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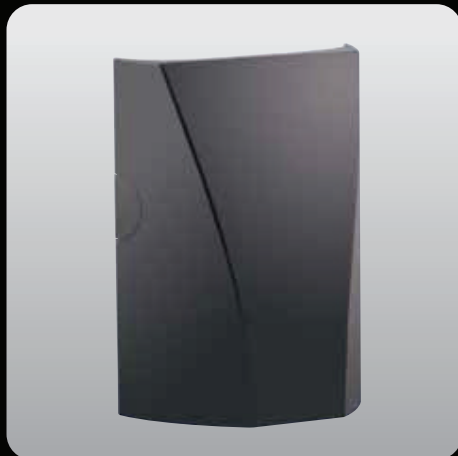


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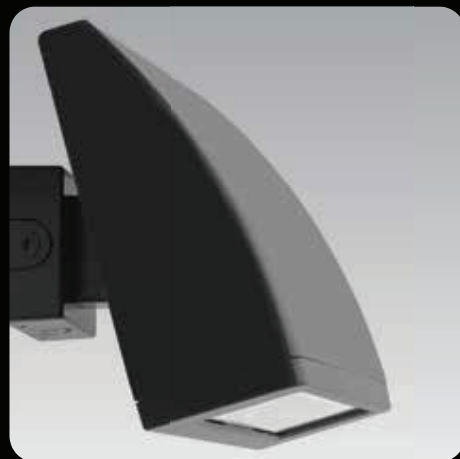
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BRING GREAT PUBLIC ART BEYOND THE LOOP

This year, the Art Institute of Chicago celebrates its “special 100-year relationship” with Pablo Picasso, whose rise to celebrity paralleled Chicago’s own growth from prairieland backwater to a destination for modern art. For Chicago that ascendance came to a head in August of 1967, when Mayor Richard J. Daley unveiled the sculpture Picasso designed for Daley Plaza.

The cubist sculpture was the first major public artwork in downtown Chicago. As the city looks back on Picasso’s work, it serves as a reference point for the current state of public art in Chicago, which is at a critical moment as the city implements a new cultural plan and gears up for a hotly anticipated rails-to-trails project.

Though Chicago’s 1913 Armory Show featured Picasso’s work when he was still relatively unknown in the U.S., the Daley Plaza sculpture came at the height of the artist’s international renown. Designers from the city’s leading architecture firms (among them representatives of Skidmore, Owings & Merrill; C.F. Murphy Associates; and Loeb Schlossman & Hackl) wooed the artist, who typically refused commissions, betraying Chicago’s fixation with becoming a “world-class city.”

To their artistic consensus, Mayor Richard J. Daley reportedly replied, “Well I don’t know this Mr. Picasso, but if he’s the best, then let’s get him.” The sculpture was engineered and erected undercover, its structural challenges handily managed by SOM’s Bill Hartmann and a design-build team whose behind-the-scenes cunning embodied the “city that works” attitude of the day.

But Chicago’s “world-class” aspirations should not come at the expense of its neighborhoods. The city’s percent-for-art program tied funding for public art to large public construction projects, which dried up shortly after the ordinance passed in 2007. Though rumblings of a market rebound may change that, we’re not seeing a lot of money for public art.

The city’s cultural plan also calls for an expansion of public art. “The Great Chicago Fire Festival” has been set for 2014 and an international outdoor sculpture exhibition has graced the lakeshore since August. Julie Burros, director of cultural planning at the city’s Department of Cultural Affairs, said in May that work from those lakefront parks might make their way inland through a neighborhood leasing program, which would be a good start.

At the event where Burros made those remarks—an Art Institute talk on Chicago’s public spaces—it was duly noted that the authenticity of most good public art comes through regardless of the viewer’s appreciation for art history. Though the Picasso statue’s appropriation as a year-round meeting place (and jungle gym) is a good example of that, one needs look no further than grassroots street art for proof.

To really catalyze Chicago’s artists, the city should encourage private developers, community groups, and foundations to integrate art into more projects throughout the city. As in designs for the Bloomingdale Trail, public art in the 21st century is part and parcel with landscape design, architecture, and civic infrastructure. That project may be a proving ground for a new approach to public art in Chicago, just as Picasso’s sculpture was nearly half a century ago. **CHRIS BENTLEY**



COURTESY MORTENSON CONSTRUCTION

Getting Dense

Mortenson Development is in talks with the city of Minneapolis to bring a 30-story luxury apartment building downtown, filling out plans by Opus Development to turn a city block formerly devoted to parking into dense urban real estate.

Minnetonka-based Opus is building a 26-story luxury apartment tower, called Nic on Fifth, which would occupy the southwestern half of the block bounded by South 4th Street and Marquette Avenue. A new headquarters for Xcel Energy, also by Opus, will replace a parking garage at the corner of Nicollet Mall and South 4th Street. 4Marq, as Mortenson’s proposed tower at 400 Marquette Avenue South is called, fits 262 apartments on 30 floors on top of the remaining 14,000 square feet of the property.

Minneapolis-based UrbanWorks Architecture is designing the building. Mortenson spokesman Cameron Snyder said the project seeks to further the goal of the city’s Plan for Sustainable Growth, which mandates strengthening the city’s urban core and encouraging the use of public transportation.

The building’s podium is a private parking structure with space for 217 cars and 262 bicycles. Wrapped in perforated metal panels with three different colors, the podium appears to gain a certain rhythm from the irregular profiles of the metal panels. A white framework of precast panels overlays 7-foot-tall windows, extending upward from a patio space atop the parking podium like an exoskeleton framing the building’s slender mass. Planter boxes will decorate spaces between the precast panels on lower levels. The structure itself is post-tensioned concrete with anodized aluminum.

Meant for downtown residents young and old, according to Snyder, building facilities include an outdoor pet exercise area, a 24-hour concierge, a business center, fitness center, and a pet grooming center. The ground floor is given over to retail. Outdoor space on the 9th and 30th floors will be reserved for tenant use.

The building has been approved by the Downtown Minneapolis Neighborhood Association but awaits approval from the Planning Commission, which is expected in early June. If all goes smoothly, the 4Marq is expected to be completed by the end of 2014. **CB**



RINKA CHUNG ARCHITECTURE

UNVEILED

PABST BUSINESS CENTER

Before it was a vacant lot, the future site of Rinka Chung Architecture’s Pabst Business

Center was home to a fleet of horse-drawn carriages that ferried beer throughout the city of Milwaukee. The Pabst brewery has since moved from the neighborhood, but the soon-to-be-constructed office building’s name nods to the area’s history even as its design arches towards a contemporary vision of the city.

“What we’ve done to some extent is alleviate a design flaw that’s happened all over our city,” said Justin Stuebs, project architect for Rinka Chung. “We’ve carved out a double-height lobby space.” Instead of two floors of parking dominating the ground floor experience, the open space functions as a lobby and a breakout space, connecting to a recently completed beer garden next door. Segments of green roof and patio

adorn the third and top floors.

A glassy corner looks across the street to the Pabst Chapel. Inside, rough-hewn wood elements and exposed rusticated steel go for an industrial loft feel. Aside from a run of rust-colored brown manganese brick, however, the exterior is no homage to more rustic precedents. Red wood fins attached to the curtain wall system break up the glassy frontage, while wood soffits overhang the entryways at ground level and on the roof. **CB**

Architect: Rinka Chung Architecture
 Client: Blue Ribbon Management
 Location: Milwaukee, WI
 Completion: 2014

MAYBE YOU LOST MY NUMBER

Eavesdrop wants to know why we weren't invited to your Kentucky Derby party, **De Leon and Primmer**. You guys are practically the only cool architecture firm in the River City! We were down in Louisville the weekend of the Derby and wandered (hungover, naturally) past your office on Sunday morning. That new bright green, sort of trellised structure erected in front of your place was really enticing. We wandered through that and did a little look-y loo in the windows of your studio, where we noticed the remnants of a party, like, 15 empty bourbon bottles. You guys, bourbon is Eavesdrop's favorite beverage. We have so much in common! Call us!

DON'T HOLD INDIANA AGAINST THEM

Driving I-65 the length of Indiana is so unbearable with its "Hell is REAL" billboards and endless **Monsanto** fields of pesticides, but it's necessary to get from Chicago to the South. On our way home from the Derby, we were reminded of two places we've been meaning to stop and stretch our legs—and, no, it's not the outlet mall. Seasonal tours at the **Saaren**-designed Miller house in Columbus, Indiana, have restarted. The house is now owned and maintained by the Indianapolis Museum of Art, the second place in Indiana we've been meaning to check out.

THIS ARCHITECTURAL LIFE

The drive wasn't *that* bad because I discovered a must-listen radio show devoted to design and architecture: 99% Invisible on WBEZ, Chicago's NPR station. Look it up!

