there were no restroom facilities in the vicinity. "It may not be

the most unsafe area, but it gets to feel like that when it's so repellent," said Tillet. The fingers of light that now fan out from the corners of the stairway entrance and along the bridge's underside in spark-like formations offer a visual guide—and deterrant spotlight on the steps. Gwen Grossman Lighting Design's *The Wave* in Chicago's outskirts performs a similar service. Composed of a vibrant series of color-changing LED pendants arranged in a row, the installation has transformed a once-uninviting 250-foot-long covered walkway between a corporate building and a parking lot into an agreeable prelude to happy hour.

In some cases, light is used as a way to anchor unremarkable places to their broader context. Leni Schwendinger Light Project's design for the Second Street Bridge underpass in Louisville, Kentucky, juxtaposes





COURTESY THE BAY LIGHTS, PHOTOS LUCAS SAUGEN

dimnable red and amber hues that nod to the bourbon warehouses on Whiskey Row with a rhythmic pattern of LED flashers (the same as those used on the Eiffel Tower). “I believe in surprise and anticipation,” said Schwindinger. Illuminating the underside of the bridge’s steel carriage, Schwendinger adapted a Digital Addressable Lighting Interface (DALI) control system—most commonly used in commercial buildings—to develop exterior lighting sequences in a series of energy-efficient fluorescent tubes filtered with colored glass. “I wanted the heavy structure to undulate, to breathe,” she said. The area below the bridge, conceived as a plaza, bathed as it is in changing light, now elicits delight as opposed to a sense of unease.

An increasingly familiar approach to such spaces is to wash them with colored light, but the complexity

lies in how much light and whether it should be a stand-alone feature or part of a wider program. Like many designers, Charles Stone, President of Fisher Marantz Stone, deals in contrasts. “Without dark, you don’t have light,” said Stone, whose first move in the design of the St. Clair Street Bridge in Indianapolis, Indiana, was to cast the surrounding area into darkness. Amid the gloom, a series of computer-controlled, color-changing LED fixtures floodlight the bridge’s underbelly and pathway. The color changes are synchronized to a sound installation that accompanies a historic interpretive display lining the curved walls.

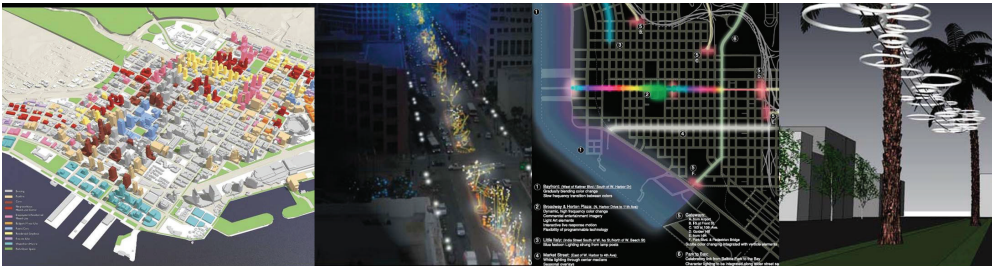
Connections above ground can be equally foreboding in the absence of illumination. In 1970, after decommissioning the High Bridge aqueduct, part of the Croton drinking water system, the steel and



EMILE DUBUISSON



COURTESY HLB



COURTESY HLB

**Top:** L’Observatoire International’s lighting design helps to elevate the architecture and infrastructure of the Newtown Creek Wastewater Treatment Facility in Brooklyn.

**Middle:** HLB Lighting Design’s scheme for the soon-to-reopen High Bridge in New York.

**Bottom:** Four lighting master-plans for downtown San Diego, also by HLB.



Lighting turned a disused gas station into a gathering place outside of Amsterdam.







BRETT GARDNER

Gwen Grossman Lighting Design's *The Wave* in Chicago.

masonry passage linking the Bronx to Manhattan was closed due to vandalism. Recently, the New York City Department of Parks & Recreation has begun to restore the span, hiring HLB Lighting Design to develop a scheme. The firm's design accentuates the delicate steel lattice structure and its arches and integrates new LED technology into Parks' uniform fixtures. "We are experiencing a shift, recognizing that quality of light is more important than quantity of light," said Barbara Horton, a partner at HLB. In her experience, lighting has a lasting residual effect, "creating pride and identity and a destination."

