Chicago architect Scott Sarver looks at the West Loop and sees the future. And his firm, smdp, certainly isn’t the first or the only one to predict some sort of critical mass for the bevy of high-tech office developments that have 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

A WEST LOOP MASTER PLAN CALLS FOR A PARK ON TOP OF THE KENNEDY EXPRESSWAY

DECK THIS!

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HGA REVAMPS MACALESTER COLLEGE FINE ARTS CENTER

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

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

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

TO’S TRIUMPH

GRADY CLAY REMEMBERED

FINDING LAUTNER

MARKETPLACE

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SPECIAL ISSUE: LIGHTING

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

FIXTURES FOR IN/OUT. SEE PAGES 8–9.
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THE ARCHITECT’S NEWSPAPER APRIL 17, 2013

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 hardest 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 important to development as mankind infrastructure when it comes to sustaining healthy communities.  

CHRIS BENTLEY  
ERERHARD ARCHITECTS
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 1301 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 asymmetrical wide-spread light distribution with maximum glare control.

**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 champagne flute. Seriously, it was so embarrassing, with one witness to the party foul saying out loud, “Hope they Scotch Guarded everything before inviting us.” As we scurried to pick up the grease ball, we dropped half into our party pride saying out loud, “Hope they Scotch Guarded everything before inviting us.”

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

With our party pride 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 and works by Jean-Michel Basquiat and Niele Toroni. We had 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 imaging, the desire to pay your help? Quelle horreur! We say: way to go Trust! 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.

**AGING IN PLACE continued from front page**

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Neighborhood materials inform the earth-tone palette.

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 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. The designers said they’ve based the homey feel and a 17-color palette create a lively, “uniquely normal” spaces, featuring raised beds for gardening and landscaping. The designers said they’ve based the homey feel and a 17-color palette create a lively, 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.
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-magnitude 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 crisis-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.

It 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.

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—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 intensively 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 1939, 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 YAAK, 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 under geographer and cartographer 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 1969, “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.” Clinton 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 ARCHITECTURAL CRITIC OF THE CINCINNATI ENQUIRER.
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, will feature a similar strategy, 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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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 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.

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 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.

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

The EL Series pendant delivers an even glow from deftly concealed LEDs 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

Designed by John Mack and Scott Herrick of HUW, 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.

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

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

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

1 LIGHT PHOTON FLOS
2 RAIA VIALIGHT
3 CIL LIGNE ROSET
4 PIPE LIGHT S AVENUE ROAD
5 LUMINATION LED LUMINAIRES, EL SERIES GE
6 QUINTETTA AMERLUX

flosusa.com.
toddbracher.net
ligne-roset-usa.com
avenueroad.com
gelightingsolutions.com
amerlux.com.
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.

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.

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.

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.

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.

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.
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

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Lighting
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Lighting Services Inc
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Lounge seating
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www.allermuir.com

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www.cappellini.it

Haworth
www.haworth.com

Keilhauer
www.keilhauer.com

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Moroso
www.moroso.it
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 2 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 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.

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.

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.

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.

Swiss Expression of Architectural Design

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.laufen.com
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. Tillett Lighting Design’s installation This Way, is a response to what studio founder Linnea Tillett 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 repellant,” said Tillett. The fingers of light that now fan out from the corners of the stairway entrance and along the bridge’s underside offer a visual guide—and deterrent 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...
dimmable 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
Lighting turned a disused gas station into a gathering place outside of Amsterdam.
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 interwoven 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 baseline 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 lakeside 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 Tilliet’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 ceiling. The lighting scheme doesn’t just provide any greater safety, but the luminous 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 256,000 LEDs that are animated by an algorithm to resemble what Villareal calls a “digital campfire.”

The theatrical blue flooding that highlights the gargantuan anerobic 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.”

Ideas Revealed
SHARING SPACE: CREATIVE INTERSECTIONS IN ARCHITECTURE AND DESIGN
The Art Institute of Chicago
111 South Michigan Avenue
April 8 through August 4

This new exhibition at The Art Institute of Chicago explores the influential impact that color inevitably has on our perception of geometry. It presents an extensive collection of modern and contemporary works ranging from the 1940’s to 2012 created by architects, urban planners, graphic designers, and industrial designers. One of the works prominently featured in the exhibit is Camouflage House, Doug Garofalo and David Leary’s theoretical project in which the pair “colored-in” the contours of a building, blurring the rigid lines and sharp angles of the structure and causing it to blend in with the surrounding natural landscape. The exhibition underlines the contrasting relationship between color and geometry and highlights the effect this relationship can have on architecture and design.

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A long-vacant, historically significant
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EXHIBITION OPENINGS

EVENT

WEDNESDAY 17
Next Stop: Designing Chicago BRT Stations
12:00–1:00 p.m.
AIA Chicago
35 East Walker Dr.
alachicago.org

Lecture
People and Portraits
1:30 p.m.
1150 East Blvd.
Lecture Hall
Cleveland, OH
clevelandart.org

THURSDAY 18
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
6:30–7:00 p.m.
AIA Chicago
35 East Walker Dr.
alachicago.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
alachicago.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 Walker Dr.
alachicago.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 Milli: 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 Walker Dr.
alachicago.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
Washington University
Sam Fox School of Design & Visual Arts
St. Louis
www.samfoxschool.wustl.edu

SATURDAY 4
EXHIBITION OPENINGS
Fifty-Part Motel
Reid Gallery
1150 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
161 Monroe Center
Grand Rapids, MI
artmuseumgr.org

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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 potential 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 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.

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 they are located and 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

continued on page 19
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 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 Brguèri (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 Chaplinade containing illustrations by Fernand Léger.

In concert with Model Studies, the bodies of work from Brguèri, 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 A N M I D W E S T E D I T O R.

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 painful, 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.

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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 $24 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 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. Devia 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 and especially for air changes and clear navigation, is more in line with hospital 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 says 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.
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### Empire State Building sustainability goals

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<th>Building energy reduction</th>
<th>38%</th>
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<td>Building carbon emission reduction (over the next 15 years)</td>
<td>105,000 metric tons</td>
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<tr>
<td>Annual building energy bill reduction</td>
<td>$4.4 mil</td>
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**Lutron contributions toward overall goals**

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<tr>
<th>Projected lighting energy reduction</th>
<th>65%</th>
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<tr>
<td>Projected lighting controls installed payback</td>
<td>2.75 years**</td>
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