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SAVING A PULITZER'S CINCINNATI INTERNATIONAL STYLE HOME



COURTESY CINCINNATI PRESERVATION ASSOCIATION

RAUH RALLY

In the Cincinnati suburb of Woodlawn, through what is being called "an exceptional act of philanthropy," a preservation group has meticulously restored a 1938 International-style Modernist home that had deteriorated ruinously while awaiting demolition.

Paul J. Muller, executive director of the non-profit Cincinnati Preservation Association, credits Emily Rauh Pulitzer's philanthropy for saving the home and financing the restoration. Pulitzer, who lives in St. Louis and was responsible for commissioning Tadao Ando's celebrated, cutting-edge Pulitzer Foundation for the Arts museum in that city, grew up in the recently rescued Cincinnati home. In 2010, upon hearing it was endangered, she purchased it, gave ownership to the preservation group, and funded the painstaking restoration.

The two-story, gleaming white, brick-and-cinder-block Rauh House consists of a series of intersecting rectangles that—through expansive windows, terraces, decks and porches—afford views onto the 8½-acre property. Cincinnati architect John W. Becker designed it for insurance salesman Frederick Rauh and his wife,

Harriet. Landscape architect A.D. Taylor planned the lot, which included a wooded wildlife trail that is also being restored. Becker built a similar home for himself and wife Marion Rombauer Becker (a *Joy of Cooking* editor) in another suburb at the exact same time. It was demolished in the 1980s.

Pulitzer came to Cincinnati in late April to welcome guests to the Preserving Modern Architecture in the Midwest symposium at her former home, the first major public event there. She stood in front of a wall portrait of her and brother Lou as children that her brother had saved and returned.

She recalled how one night at her St. Louis home she was looking at a Chicago auction-house catalogue and saw a photo for the Becker-designed fireplace end-irons from her house. She bought them, and eventually had her attorney buy the whole place. "There would be no Ando building if I hadn't grown up in this house," she told her attorney by way of explaining her purchase.

Much of the house's interior—including new floors, lighting, and living-room furnishings such as a sofa and

a built-in wood counter—had to be reconstructed. As references, Cincinnati Preservation used old photos, recollections of family members, original drawings for Becker's own house, and inspections of remaining material.

Patrick Snadon, architecture professor at the University of Cincinnati's College of Design, Architecture, Art, and Planning, said it usually bothers him when a restoration involves such extensive recreation because so much of the historic original material is gone. But not this time. "Maybe with Modernism the feeling of newness is as important as having the integrity of the original materials," he said.

Pulitzer has stipulated that Cincinnati Preservation sell the house to someone who wants to live in a classic Modernist environment. "My feeling is it would be wonderful for other families to have the experience of their children grow up in this house," she said. It will go on the market for \$1.395 million, with sale proceeds funding future preservation activities. It will have historic preservation covenants allowing for some type of public events annually.

"This house, by being at the beginning of an architectural movement, and by being an exceptional example of it, is an excellent way to let people have a point of reference for the value of Modernism and for what it looks like when connected to an environment," said Muller. "So redoing this house is a way to increase the public's understanding of the value in preserving the best modern architecture."

STEVEN ROSEN



A. WICKSTROM

> INTELLIGENTSIA COFFEE

2642 N Milwaukee Ave., Chicago
Tel: 773-945-1690
Architect: Gensler Chicago,
Todd Heiser, Design Director

Think of Intelligentsia Coffee as the anti-Starbucks, not just in the quality of its drip, but in its design mission. Instead of creating carbon copies, the Chicago-based company has engaged Gensler to create stores that fit the character of the buildings that house the cafes. "Intelligentsia is trying to change the vocabulary of what a coffee shop is by pulling from the neighborhood vernacular," said lead designer Todd Heiser of Gensler Chicago. You'll see this in their Monadnock branch, where the finishes respectfully interact with one of the city's most architecturally significant buildings, and you'll see it again in their new café situated in the Logan Square neighborhood.

Inside the cafe, the back wall is decorated with a map of the neighborhood. The more subtle references take a little time to absorb. The coffee bar is centered in the space with seating around it and several window booths. A metal trough was installed between two support columns, referencing the area's connection to the El train. Intentionally or not, the shape and outline of the booths seems to allude to Chicago's six-pointed star.

RYAN LAFOLLETTE



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MILWAUKEE'S GREENEST BUILDING DRAWS ON THE CITY'S PAST



The building uses reclaimed brick (left) and pickle barrel wood (above) and boasts a rooftop farm (below).

law offices, and an artisanal dairy store. The organizations shared space before the completion of this project. Beyer said maintaining that social cohesion was just as important as bolstering the building's green credentials. "It was really important for us not just to be a sustainable building," he said, "but to be someplace people enjoyed and embraced."

Continuum looked for design elements that achieved multiple ends on the dense urban site. A solar array might have cut energy use, for example, but it would also monopolize roof space. Instead, the architects opted for a green roof that keeps the building cool during the summer and directs rainwater into a cistern that feeds the first commercially permitted greywater reuse system in Milwaukee. (The city's Urban Ecology Center paved the way, Beyer said, by negotiating a temporary permit for its own system.) The system, which directs rainwater into the building's toilets, cuts potable water use in half and can retain up to two-thirds of precipitation from a typical storm on-site. Generous daylight, south-facing operable windows, and a geothermal heat system shaved off more than a third of the energy use per square foot compared to a traditional building of this size.

Situated in the city's historic Walkers Point neighborhood, the Clock Shadow Building was so named for its position just south of the massive 4-faced clock tower built by the Allen Bradley company (now Rockwell Automation). It has been called the "South Milwaukee Moon" for how bright it glows at night. Fix Development's new building may be a shadow of the area's manufacturing past, but it remains a beacon of sustainable design.

Continuum worked with fellow Milwaukee firms Graef USA, CG Schmidt, New Eden landscape architects, Rivet LLC, and IBC Engineering. **CB**

Space Time Continuum

Juli Kaufmann of Fix Development came to Milwaukee-based Continuum Architects + Planners with a tall order: Turn a formerly industrial brownfield into a "radical green" model of environmental sustainability. "We went in with the highest hopes and aspirations," said project manager Dan Beyer, "but we also had a budget." The firm may not have reached the Living Building Challenge net-zero philosophy that guided their design, but Continuum's Clock Shadow Building at 130 West Bruce Street treads lightly on the environment while drawing deeply on local culture.

The architects salvaged almost a third of the building materials, including Milwaukee's famous cream city brick, which makes up most of the exterior. "We knew we really wanted to make a priority out of using salvaged materials," Beyer said. "You get a great bang for your buck, and it really has a familiar feel that's

easy to look at and be comfortable with."

Leftover masonry planks and repurposed doors serve as toilet partitions in the bathroom. Wood reclaimed from Wisconsin barns makes up the sunscreens over the building's windows, which are staggered in a staccato rhythm more contemporary than its component parts might suggest. Cypress wood reclaimed from tanks used to brine pickles—"picklewood" colloquially—proves more resistant to rot than cedar and makes an effective exterior element for the cantilevered bulk of the four-story building. Beyer said the team hoped to incorporate more wood into the framing, but opted for stainless steel studs instead.

Wood nonetheless outlines the interior's social architecture in the form of an open exit stair meant to discourage elevator use and bring together the various tenants, which include a community clinic serving the local uninsured population,



TRICIA SHAY

TRANSIENT HOTELS INCREASINGLY
ENDANGERED IN CHICAGO

THE LAST STOP

The Chateau Hotel, an 85-year-old, single-room-occupancy hotel located on Chicago’s North Side, is currently in line for a renovation project that will likely price out its present clientele. Following a county court hearing held to address a series of fire and safety violations at the building earlier this year, guests of the Chateau encircled 46th Ward Alderman James Cappleman, whose territory includes the hotel, to glean some insight as to the future of their home. “I have gone into apartment buildings that you wouldn’t believe how bad they are, and this is worse than I’ve ever seen,” said Cappleman, a social worker. “Just out of respect for humanity, we cannot allow residents to live in these unsafe conditions.”

“I’m going to be homeless because of your humanity,” one man returned.

For many, single-room-occupancy hotels (SROs) have long stood as a final way station before stepping off into the abyss of homelessness. The minimal-service, mostly privately-owned hotels provide customers with a bed and a door, and little else. Guests pay by the day, week, or month, and back-ground checks are usually passed over. Bathrooms are down the hall, and a kitchen is rare.

In Chicago, the stock of available SROs has steadily depleted over roughly the past thirty years, driven down by mismanagement, urban renewal, and the malaise of neighbors. According to a recent survey by Chicago

Public Media, the number of operating SROs in the city has dropped from 106 to 81 licenses since 2008.