A good example of this is Fulton Street Mall in Brooklyn, where neglected maintenance of the dated street lighting led to vigilante solutions. Local businesses installed security lighting wall packs (the glaring box lights that are used to flood ATM machines), making the streetscape look more like a prison yard than a commercial thoroughfare. HLB intervened with custom-designed light posts that curve like a row of trees along the street, evoking a Parisian allée. The double-source posts feature one compact fluorescent lamp at 14 feet high and a metal halide lamp at 30 feet high. The posts were so successful at transforming the atmosphere of the mall that they are now being considered as standard fixtures for the city.

It is generally accepted that people feel safer when they can perceive space and recognize other people along the way. "I live in a city that believes that brighter is better and I don't quite believe that," says Jim Baney of Chicago firm Schuler Shook Lighting Design. "I do think that in an urban area you have to start with good lighting as a base line for people to feel safe." The imminent development of Navy Pier in Chicago has put into question the safety

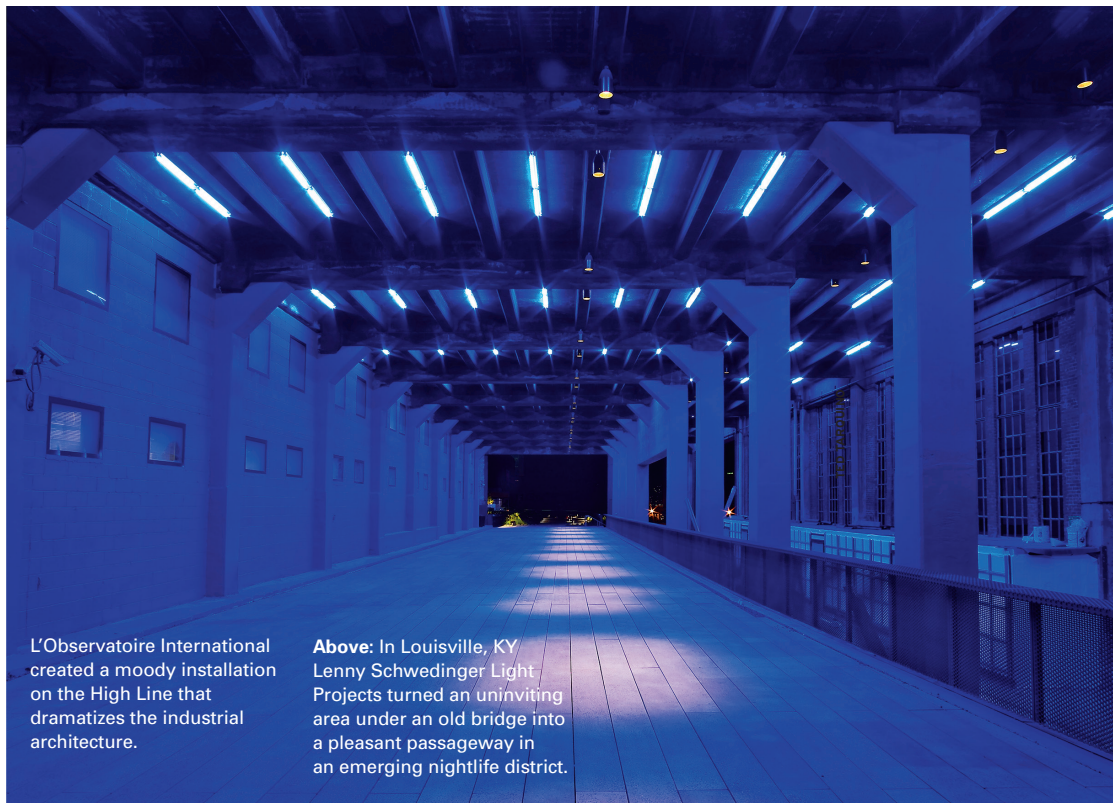
and comfort of an increased number of visitors to the lake-side area. Baney has been pondering the details of a pedestrian flyover to alleviate this pressure and provide a more welcoming promenade. His work on Midway Crossing for the University of Chicago with artist James Carpenter and BauerLatoza Studio resulted in an elegant solution that transformed a once frightening route to campus. To help realize Carpenter's vision of a light bridge, Schuler Shook designed a series of handrails embedded with horizontal and vertical lighting, striking a fine balance between intimate and secure. In addition to the handrails, non-traditional 40-foot-tall light masts act as a visual cue to demarcate the crossing. Baney is aware of a delicate balance in his work. "I feel like there's a tension when we're talking about exterior lighting," he said. "We want to keep as much light out of our sky as possible, but to get those vertical light levels you need something with a presence. Often we use the architecture as a surface that we want to highlight, which we can illuminate better than ever with LEDs. Some still goes into the atmosphere but a lot less than 10-to-15 years ago."