First appearing in Chicago around the turn of the 20th century, in step with the industrial growth and progressive reform movements seen during that period, SROs existed alongside philanthropic ventures like the iconic Jane Addams Hull-House. Beneath the SROs were the “cage hotels,” in which clients stayed in rooms partitioned off by chicken wire (as seen in the Wilson Men’s Club, still in operation today), and flophouse dives, where intoxicated customers slept on the floor for the price of a drink. Though they offered few services aside from a closed door, the hotels gave occupants the luxury of privacy, a provision absent from any of the city’s faith-based or state shelters. Even in rooms where the chicken wire stopped short of the ceiling, guests had relative control over access.

With its concentration of railroads and a push for public works projects, Chicago was quickly becoming one of the busiest labor exchanges in the nation. As such, the often privately owned SROs were marketed as bunks for working men.

The Starr Hotel was a model for this type of dwelling. Built in the years preceding World War I, the hotel’s elaborate facade bore terra cotta depictions of heroic laborers with hands rested atop shovels. “There was considerable writing about those buildings as trying to be the best and most dignified accommodations possible for working people, transient hotel guests, and even permanent guests,” said Tim Samuelson, cultural historian for the City of Chicago.

The dissolution of the Works Progress Administration in 1943 and the end of the war-time manufacturing industry lowered the demand for casual labor in Chicago and elsewhere, and by the early 1950s the Starr—now bookended by liquor stores—had gradually become home to the denizens of Chicago’s Skid Row.

In 1982, the Starr was demolished to make way for Presidential Towers, a massive four-building development that would mark the rebirth of the city’s Near West Side from a vice district to a residential destination for professionals. The project raised some stir among affordable housing advocates, who warned that dissolving the city’s SRO stock would increase homelessness among the low- and fixed-income residents who now frequented the hotels.

Others lauded the Starr’s demise. “They were called ‘fleabag hotels,’” said Doug Dobmeyer, a long-time housing activist in Chicago. Around this time, Dobmeyer, then a shelter supervisor in Uptown, formed the Lakefront SRO Corporation, a redevelopment firm bent on re-establishing the SRO as a feasible alternative to homelessness.

Lakefront’s first target was the Moreland Hotel. Built in 1916, the three-story SRO was said to have once been home to Charlie Chaplin. Upon purchasing the hotel in 1987 with a combination of state and federal funding, Lakefront rehabbed the Moreland’s 69 rooms into permanent supportive housing units, providing guests with case management, workforce, and health services. The organization went on to develop 1,000 such units of supportive SRO housing before merging with Colorado-based Mercy



COURTESY DEAN JEFFREY

House in 2006.

Dobmeyer, now retired, said that public assistance was the linchpin to making the reinvention of the Moreland—now called the Harold Washington Apartments—a reality. “The truth is these projects would never work without those subsidies,” he said.

When asked if there was a future in for-profit, standalone SROs like the Chateau, Dobmeyer said that it all depended on the will of the client. “We felt that [supportive services] were an important part of what had to happen,” he said. “But there are some who would rather sleep outside than in a shelter. Some people just won’t be put under the cookie cutter.” **IAN FULLERTON**

"STRAIGHT-FRIENDLY" BOUTIQUE
HOTEL BUILDS ON BOYSTOWN
MOMENTUM

OUT AND ABOUT

East Lakeview’s Boystown neighborhood is not the underground refuge that it once was. Still a safe space for the LGBTQ community, to be sure, Boystown is coming into its own as a full-service neighborhood, with senior housing, community centers, and 24/7 amenities drawing new development.

A new hotel designed by Koo and Associates looks to fill a missing niche in the rapidly evolving strip of North Halsted Street without eclipsing its energy. In fact, THE OUT CHICAGO, a 112-room boutique hotel, will tie directly into two mainstays of Northalsted’s nightlife: Sidetrack and Minibar Ultra Lounge & Café.

In keeping with the brand of its New York counterpart, which was billed as the world’s first “straight-friendly” urban resort, THE OUT CHICAGO will feature a 3,000-square-foot atrium with a waterfall feature, hot tubs and multipurpose common space for use year-round.

“After the Center on Halsted I think people are more open to a contemporary design aesthetic in the neighborhood,” said Koo and Associates founder Jackie Koo. The building’s massing mimics the stacking of suitcases, but the project is still in concept design phase. Nine stories front onto Halsted Street, but Koo said the project is aiming for a 10th floor. That is large for the surrounding area, but she points out that low floor-to-floor heights keep the 84-foot building within the realm of reason—

a nearby residential tower reaches roughly 70 feet.

With the neighborhood’s vibrant nightlife, however, the building’s ground floor may be more to the point. In addition to direct connections to its neighboring nightclubs, THE OUT’s lobby will feature its own restaurant and bar, feeling more like a living room than a check-in counter that might interrupt the retail strip it inhabits. Minibar may even operate the hotel bar, and the developer has an agreement with Sidetrack to share air rights.

“My vision for it is that it really ends up being a community space,” said Koo. “Hotels these days function as so much more than someplace where out of town guests go.”

Unlike its New York location, THE OUT will be new construction—it takes the place of a low rise currently home to a Chinese restaurant. A good hotel option is sorely lacking in the area, Koo said, and her hope is to deliver something that looks ahead to where the neighborhood is going. **CB**



KOO AND ASSOCIATES



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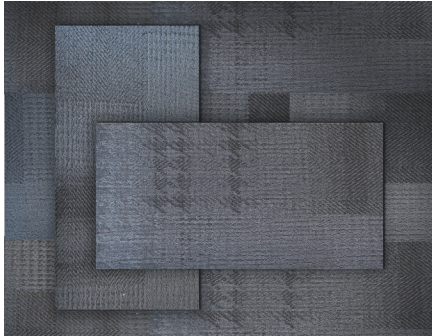




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coalesse.com



**2 REFINED COLLECTION
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New York City-based architecture firm Corgan Associates has reimagined houndstooth patterns and boucle textures in the Refined Collection of carpets. Classic patterns are layered in unexpected combinations for a fresh look, while variations in gradation lend a polished feel. Available in both modular and broadloom weaves, the collection features between 10 percent and 40 percent recycled content.

manningtoncommercial.com



**3 METALLIC YARNS
ROBERT ALLEN CONTRACT**

A partnership between Robert Allen Contract and DwellStudio resulted in the Metallic Yarns line of the Modern Couture textile collection. Plaids, stripes, checks, and ikats are rendered in a broad color palette with metallic flecks and accents. Sunbrella Contract fibers make the collection perfect for a range of indoor and outdoor applications, from upholstered walls to wrapped panels.

robertallendesign.com



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Technology has finally caught up to the vision of Charles and Ray Eames. Three dimensional veneer processes have made it possible to fabricate the design duo's iconic Molded Chair, previously only available in steel and molded plastic, in a single, curved wooden shell. Santos palisander, white ash, and walnut looks are available on a wire, dowel, or four-legged base.

hermanmiller.com

**6 LINEAL CORPORATE
ANDREU WORLD AMERICA**

The Lineal Corporate line of seating for public and office spaces presents function and elegance in proportional dimensions. Originally available only with a cantilevered chrome base, the collection's 2013 update offers a star base, with or without wheels, that facilitates a swivel return system on a central adjustable base.

andreuworldamerica.com



**4 ENGAGING
KI**

The challenge of crafting flexible and individual work zones in an open concept office is met nimbly by Engaging, a freestanding screen with writable surfaces. A lightweight aluminum frame on swivel castors or glides facilitates easy repositioning by its users while providing strength to support up to a 50-inch display monitor.

ki.com



**7 FLOAT
DECCA CONTRACT**

David Ritch and Mark Saffell of 5d Studio designed Float to embody the principles of modern sculpture, while handling the functional demands of the workplace. The line incorporates a light and airy casegood system with a full-height workwall balanced by lower level cabinets and a peninsula desk that rests on a thin stainless steel base.

deccacontract.com



**8 GESTURE
STEELCASE**

Informed by a global workplace study of 2,000 people in a wide range of postures, the Gesture chair facilitates ease of movement between multiple technology devices. A synchronized motion system for the back provides consistent support as the user transitions from the desktop computer to mobile device and a flexible seat accommodates multiple positions.

steelcase.com

WORK THIS WAY

A PREVIEW OF NEOCON DEBUTS. BY EMILY HOOPER

MASS TRANSIT BILL MOVEMENT
SQUANDERED IN INDIANA SENATE

INDY NO GO

Indiana lawmakers stopped mass transit legislation dead in its tracks in April, stymieing efforts to overhaul transit in Indianapolis and add light rail service to Noblesville.

House legislators approved the State Senate's decision to punt House Bill 1011 until the next session. In the interim they watered down its provisions beyond the point of recognition. In its current form the bill only allows for a committee to study the proposals over the summer.