Urban and industrial relics of yesteryear have also become canvases for lighting designers. As cities expand and engulf land that was formerly on the outskirts, and as major industry moves further away, old factory buildings and heavy infrastructure have been retrofitted for new populations of residents. The repurposed High Line in New York, lit by L'Observatoire International, is a case in point. Another is Tillett's work at the fast-developing Brooklyn Navy Yard. She subtly back-lit screens in the windows of warehouse buildings to give a sense of occupation to an otherwise desolate area.

Perception of how dangerous or hostile a place is can at times be more detrimental to an area than tangible threats. In North Amsterdam, for example, Sophie Valla Architects recently renovated a derelict gas station into a cultural kiosk and arts space as part of a scheme to revamp a nearby park and transit line. To broadcast the old filling station's change in function, the designers fitted lights into the newly paneled canopy. The lighting scheme doesn't by itself provide any greater safety, but the luminous



TED TARQUINO



L'Observatoire International created a moody installation on the High Line that dramatizes the industrial architecture.

**Above:** In Louisville, KY, Lenny Schwedinger Light Projects turned an uninviting area under an old bridge into a pleasant passageway in an emerging nightlife district.

EMILE DUBOISSON

structure and the crowds that are attracted to it like moths around a bulb are testament to the powerful impact light can have on leftover infrastructure.

Sometimes, just making people aware of their environment is enough to change their perceptions about it. An extreme example of this is *The Bay Lights*, the recent light installation—the biggest in the world—on the Bay Bridge in San Francisco, which was conceived by Ben Davis and designed by Leo Villareal. "It is transforming the urban environment," said Davis, Chair of Illuminate the

Arts. "Art calls our attention to that that's already there." Built only months before the Golden Gate Bridge, the 75 year-old Bay Bridge has never been applauded as an icon like its blushing sister. Davis' celebration of this workhorse and underdog has changed that. People now gather nightly at the Embarcadero to see the bridge come to life in the flickering light of 250,000 LEDs that are animated by an algorithm to resemble what Villareal calls a "digital campfire."

The theatrical blue floodlighting that highlights the gargantuan anaerobic

digesters at the Newtown Creek Waste Water Treatment Facility in Brooklyn and the planned lantern-like glow of Steven Holl's library in nearby Long Island City, Queens, are two other examples of unsung features of the built environment that have been imbued with a greater civic role by lighting. For Jason Neches, office director at L'Observatoire International, making such structures visible is key to improving urban life. "We like those kinds of diamonds in the rough. Gritty and not inherently beautiful, but that can change with an artful use of lighting."

This kind of lighting, which doesn't necessarily respond to social ills, nevertheless contributes to the inherent cognitive mapping that takes place inside a city. It creates beacons at night, helping people to orient themselves, an important component of familiarity and comfort. As Charles Stone says: "the reason to live in a city is to see it at night."

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WEDNESDAY 17  
**EVENT**  
**Next Stop: Designing Chicago BRT Stations**  
12:00-1:00 p.m.  
AIA Chicago  
35 East Wacker Dr.  
aiachicago.org

**LECTURE**  
**People and Portraits**  
1:30 p.m.  
11150 East Blvd.  
Lecture Hall  
Cleveland, OH  
clevelandart.org

THURSDAY 18  
**EVENT**  
**The Sound of Art**  
7:00 p.m.  
225 West Second St.  
Davenport, IA  
figgeartmuseum.org

**LECTURE**  
**Beyond Net Zero: Toward a Climate Positive Architecture**  
5:30-7:00 p.m.  
AIA Chicago  
35 East Wacker Dr.  
aiachicago.org

**EXHIBITION OPENING**  
**The Museum of Non Participation: The New Deal**  
The Walker Arts Center  
1750 Hennepin Ave.  
Minneapolis, MN  
www.walkerart.org

SATURDAY 20  
**EXHIBITION OPENINGS**  
**The Modern Capital: City, Utopia, or Spectacle?**  
Mary & Leigh Block  
Museum of Art  
Northwestern University,  
Evanston  
aiachicago.org

**Early American Silver from the Cahn Collection**  
The Nelson-Atkins  
Museum of Art  
425 Oak St.  
Kansas City, MO  
nelson-atkins.org

WEDNESDAY 24  
**LECTURE**  
**Facade Restoration from the Contractor's Point of View**  
5:30 p.m.-6:30 p.m.  
AIA Chicago  
35 East Wacker Dr.  
aiachicago.org

THURSDAY 25  
**WORKSHOP**  
**Wood Sculpting & Wood Block Printing for Beginners**  
6:00 p.m.-8:00 p.m.  
Cedar Rapids Museum of Art  
410 Third Avenue SE  
Cedar Rapids, IA  
crma.org

FRIDAY 26  
**EXHIBITION OPENING**  
**Heather Mill: Oblique Angle**  
Grand Rapids Art Museum  
101 Monroe Center  
Grand Rapids, MI  
artmuseumgr.org

SATURDAY 27  
**EXHIBITION OPENING**  
**Amalia Pica**  
Museum of Contemporary  
Art Chicago  
220 East Chicago Ave.  
mcachicago.org

TUESDAY 30  
**LECTURE**  
**Working Abroad in India: Pros, Cons, and ways Forward**  
8:15 a.m.-12:00 p.m.  
AIA Chicago  
35 East Wacker Dr.  
aiachicago.org

MAY

FRIDAY 3  
**EVENT**  
**Small Projects Large Party**  
5:30-8:30 p.m.  
Architectural Artifacts  
4325 North Ravenswood Ave.  
architecturalartifacts.com

**EXHIBITION OPENING**  
**Contemporary German Art: Selections From the Permanent Collection**  
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Sam Fox School of Design & Visual Arts  
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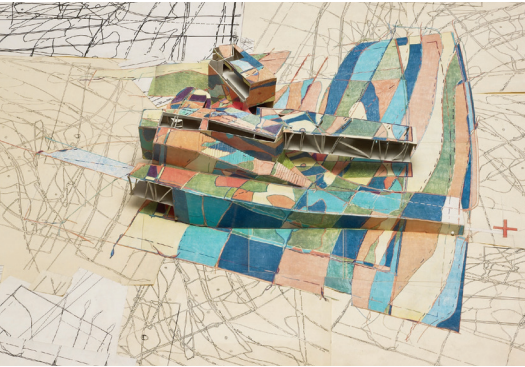
SATURDAY 4  
**EXHIBITION OPENINGS**  
**Forty-Part Motet**  
Reid Gallery  
11150 East Blvd.  
Cleveland, OH  
clevelandart.org

**American POP! Selections from the CU Art Museum Collection**  
Figge Art Museum  
225 West Second St.  
Davenport, IA  
figgeartmuseum.org

TUESDAY 7  
**EXHIBITION OPENING**  
**Other Modernisms: Serge Charchoune (1889-1975)**  
Smart Museum of Art  
5550 South Greenwood Ave.  
smartmuseum.uchicago.edu

**LECTURE**  
**Paul Schimmel Destroy the Picture: Painting the Void**  
6:30 p.m.  
Washington University  
Steinberg Auditorium  
St. Louis  
art.wustl.edu

FRIDAY 10  
**EXHIBITION OPENING**  
**The Improvisational Quilts of Susana Allen Hunter**  
Grand Rapids Art Museum  
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THOMAS DEMAND

Demand also works with space. He's known for his photographs of the often politically loaded models that he builds and then destroys. But the work on display in his new exhibit *Model Studies*—showing at the Graham Foundation in Chicago through June 1—is a departure from his usual work. During a residency at the Getty Research Institute in Los Angeles, Demand discovered the archive of mid-century architect John Lautner. Fascinated by what he saw, he photographed someone else's models for the first time.

Demand's pictures of Lautner's models zero in on the human character of the architect's conceptions, visually obscuring any semblance of their structural form in order to catch a glimpse of the builder's hand. Lautner lives in these photographs of tentative pencil marks, broken glass, notes written with graceful penmanship, and the glint of sunlight on white foam core bubbles.