Transit advocates in central Indiana were outraged, as were municipalities in the so-called "doughnut counties" surrounding Indianapolis. "I'm very concerned. I mean, it's been studied to death," Andy Cook, mayor of north suburban Westfield, told Indianapolis' local ABC affiliate. "It's something that we need for economic development throughout all of central Indiana to keep this great momentum that we have going."

In Indianapolis, mixed-use development and infill have come with a renewed sense of interest in the urban core, but mass transit improvements remain a missing link between nodes of development throughout the metropolitan area.

Members of the Central Indiana Transit Task Force garnered considerable support for a modest tax increase that would have helped vastly expand the region's mass transit, doubling Indianapolis' IndyGo bus fleet and building either a new commuter rail or bus rapid transit line to Noblesville, roughly 25 miles south of the state capital. The three-tenths of one percent income tax increase (roughly \$10 to \$15 per month for the average worker, according to the *Indianapolis Star*) would be approved by a direct vote through a local two-county referendum, but the community needed the approval of a conservative, Republican-controlled state government to proceed with the ballot measure.

The referendum would have paid for most of the local portion (just over half) of a 10-year, \$1.3 billion transit expansion. Other central Indiana counties, including Marion and Hamilton, are moving to offer their own referenda beginning next year. The remaining \$600 million would be federally funded.

Local municipalities are responsible for delineating specific transit projects. State action would allow them to start down the road to funding them. In addition to the Noblesville-Indianapolis connection along a 22-mile rail line owned by the government, the Indianapolis Star reports transit advocates also want bus rapid transit routes along Washington Street to the airport; along or near Meridian Street to Greenwood and Carmel; and along Keystone Avenue and 38th Street.

Legislators who support those plans reluctantly agreed to the summer study break, and vowed to raise the issue in the Senate again next year. **CB**

WWW.ARCHPAPER.COM

NO. 3 IN A SERIES

The Value of Collaboration
Architecture. Innovation. Emotion.

When well-known manufacturers collaborate with product designers and architects, it is usually with an eye on a specific product that they would like developed or re-engineered. When two well-known manufacturers, each with their own strong brand identity collaborate, the relationship and the resulting products are of an entirely different nature.

LAUFEN has the best of both worlds; they have worked with boutique product design firms and larger, well-known manufacturers. Recently LAUFEN announced what can be called a trifecta collaboration because it combines the talents of a boutique product design firm and the ingenuity and strong brand identity of a larger manufacturer, as well as their own strong brand. Called Kartell by Laufen, the collection was unveiled for the general public at Salone Internazionale del Mobile di Milano in April. The artistic direction for the project has been entrusted to architects Ludovica + Roberto Palomba, the renowned designers and trend-setters for bathroom ware.

The Kartell by Laufen Collection

With design and quality as its watchwords, the Kartell by Laufen bathroom reveals itself as integrated architecture; an interconnected ecosystem where washbasins, sanitaryware, faucets, shower bases, bathtubs, lights and accessories coexist beautifully. The rigid geometry of the ceramic items is tempered by the multicolored lightness of the plastic elements. The palette of colors has been



reinvented; leaving aside primary colors, it reflects the tones of the earth, the oranges of sand, steel blue, warm whites tending towards yellow and cold ones turning into blue that emerge.

"Kartell by Laufen is a project based on a common understanding of the two companies about the value of emotions. Emotions and dedication define the

novel idea of this bathroom and guided the project throughout the entire development. The same sense of mindfulness to the materials and the same understanding of research and development have made the two companies perfect partners – or, one could say, soul mates." Alberto Magrans, Senior Managing Director LAUFEN

Technological Innovation

Developed over three years, the innovation of the Kartell by Laufen collection lies in the beauty of Kartell's plastic materials and LAUFEN's revolutionary new ceramic material, SaphirKeramik. SaphirKeramik allows performance characteristics that were unthinkable until now. A radius of curvature of the corners up to 1-2 millimeters (until now the maximum reached was 7-8 millimeters) for washbasins thin as blades, of an extreme lightness, not only visual but actual – SaphirKeramik is a material weighing half that of normal ceramics.



Sustainability and Ethics

A shared vision of the collaborators is that the process and the product must be sustainable. A cradle-to-the-grave approach is one that considers the total production impact, respect for the environment, the recycle-ability of materials, the need not to waste either energy or water and to limit CO₂ emissions during transport. The result: the imperishable ceramics of LAUFEN and the indestructible plastic of Kartell.

The Companies

LAUFEN and Kartell share a great deal: an industrial approach to production, dedication to continued research and technological innovation, an international market, world-wide distribution and a genuine passion for design. On one side of the design equation you have Kartell, the Italian family company that has marked the history of design and revolutionized the use of plastic materials for over 60 years. On the other, LAUFEN – Swiss, rigorous and reliable. For 120 years, LAUFEN has deepened its commitment to developing the bathroom as a living space and they continue to innovate the production of ceramic sanitaryware. Serving as the link between these two players are the designers Ludovica + Roberto Palomba, themselves leaders in designing for the bathroom and with whom LAUFEN has collaborated previously on the award-winning Palomba Collections.



Kartell by Laufen will be available Fall 2013.

LAUFEN

Bathroom Culture since 1892  www.laufen.com

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

THE ARCHITECT'S NEWSPAPER MAY 15, 2013



ROOMS WORTH A VIEW

FOUR INTERIORS OFFER CONTEMPORARY TAKES ON OFFICES, HOSPITALITY, AND INSTITUTIONAL SPACES



TARGET RECREATION CENTER

MINNEAPOLIS, MN JULIE SNOW ARCHITECTS

It might raise some suspicions to hear a mega-chain like Target requesting a “non-corporate” space for a new recreational center at its headquarters. But according to Minneapolis-based architect Julie Snow, who the company hired to work with its own design team, Target’s Plaza Commons—housed in an existing two-story building at Nicollet Mall and South 10th Street—is the result of intense collaboration and zero big box bureaucracy. Snow said Target’s CEO “insisted on the sit test” for every piece of furniture. But before the design team got to work on the downtown Minneapolis building, the space spoke for itself.

“We were awed,” Snow said. “It was like walking into some historic ruin.” The interior design philosophy was between preservation and reinvention. Snow said the goal was to retain the raw character of the existing space, which was originally designed as a

shoe store and formerly housed local institution Let It Be Records. The interior’s enormous concrete columns are robust enough to support a building four times as tall.

Wherever there were floor gaps, the designers covered them with steel plates, “We could have filled them with concrete,” Snow said, “but we wanted that patchwork to be evident.” The terrazzo floor is among the few material elements that appear finished. That’s not to say the rugged space is entirely roughhewn. The liberal use of Hickory wood in the second-floor loft space brings a level of warmth and comfort to the 22-foot-high central area. The mezzanine is geared for physical relaxation, Snow said, playing host to table sports and video games.

As an alternative work area and lounge, the space needed to be welcoming. To that end the design team opened a back wall onto

an urban courtyard that features a basketball court and fire pit. An operable hangar door shuts the opening during colder months, but natural light meets most of the building’s needs year-round.

The red elevator frame bespeaks the building’s corporate brand, but the furniture throughout is eclectic. Dutch design firm Droog provided a horse-shaped floor lamp, along with a black plastic table lamp shaped like a pig. Large MOOI light fixtures bring a touch of sleek modernism to that industrial feel, rounding out a commons whose charm is in the singular touch of its interior design and the building’s concrete bones.

The architect of record, Ryan A+E, Inc. provided design-build services, with additional structural engineering from Ericksen Roed & Associates.

CHRIS BENTLEY





The United Nations complex on the bank of the East River in Manhattan feels like a world unto itself. Amid the scruffy commercial realities of New York, the UN reflects an idealistic vision of shared decision-making, global partnership, and conflict resolution through diplomatic debate and compromise. The complex's design speaks to these aspirations. While the exterior blends American corporate modernism with a dash of Brasilia-style formal exuberance, the less well-known interior is highly varied, including a recently restored space designed by the renowned Danish designer Finn Juhl.

Originally funded by the Danish government, the UN Trusteeship Council Chamber opened in 1952. The chamber was devoted to resolving issues of decolonialization. The

council was formally dissolved in 1994 and the room now serves as a multipurpose meeting space. Central to Juhl's democratic vision were the room's large, curved conference tables arranged in a horseshoe shape, which positioned all the speakers on equal footing. The tables were removed in an earlier renovation, which undermined Juhl's design. The contemporary Danish furniture designers Kasper Salto and Thomas Sigsgaard were selected through a competition to create new tables as well as to modify Juhl's FJ51 chairs. The designers took inspiration from Juhl's original drawings, which are archived by the Designmuseum Danmark. (The governments of Sweden and Norway also sponsored major chambers in the Secretariat building, which have also been

meticulously restored as a part of the overall renovation of the UN complex, which began in 2007.)