The Getty found "these odd things," as Demand called them, in the back of Lautner's office after the architect's death in 1994. Fascinated by "the idea of things you can't throw away,"

Demand was eventually allowed a limited amount of time to photograph 12 of the models, which were apparently never meant to see the light of day. As a result, most of the photos were taken with no tripod, using only natural light. "In some ways," said Demand, "it's the most photographic project I've ever done. Everything here is the opposite way I'm used to working. What you see is an abstracted piece of reality. But still it has a reality in front of the camera."

Lautner's work was divisive, but the photographs in *Model Studies* do not cast a ballot either way. Demand described Lautner as "a guy with an ax in his hands rather than a pencil." He trains his lens on details that say more about the architect's private moments than his public intent. The artist's statement begins by quoting a note Lautner wrote to his doctor: "Does this mean I'll have to give up brie?"

The perspective of the photographs are enhanced by their size, which might breathe life into the architectural elements in the models if they focused on doorways, exteriors, or another more explicit reference to the viewer's experience **continued on page 19**

## THE VISIBLE HAND

### Model Studies

Graham Foundation  
4 West Burton Place  
Through June 1

Architectural models can be exercises in precision, triumphantly embellishing studio lobbies or displayed to win over skeptical clients. Earlier iterations of those glossy showpieces, however, retain a fingerprint of their designers' first brush with the discipline's universal medium: space.

German artist Thomas



COURTESY MIT PRESS

## Asphalt Jungle Examined

### ReThinking a Lot: The Design and Culture of Parking

Eran Ben-Joseph  
MIT Press, \$24.95

The opening credits of the short-lived 1980 sitcom *Bosom Buddies* shifts scenes in a series of rapid fire clips to the theme of Billy Joel's "My Life." Although the show was cancelled in 1982, a moment where Peter Scolari's Henry Desmond feeds a parking meter, grabs a reflective face tanner, and

joins Tom Hanks' Kip Wilson on his own cancer-taunting chaise lounge within a parallel curbside spot, left an indelible mark on my childhood psyche—a psyche pock marked by many a misspent summer vacation watching reruns. As a youth, what was so intriguing, aside from the absurdity of adults getting

to play in the street, was why they chose not to just use the adjacent park, clearly within the camera angle, merely the width of a sidewalk away. Several years of architecture school and practice later, the genius of their move to repurpose public space is better appreciated.

This kind of activity

has now become a full movement. "PARK(ing) Day" is one featured example of the re-use of parking spaces that author Eran Ben-Joseph celebrates in his sixth book, *Rethinking A Lot: The Design and Culture of Parking*. Organized in three sections—A Lot in Common, Lots of Time, and Lots of Excellence—this volume features no shortage of puns, but seeks to raise (or begin) the discourse of this omnipresent necessary evil, which in some cities has become "the most salient landscape feature of our built environment." One can read this book as a manifesto

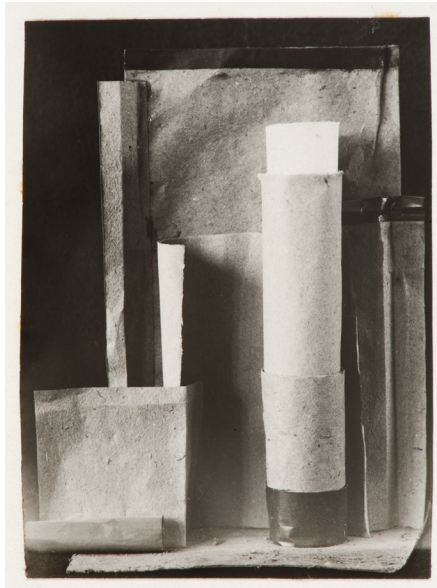
for quality of lot design over quantity of spaces, one that seeks to re-integrate the parking lot into community life and promote its stature to the realm of an asset.

Early on, Ben-Joseph acknowledges the minimal advancement of the typology since the dawn of zoning. Overcome by maneuvering automobile mechanics, zoning requirements, and a developer's bottom line, design efforts appear to cease at the shop front threshold, and good design too often yields to maintenance and management interests. Parking lots have become an afterthought,

a purgatory between where one is and where their true destination lies. His analysis covers fundamentals, history, and potential, spotlighting adaptations and designs that do work and are reaching for a richer meaning amid utility.