The chamber is wrapped in bands of warm wood. Large abacus-like lighting fixtures—colored boxes staggered across the ceiling plane within a grid of wooden rods—animate the ceiling. Delicate, wall-mounted, brass light fixtures point up at the ceiling and down at the floor, providing further illumination. A teak sculpture by Henrik Starke depicts a woman releasing a bird, symbolizing the liberation of the colonies. Dashes of bright color and rich craftsmanship give the chamber its Scandinavian charm, reflecting the accessible, humanist qualities of Danish modernism.

ALAN G. BRAKE

RESTORATION OF THE UN TRUSTEESHIP COUNCIL CHAMBER

NEW YORK, NY
DESIGNED BY FINN JUHL IN 1952, WITH CONTEMPORARY INTERVENTIONS BY KASPER SALTO AND THOMAS SIGSGAARD



ENOVA

CHICAGO, IL BRININSTOOL + LYNCH

Brininstool + Lynch project manager Pablo Diaz remembers his early meetings with Enova, a Chicago-based online financial service provider: “For the programmers, as people in the technology industry, the joke going around the office was, ‘We just need a pot of coffee and power and we’ll go.’” At the time, Enova’s technology group inhabited one in a collection of dreary floors of a downtown mid-century high-rise. The company thought its tech offices weren’t optimal for openness, communication, and collaboration. While interviewing possible architects, Enova was especially intrigued with one of Brininstool + Lynch’s previous spaces that had a simple, clean, and open feel.

Enova showed Diaz images of desirable office spaces from the web—“wide-open, overgrown college dorms with no source of organization,” Diaz said. He worried that the idea didn’t gel well with the existing footprint, a typical downtown floor plate with windows along the perimeter, workspace on the dim interior, and elevators that open onto a dark maze.

Enova wanted an environment in which everybody could see each other without getting in each other’s way. Diaz came up with the idea of team rooms; different sized spaces, semi-enclosed or completely enclosed with clear glass, and phone-booth-style rooms that wrap around the core. Groups of staffers can choose one, use plug-and-play technology, work through code on their laptops, or scrawl on floor-to-ceiling glass magnetic whiteboards.

One of the qualities that Enova encourages as part of its corporate culture is a sense of community. To enhance the feel of fellowship, the architects installed long rows of communal-style desks. Nearby one strip of workstations, a 150-foot feature wall became a central focus. The architects covered it with an undulating, custom-formed fiberboard product that dampens the sound bouncing off the office’s glass and reflective materials.

In the elevator bank, the architects covered the walls with backlit blue acrylic sheets that make the company’s brand color a wayfinding feature, drawing visitors into the light. The building’s concrete columns were stripped, sandblasted, and treated with clear sealer.

One of the most popular additions is an open kitchen where staffers can play Wii on a pull-down projection screen or hold an after-hours event. Of course, coffee is still on the menu, but it must go down easier over the large island, under warm light seeping out from behind a suspended aluminum slat baffle system, than it did in the company’s former dreary quarters. **MADELINE NUSSER**

CHRISTOPHER BARRETT



THE RESIDENCES AT W HOLLYWOOD AMENITY DECK LOS ANGELES, CA RIOS CLEMENTI HALE STUDIOS

While the W only opened in Hollywood back in 2010, the hotel has already replaced the original rooftop pool deck for its condos with a new space designed by Rios Clementi Hale Studios. The old deck, designed by Daly Genik Architects, was beautiful but severe. Rios Clementi Hale opted for a more casual approach, which they call an “outdoor living room.”

The inspiration, said designer Mike Sweeney, is LA’s mix of beach and city, which plays out with a combination of hard elements like concrete and metal, and soft elements like wood and colorful foliage. Visitors walk up a small flight of stairs, surrounded by a dense growth of green and purple native and low water plants, to the pool, as if they

were passing through the dunes at the shore. The pool deck is organized around a series of meandering pathways and informal spaces that allow for many activities to go on at once. Sweeney said the arrangement makes “it feel like you’re in a garden in the midst of all these rooftops.”

The scene from the roof is dominated by Hollywood’s jumble of towers, billboards, streetscapes, and hills. The architects placed a double-layered water jet cut aluminum sunshade for the barbecue on the east edge of the space as a nod to the omnipresent signage. More shade is provided by fabric cabanas and the abundant plantings. Custom, irregularly-shaped polished concrete fire tables, imbedded with Micah, add a splash of mysterious

darkness and nod to the neighborhood’s legendary Walk of Fame. The matte flooring around the pool is light grey concrete.

The central organizing element of the project is a curving spine that bisects the roof, traced to the south by a giant curving Ipe wood daybed, that, Sweeney notes, matches the large scale of the surrounding city. The slatted Ipe fence behind the bed provides a sense of shape and enclosure, but doesn’t block any views. The daybed as well as the other ipe furniture on the deck was custom built on site. This warm and soft material, tempering the hardness of the city and the rooftop, also clads a self-serve bar area and a gym to the west.

SAM LUBELL





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MAY

WEDNESDAY 15

LECTURE

Passive House Envelope Design

5:15 p.m.
AIA Minnesota
TE Studio
212 Second St. SE
Minneapolis
aia-mn.org

THURSDAY 16

LECTURES

Next Generation of Parks:
Adriaan Gueze at the Walker

7:00 p.m.
Walker Art Center
1750 Hennepin Ave.
Minneapolis
events.umn.edu

The Architecture of River Forest

12:15 p.m.–1:00 p.m.
Landmarks Illinois
53 West Jackson Blvd.
Chicago
landmarks.org

Ten Common Design Misunderstandings

12:00 p.m.
AIA Chicago
35 East Wacker Dr., #250
Chicago
aiachicago.org

THURSDAY 16

EXHIBITION OPENING

YES 4.0: Architecture’s 4th Annual Year End Show

5:00 p.m.
Sam Fox School of Design and Visual Arts
1 Brookings Dr.
St. Louis
samfoxschool.wustl.edu

FRIDAY 17

EVENT

Speak Your Art Out!

8:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

LECTURE

Overview of Late Roman and Early Byzantine Treasures from the British Museum

12:00 p.m.–1:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

Duende:

Mystic Interpretation

2:00 p.m.–2:30 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

EXHIBITION OPENINGS

L’Estampe Originale

Des Moines Art Center
4700 Grand Ave.
Des Moines, IA
desmoinesartcenter.org

Impressions of the Southwest and Mexico

The Nelson-Atkins Museum of Art
4525 Oak St.
Kansas City, MO
nelson-atkins.org

SATURDAY 18

WORKSHOP

Architectural Drawing Tour

1:00 p.m.
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

EXHIBITION OPENINGS

Isamu Noguchi/ Qi Baishi/Beijing 1930

University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

MCA DNA: Chicago Conceptual Abstraction, 1986–1995

Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

Theaster Gates:

13th Ballad

Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

SUNDAY 19

LECTURE

Alfred Sisley’s House in a Village: Real or Fake?

2:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

TUESDAY 21

LECTURE

See Change: The Power of Visual Communication

5:30 p.m.
University of Minnesota Twin Cities Campus
Minneapolis
events.umn.edu

TOUR

Architecture and Creative Process—Early Modern and Contemporary Architecture in Chicago

9:00 a.m.–4:00 p.m.
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

WEDNESDAY 22

LECTURE

Live Your Brand: Knowing and Showing Your Firm’s Identity

AIA Chicago
35 East Wacker Dr. #250
Chicago
aiachicago.org

THURSDAY 23

EXHIBITION OPENING

Tamoaki Suzuki

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

CONFERENCE

IMPACT 2013—Building A Better Tomorrow

8:00 a.m.
Radisson Blu Mall of America
The Lakes Ballroom
2100 Killebrew Dr.
Bloomington, MN
aia-mn.org

FRIDAY 24

EXHIBITION OPENING

Ellsworth Kelly: Prints

Detroit Institute of the Arts
5200 Woodward Ave.
Detroit
dia.org

SATURDAY 25

EXHIBITION OPENING

Gaylen Gerber

Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

FILM

Someone I Used to Know

(Nadine Truong, 81 min.)
Gene Siskel Film Center
164 North State St.
Chicago
siskelfilmcenter.org

SUNDAY 26

TOUR

Engaging with Art: Women in Art

1:00 p.m.
University of Michigan Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

WEDNESDAY 29

EVENT

Stargazing in the The Virginia B. Fairbanks Art & Nature Park

9:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

FRIDAY 31

LECTURE

Devils and Demons at the DIA

7:00 p.m.
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit
dia.org

JUNE

SATURDAY 1

EXHIBITION OPENINGS

Abelardo Morelli:

The Universe Next Door
Art Institute of Chicago
111 South Michigan Ave.
Chicago
artic.edu

Play, Pretend, and Dream: Caldecott Medal and Honor Books, 2010-2013

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

Frida Kahlo, Diego Rivera and Masterpieces of Modern Mexico

The Nelson-Atkins Museum of Art
4525 Oak St.
Kansas City, MO
nelson-atkins.org

Questionable Architecture: Terry Rathje in Collaboration with Steve Banks and Monica Correia