After describing the techniques of curbs and access, the author cruises down memory lane with a perhaps too-soon-to-be nostalgic nod to the once-ubiquitous parking lot follies of Fotomat kiosks. Save for a few examples of well-intentioned lighting and landscaping, most domestic examples of parking lot interventions that occupy **continued on page 19**





Unknown Photographer, VKhUTEMAS, 1920-1930.

process on an emotional level. By his own admission, Demand broke all of his own rules. Yet the work remains very much in line conceptually with his deliberately flawed “life-size environments.” Both confront living memories that elude viewers’ attempts to pin them down. The show also features work by American photographer Francis Bruguière (1870–1945) and photos of work from the 1920s Russian constructivist VKhUTEMAS (Higher Artistic and Technical Workshop) school in Moscow. Demand commissioned German artist Thomas Scheibitz to design custom vitrines for the VKhUTEMAS pieces and copies of Yvan Goll’s 1920 screenplay *Chapliniade* containing illustrations by Fernand Léger.

**THE VISIBLE HAND** continued from page 18 of Lautner’s built work. Instead, the viewer confronts cheap cardboard and aluminum scraps—byproducts of Lautner’s charisma, who was better known for uncompromising architectural gestures in concrete. His “cinematic” buildings appear here as anything but, at least in the heroic sense. But they do convey a sense of mystery, like peculiar details remembered from a dream.

Demand portrays fraying cardboard edges from so tight an angle that they almost lose all meaning. But in discarding the conceptual completeness that architectural models strive for, the photographs gain an intimacy that seems to reveal a sense of the model maker’s

In concert with *Model Studies*, the bodies of work from Bruguière, Scheibitz, and VKhUTEMAS explore the use of construction on narratives through formal abstraction. About VKhUTEMAS, Demand said, “You don’t have to react to it as an illustration of a thesis. It’s more of a train of thought.”

This show also presents six of the 23 impressions Léger sketched in the trenches of Verdun during World War I, the most ever collected in one place for public display.

Demand likened the exhibit favorably to a collection of distant or unexpected family members—a meeting of black sheep.

**CHRIS BENTLEY IS AM’S MIDWEST EDITOR.**

**ASPHALT JUNGLE EXAMINED** continued from page 18 any specter of a potential parking space—from SITE’s macabre *Ghost Parking Lot* to Dustin Schuler’s *Spindle*, which graces the dust jacket—have all been cannibalized for additional parking spaces. One is almost lead to believe nothing is sacred, but then there is the one exception: a pre-existing gravesite within a theater parking lot in New Jersey. Rightly so, the author acknowledges we can do better.

In the spirit of Kevin Lynch, his predecessor at MIT, the text is supported by a generosity of images. The diagrams by Stephen Kennedy would engage Edward Tufte himself, and are among the most successful images. Together, they begin to develop their own language akin to Lynch’s infamous marginalia dialect of doodles. Even more diagrams would alleviate some of the tangle in dense pockets of statistical data that crowd the text in later sections.

Some over-attention is given to certain anecdotal examples. Three paragraphs are devoted to a car magnet that your children *should* touch. Another is gratuitously given to Marshmallow Fluff. However, in all there are countless conversation starters to engage not just designers, but ideally developers, local chambers of commerce, activists, and regular citizens. Paying attention to the bigger picture—exploiting potential, addressing environmental run-off via permeable paving, and designing to the most regular need, not just the demands of desperate Black Friday consumers—the landscape can begin to transform. Less harmful, and in fact more inviting, lots can provide settings for any number of organized



and impromptu civic events. In discussion of both street parking and mass lots, Ben-Joseph notes that the standard space varies between 144 and 200 square feet. NYC Mayor Michael Bloomberg’s recent AdAPT NYC competition for micro apartments capped out at units of 300 square feet for a primary residence. Parking lots may never become more than tumors of tarmac, awkward pauses from our vehicles to the next Dryvit-clad big box, but perhaps we can all do more with a lesser lot. **SEAN KHORSANDI IS A NEW YORK-BASED WRITER AND ARCHITECTURAL DESIGNER.**