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

FILM

The California Trilogy:

El Valley Centro

Walker Art Center
1750 Hennepin Ave.
Minneapolis
events.umn.edu

SUNDAY 2

EXHIBITION OPENING

Damián Ortega

Cleveland Museum of Art
11150 East Blvd.
Cleveland
clemusart.com

TUESDAY 4

TOUR

Wright Auction House

AIA Chicago
5:30 p.m.
AIA Chicago
35 East Wacker Dr., #250
Chicago
aiachicago.org

WEDNESDAY 5

EXHIBITION OPENING

Ugly: An Alternative Look at Western Art

Sam Fox School of Design and Visual Arts
1 Brookings Dr.
St. Louis
samfoxschool.wustl.edu

THURSDAY 6

EVENT

Trees: Earth’s Sustainable Living Artwork

7:30 a.m.–4:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

Given Space: Writing Your Own Cartography

6:00 p.m.
Figge Art Museum
225 West Second St.
Davenport, IA
figgeartmuseum.org

FRIDAY 7

FILM

Welcome to Pine Hill

9:30 p.m.
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit
dia.org

SATURDAY 8

FILM

Cinetopia: Our Nixon

1:00 p.m.
Detroit Institute of the Arts
5200 Woodward Ave.
Detroit
dia.org

EXHIBITION OPENING

Eternal Summer:

The Art of Edward Henry Potthast

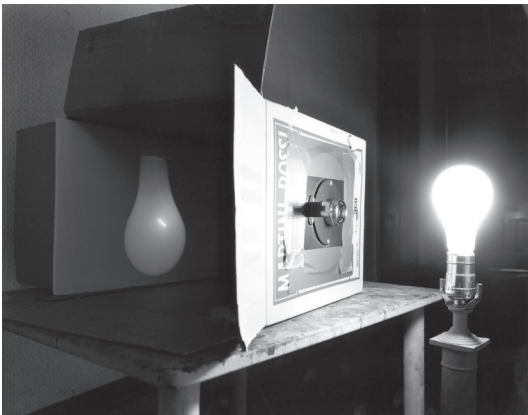
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati
cincinnatiartmuseum.org

WEDNESDAY 12

EXHIBITION OPENING

Mythological Subjects

Nelson-Atkins Museum
4525 Oak St.
Kansas City, MO
nelson-atkins.org



ABELARDO MORELL: THE UNIVERSE NEXT DOOR

Art Institute of Chicago
111 South Michigan Avenue
June 1, 2013–September 2, 2013

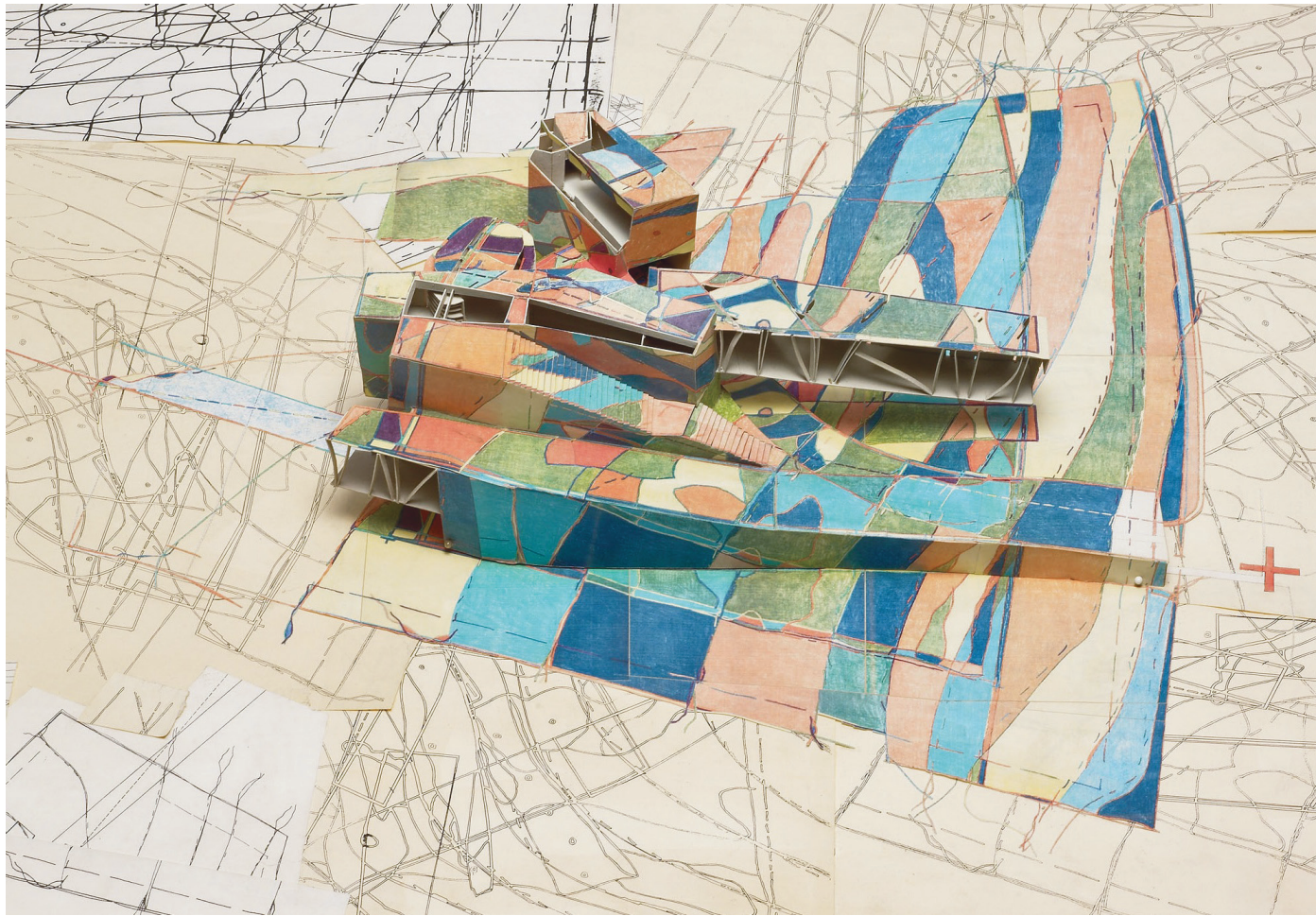
Abelardo Morell is a Cuban-born American photographer who over the past 25 years has used photography and his unique way of looking at the world to create compelling works of art. Morell finds inspiration for his pictures in the environment he is most comfortable in, his home. The subjects of Morrell’s photographs are common household objects—still lives of books and money—but the photographer is most known for his *Camera Obscura* series. To create these unique, large-format photographs, Morell cuts out a small opening in a dark room that reveals a view of the outside world. An upside down image of the outside is then projected back into the interior of the room. Morell then photographs a projection of the outside world set against the common objects that fill a room’s interior, such as a bed, or a table of stacked books. This exhibition features more than 100 of the artist’s works in which he experimented with various techniques, including photograms, still-life tableaux, stop-motion studies, and the tent camera.



AMOBILE HOMESTEAD

Museum of Contemporary Art Detroit
4454 Woodward Avenue
Permanent

Before his passing at the young age of 57, Los-Angeles based artist Mike Kelley created an exact duplicate of his childhood home in the Westland area of Detroit, on-wheels. The artist intended to use the mobile-home as a community center, it’s rooms dedicated to hosting local events and providing community services and education programs, save for the two-story basement, which he would close to the public and use as his private underground studio. Kelley was never able to use his studio. He tragically committed suicide before he could ever see his vision come to life, but his artistic legacy lives on. The mobile home, which provides a solid example of the architecture of working-class neighborhoods in the American Midwest, was wheeled to The Museum of Contemporary Art Detroit where it has been transformed into a center for community programs, just as Kelley intended.



COURTESY ART INSTITUTE OF CHICAGO

Douglas Garofalo and David Leary's Camouflage House, 1991 (left). Sonnenzimmer's The Rock Poster Panel, Columbia College, Poster, 2008 (above).

Raiding A Glamorous Attic

Sharing Space: Creative Intersections in Architecture and Design

Art Institute Chicago
111 South Michigan Avenue
Through August 18

Sharing Space: Creative Intersections in Architecture and Design investigates the cross-disciplinary product of architecture with other design disciplines: industrial, graphic, and interior. You could probably make the same claim for just about any exhibition drawn exclusively from the vaults of the Art Institute of Chicago's Architecture & Design department, but as such it serves as a healthy barometer for the range and depth of its still evolving collection.