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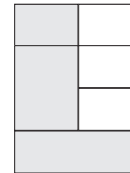
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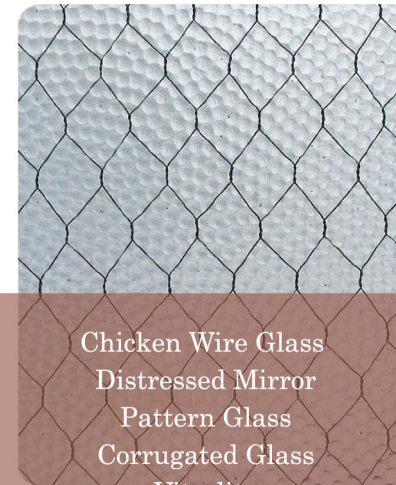
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Campbell Sports Center at Columbia University, Steven Holl Architects  
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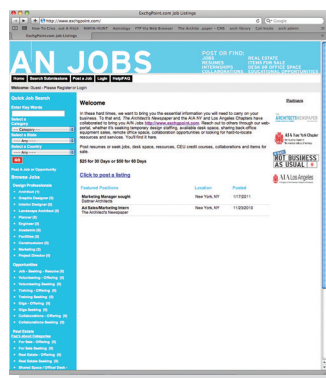
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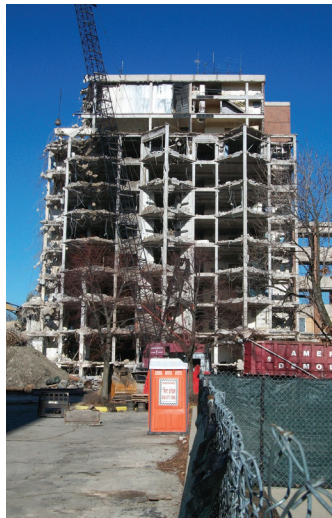
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Top two: Edgewater Hospital;  
Bottom two: Ravenswood Hospital

added to the five-story wing, so it has no exterior wall on its north side. As the wing is demolished, new exterior cladding will be added to the corner building so its interior is not left open to the weather. Despite those complications, demolition is on track to wrap up this spring.

Construction on the new school, which will total about 85,000 square feet and sit slightly north of the buildings it replaces, will start in January 2014. It is slated to be finished in March 2015, with the school opening that fall.

About a mile and a half north of the Ravenswood campus sits the hulking Edgewater Medical Center. Its story has yet to find a happy ending, and in fact the hospital's recent history is downright sordid. Local physician Maurice Mazel founded Edgewater in 1929. He, and later his widow, ran the hospital through the 1980s. In 1989, however, a businessman named Peter Rogan bought the nearly bankrupt medical center, reportedly for \$1 million in cash and the assumption of \$10 million in liabilities.

Rogan's reign brought a stunning increase in revenues, but through unsavory means. A January 2003 announcement by the U.S. Attorney for the Northern District of Illinois stated that over a six-year period, Edgewater physicians had committed "pervasive fraud," lying to patients about their need for hospitalization, admitting patients without cause, and performing medically unnecessary procedures, in the process killing two patients.

The hospital was closed in December 2001 and many of its physicians and executives faced legal action. Since then the campus has been dormant, with the exception of a former parking lot along Rosehill Drive, just north of the building, which was redeveloped with single-family homes in 2003. The remainder of the property is stuck in a seemingly endless political and financial impasse. Neighborhood residents want a park on all or part of the property, with single-family residential (the site's original zoning) at most, though senior housing was suggested at one point for the existing buildings. Developer Waveland Partners would like to build a 13-story, 230-unit apartment

tower, a 1-acre park and 19 single-family homes. Dexia wants the reported \$6-8 million in available TIF funding to demolish the property.

Meanwhile, the hospital's basement has been flooded for years, its masonry is gradually deteriorating, its windows are broken, and its entrances are unsecured. Fees to the hospital's bankruptcy attorneys have stacked up into the millions, with no end in sight. A 2010 appraisal estimated Edgewater's value at only \$5.3 million, minus demolition costs.

At the most macro level, said Cornelia Hodgson, principal of C.C. Hodgson Architectural Group, a practice that specializes in healthcare and senior living, independent community hospitals are victims of a movement toward larger healthcare systems. Beyond that, she said, the basic design philosophy of healthcare settings has evolved enormously since many older hospitals were built. Hospitals are now designed to be more patient-centered, not doctor- or nurse-centered. "The entire ambience of the building," from more-natural lighting to barrier-free access and clear navigation, is more in line with hospitality design.