While the curators have chosen the materials in the show to illuminate the inter-

section of the various design disciplines, they also demonstrate an even more compelling connection between "fine" art and design. During the period in which the Art Institute has been actively building its design collection (primarily the past three decades), the world of curatorship and collecting has increasingly perceived design objects—particularly contemporary design objects—on the same plane as paintings, sculptures, and works on paper. They have become similarly valued, desired, and acquired.

Department curators Karen Kice and Alison Fisher have organized the exhibition in six categories—Structure, Geometry, Hybrid, Surface, Color, and Technology—displaying various pieces together under each heading. It's a noble exercise, although many of the objects could easily have been grouped within two, three, or four of the classifications. But who's quibbling? You don't need an excuse to look at great works of art and design.

The work of Lauretta Vinciarelli offers an excellent example of how utilitarian constructs (here, architectural renderings) can morph into works of Conceptual Art—an important trend in the contemporary art world in the early 1980s around the time Vinciarelli made this piece. Her precise, axonometric drawings are purely visionary, not intended to represent actual structures, but rather to stand as artwork on their own, created specifically to be purchased by collectors. (Not coincidentally, the drawing

exhibited is a recent gift of the art gallery that showed Vinciarelli's work in Chicago.) Contrast it with Deborah Doyle's contemporaneous piece: a 7x7 grid of presentation drawings delineating varying treatments for a modest suburban house addition. While created as a designer's work product, it's every bit as compelling artistically as the Vinciarelli, and maybe a little more intriguing because it makes you wonder which of the variations was ultimately executed.

Many of the items in the exhibition drive home the long-established significance of architect-designed objects, from a pair of 1943 end tables by Rudolph Schindler and a 1924 pressed glass tea set by HP Berlage, through Frank Gehry's Experimental Edges corrugated furniture from 1982, Greg Lynn's 2005 Ravioli chair, and Shiegeru Ban's 2010 recycled paper and plastic seating system.

Curmudgeonly observers like to castigate local museums for losing some of the most important local art collections to New York institutions. The A&D department, however, seems to realize that the greatest strength of its collection remains its wealth of work by local talent, often obtained through carefully cultivated relationships with the designers themselves. Stuart Cohen's Kindergarten Chat piece is a model of a thoroughly modernist glass and steel **continued on page 19**

DISBELIEF SUSPENDED

The Unreal Estate Guide to Detroit
Andrew Herscher
University of Michigan Press, \$29.95

Refuse is a word fitting for Detroit. As a noun, it is trash, something discarded, deemed worthless or useless. As a verb, however, it is a rejection, it expresses a determination to not participate, it is counter, and suggests an agenda of its own. Andrew Herscher's *The Unreal Estate Guide to Detroit* examines a community's reaction to its

urban condition. In its pages, he documents a seemingly impossible optimism for the public to shun the popular outside perception that their city is over, and rather turn its assets into something new—be that a sculpture of vacuum cleaners or literally a house as canvas.

Detroit has long been the image of urban blight.

Photographers like Yves Marchand allow their audience to rubberneck past their gory exposés of urban decay and lament. These photos, statements in themselves, often stand un-interpreted, with captions, which are intentionally minimal, mainly for provenance.

Aside from evoking empathy, these mute images

only reinforce preconceptions of the Motor City and foster a repetitious loop of despair, confusion, even disgust. Too often, the sensationalism of the negative overshadows the positive efforts taking root. An overdue response is Herscher's book, which is profusely illustrated, but not manipulative. Capturing guerrilla art installations, meet-ups, and community activism in iPhone-quality snapshots, he catalogs the frustrations experienced by citizens that pushed them to react for the betterment of themselves, their community, and even just for art's sake.

Despite the heavy topics

covered, there is a lightness of spirit to his analysis. The text is not preachy and it is almost as if you could digest the book as a peel-away once-a-day calendar.

Thoughtful explanations preface segments within the categories of Unprofessional Practice, Unwarranted Techniques, Unsolicited Collectives, and Unsolicited Constructions. Peaches and Greens for example, is an "Unprofessional Practice" and describes a local food truck. At first mention, it registers in one's mind alongside New York's ubiquitous idling fleet of refrigerated Fresh Direct trucks, only this

one supplies the community with produce from local farmers and at self-proclaimed affordable prices. One hears the presence of this food truck as it travels the neighborhoods with music akin to Mister Softee, not when the doorman calls up to inform you. This truck was not created out of luxury for those too harried to choose their produce themselves, but because parts of Detroit are food deserts and locals are left to shop for groceries wherever they are sold. Often that means liquor stores. This was not the product of a helpful assembly representative or even **continued on page 19**

Rudolph Schindler's Gingold Living Room End Tables, Los Angeles, California, c. 1943.

RAIDING A GLAMOROUS ATTIC continued from page 18 residential interior wrapped in a gabled-roof facade that, as Cohen observed, refers to the most traditional graphic image of a “house” you would see in a very basic child’s drawing. It represents both a seminal juncture in his career and his place in the “Chicago Seven”—an important group of younger architects who began to challenge the strict orthodoxy of Miesian modernism in the late 1970s and played an important role in the emerging Post-Modernist style of the era.

Cohen’s piece is part of a continuum of architectural production from the Department’s collection that in this show ranges historically from Daniel Burnham to Ludwig Hilbersheimer to Bertrand Goldberg and Harry Weese, to Helmut Jahn, Ralph Johnson, and Krueck & Sexton. Yet there is simultaneously a clear focus on more recent history, with acquisition of important items from the latest generation of influential Chicago architects like Jeanne Gang, John Ronan, Ross Wimer, and Urban Lab, and graphic designers like Bruce Mau.

It is useful to juxtapose these holdings with items that come from more international sources—totally unconnected with Chicago or, for that matter, architecture—yet really speak to the importance of design in all products of visual culture. Sam Buxton’s Inhale/Exhale is a fascinating metal representation of a building whose interior is composed of an incalculable number of interconnected stairways and landings.



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It’s at once a denial of logical form or construction, but it is a beautiful object that serves as a metaphor for everyday life, where there are only brief escapes from what are inevitable re-immersions into endless activity.

Shay Alkalay’s Stacked Drawers, probably the largest object in the show, is another illustration of the interplay between design and conceptualism, with a healthy dose of color-field theory as a bonus. It’s a version of a skillfully crafted piece of contemporary furniture, its utility subverted by its scale, which makes it almost unusable as a chest of drawers. Yet its dramatic form and vivid coloration make it a rather spectacular kinetic sculpture.

Irrespective of whether the pieces in the show coalesce to form some grand hypothesis, the simple assemblage of so much great design is an excellent indicator of how fine the pickings are when the Department searches its own coffers. **PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.**

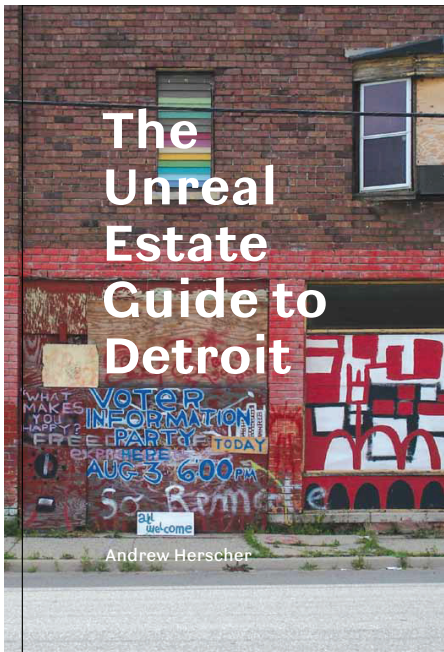
DISBELIEF SUSPENDED continued from page 18 an NGO. Peaches and Greens was begun by the local Christian community responding to inadequacy in their area.

In this corner of America, capitalism has failed, or perhaps, reached its ultimate end. But perhaps that absence will necessitate new solutions, which can transform the status quo of how the rest of our country consumes.

Where else in America can you just paint houses, which you don’t own, unsolicited, and orange, without ramification? Page after page, one has to wonder, where exactly is the government? Some of the interventions border on and fully cross into the realm of vandalism, but the worst repercussion cited is a project’s removal by city workers, further feeding a controversial city incinerator. Then again, with so much building stock left abandoned or lost to taxes, doesn’t it, theoretically, belong to the public? Unreal Estate is what happens when there is enough of a community left to claim it.

Value is another fitting word for Detroit. As a noun, it can seek to quantify a monetary value, but it can also impart principle, ethics, and customs, what something stands for or represents. Neither meaning alone can properly define a city.

We The People need to de-familiarize ourselves with standards of how things “normally” function. By becoming involved, and by refusing to give up, these communities are proving themselves



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resilient. The de-centralization of systems by the government has led to a hyper re-localization. Their example allows the reader to re-examine not only what we take for granted, but also what might be if familiar givens and infrastructures were absent. What if those of us living in more “functional” environments were motivated to push beyond the status quo?