Older hospitals might not have spaces for current imaging and treatment technologies and might lack the ability to ceiling-mount certain equipment, adequate radiation shielding and sound insulation, and floors with enough weight-bearing capacity. Hodgson adds that standards for HVAC energy efficiency, and especially for air changes and filtration, are tighter now. As for adaptive reuse, Hodgson said there are usually too many plumbing chases for office or even multi-family occupancies. Worse, the typical distance from a major corridor to the parallel exterior wall is often easily 10 feet or more shy of what would be needed for multi-family reuse.

Nonetheless, a few specific adaptive reuse options for older hospitals do exist, Hodgson said. She knows of a hospital in Cleveland that was converted into a nursing home about 10 years ago, and a conversion into assisted living is another possibility. Regardless, the odds against Edgewater being reused loom large as the hospital sits exposed through yet another season.

**SCOTT BALTIC IS A CHICAGO-BASED FREELANCE WRITER AND EDITOR.**

## A TALE OF TWO HOSPITALS

Vacant hospitals have been much in the news in Chicago lately. Plenty of coverage has been given to the battles over saving Northwestern University's Prentice Women's Hospital and over what will happen at Children's Memorial Hospital's former site in Lincoln Park. Other closed medical centers in Chicago have also been noteworthy, including the old Cook County Hospital building and the architecturally distinctive Michael Reese Hospital campus, which was demolished partly in connection with the city's abortive bid to host the 2016 Olympics. But the process of reusing these vacant places of healing doesn't always hit the front pages, and sometimes the reasons why a hospital sits empty for years upon years can be obscure.

Two such hospitals on Chicago's North Side—Ravenswood Hospital and Edgewater Medical Center—tell very different stories. As one finally nears redevelopment, the other stands as a multi-story eyesore in an otherwise solid residential setting. Their histories highlight some of the redevelopment issues that seem to be characteristic of the phenomenon.

Ravenswood was founded in 1907. By the early 1990s it was sizable, especially for a

community hospital—more than 450 beds, a nursing school with a 12-story student residence, a six-story ambulatory-care unit, as well as psychiatric, trauma, rehab, oncology, and coronary-care units, all on a 7.5-acre campus. But around that time Ravenswood started to encounter financial problems, and in 1998 Advocate Health Care bought the business. Despite what reportedly were multiple promises by management to keep Ravenswood open, Advocate began to consolidate the hospital's services, physicians, and patients at its other facilities. After years of losing money, Ravenswood was closed in early 2002 and soon after was sold to developers.

Over time, various buildings on the campus migrated in new directions. A medical office building at the site's northwest corner, at Damen and Wilson avenues, became a stand-alone medical professional building, and the former student residence for the nursing school became an apartment building. Both are currently owned by Brijus Properties, Chicago. A hospital tower at the southeast corner of the site reportedly was in use until about a year ago, but is now vacant again. The L-shaped main hospital complex itself—the eight-story Adler Pavilion

and an adjoining five-story wing—remained vacant all along.

Enter the Lycée Français de Chicago, a non-profit, bilingual school serving grades K-12. Since its founding in 1995, the Lycée outgrew its campus near Chicago's lakefront. So the school bought the 3.8 acres occupied by the main Ravenswood buildings and developed a new campus. Chicago-based development consultancy Project Management Advisors (PMA) was brought in around February 2011. The Ravenswood site was not zoned for educational uses, so the Lycée had to re-entitle the property. PMA finished the rezoning, developed concept-level plans and worked up a budget, which is currently about \$32 million. Of that, \$2.4 million is budgeted for demolition of the two buildings the Lycée bought.

Chad Matesi, senior project manager at PMA, called demolition "one of the challenges of the site" and explains that "the demolition costs are big" in part because of asbestos abatement, which began last August. Another issue, he said, is that because the buildings adjacent to the Lycée's site were originally developed as part of an overall campus, they share utilities and walls. The building at the site's southeast corner was



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<b>Lutron contributions toward overall goals</b>	
<b>Projected lighting energy reduction</b>	<b>65%</b>
<b>Projected lighting controls installed payback</b>	<b>2.75 years**</b>

For more information please visit [www.lutron.com/esb](http://www.lutron.com/esb) or call 1.800.523.9466 for 24/7 support.

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

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

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

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