SEAN KHORSANDI IS A NEW YORK-BASED WRITER AND ARCHITECTURAL DESIGNER.

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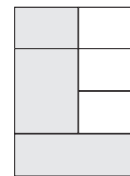
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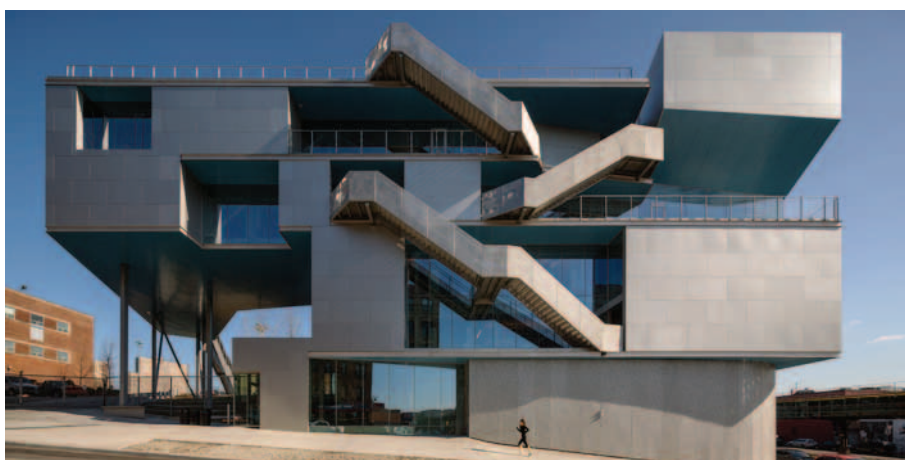
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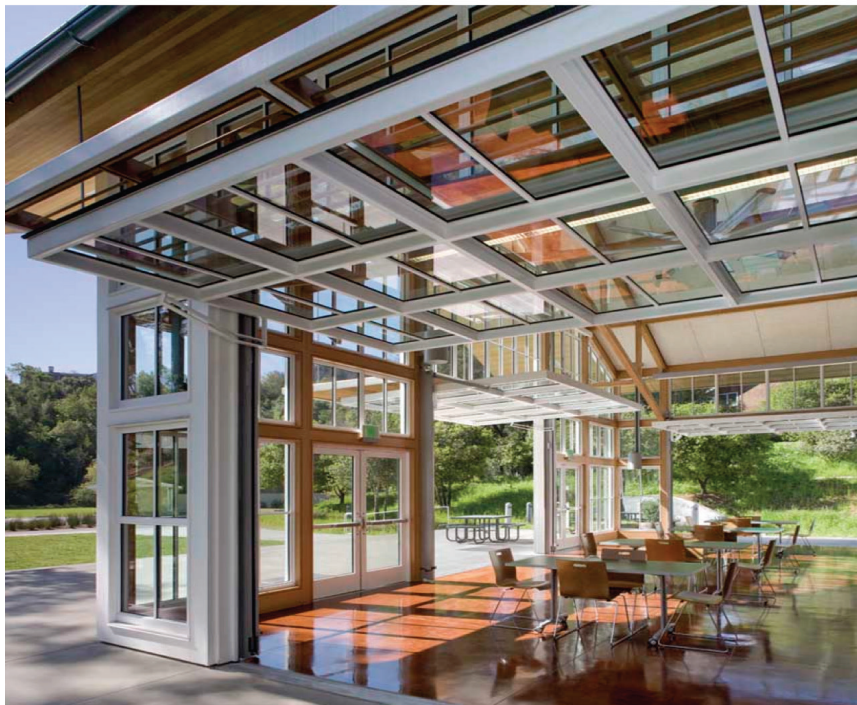


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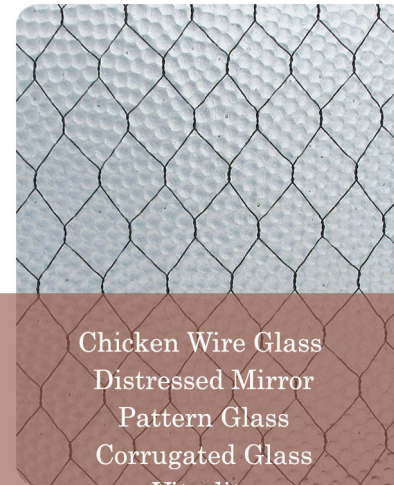
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When I first called architect **Chip von Weise**, principal of von Weise Associates, to talk about how he snagged the highly sought-after contract for the new GE Monogram Design Center, he sounded amused, but not surprised. Several media outlets have picked up the Merchandise Mart showroom, which is opening this month. It is the latest project in von Weise's decades-long Chicago career, encompassing everything from office interiors to hotels and summer residences. So why, in particular, is this GE showroom so popular? You could say it's all about the marketing. But, whatever you do, do not call von Weise a marketer.

One thing I find interesting about your firm is you have hugely different clients. When you look back over the last 20 years, can you pick out a strand inherent in all your projects?

We're not style people. We don't have a signature von Weise look. Some firms have a style—you come to them because you want your project to look like that. We try to approach every project with the intention of taking the client's desires, both practical and aesthetic, and trying to create a concept for the project that melds to an architecture idea. For example, we did a civil rights law firm, the offices of Stowell & Friedman, and we loved the notion that civil rights is the balance of the rights of the individual and the common good of the collective. And we wanted to design something reflecting that. Almost all of our projects tend to have that sort of dialogue between our clients and what they do.

Why did you choose that sort of dialogue over a consistent style?

It's more intellectually interesting. One of my concerns with modern architecture and the star-architect system of high-design architecture is that it's based on style. It's easy to understand it conceptually, it becomes a buzzword, lots of people talk

about it. You can sell it. But ultimately it's less than what really good architecture is about. Frank Gehry has been diminished to a style.

I came from a marketing background. I worked at Leo Burnett for three years after I graduated from college. I left because I saw that model and I said I do not want to do this for the rest of my life. I do not want to be selling beer, hamburgers, or cigarettes, or whatever the project du jour was for my clients. I wanted to be doing something that had a high level of intellectual content, integrity. Marketing is very important in the discourse of our society and economy. Really smart people do it. But the process itself wasn't very interesting to me.

Well it's interesting that you're getting a lot of press for the GE showroom, what's essentially a marketing project.

It's weird, right? It was kind of nice to get noticed after being at this for a while, to have people say, "These guys have been around, they've done some nice stuff, they're doing a really interesting project."

In fact, when I first called you to do this interview, you said the media had picked up the GE showroom more than anything in your 20-year career. Why do you think that is?

Two reasons. One, GE's a big company and GE Capital just did a 100,000-square-foot office in the city, which is bringing a lot of jobs to Chicago. So the Mayor's Office has been personally involved, which is a little bit weird, since it's only a 3,000-plus-square-foot showroom. The head of the [City of Chicago] building department called me and said, "Can I help you?" I'm like, "Excuse me? I've been here 20 years, and I've never had you call me and offer your help." Also, GE has a vested interest in success, so their PR department has been issuing press releases for the showroom. You know, my 11-person firm doesn't have a

Carton Residence



public relations department. We don't have a marketing person. We don't spend a lot of time selling our image, our projects or the culture of design.

So why did you decide to submit a proposal to GE?

We didn't. We got an email saying that GE is doing a project in Chicago, and would we submit a proposal. I almost deleted it. And then I thought, "Maybe it could be real."

What made it a good fit?

Working in the Mart requires an architect who can do commercial work and high-end residential design, and who knows the idiosyncrasies of earlier buildings. There aren't a lot of people who do all those things.

The GE showroom shows off technology, and you've said technology is really important in your work.

It's a blessing and a curse. We were very early adopters of three-dimensional computer models to walk our clients through their projects. We're interested in technology and how you make your building a better place to be. We're not interested in technology as a marketing tool for our clients to say that they're green. For example, we've never done a LEED house. I always tell the owner, "It's more important to do the green thing than to tell your friends about it." We think that intelligent environmental design should be part of all architecture, and historically it has been, from the earliest architects.

You have to embrace technology, otherwise you become irrelevant. I'm almost 50. By the time I'm 70—and I want to be practicing when I'm 70 because architecture is an old man's profession, you learn more and more and more as you go along, and hopefully you get smarter and better—I have a sneaking suspicion that we're going to be doing something radically different than what

we're doing right now.

One thing that's noticeable in your work is its connection to nature, especially in your residences. It almost seems personal.

I grew up in a house outside of Cleveland, Ohio, on a big piece of property with two streams coming down into a river, and not a lot of people around to hang out with. My mom was an artist and she was interested in the early environmental movement in the 1960s and 70s. Richard Serra, Michael Heizer—those early land artists. I met a lot of them. My mom would invite them to our house for dinner. That was a big influence on me when I was a kid.

I can see this influence in your 2012 AIA Illinois Mies Van Der Rohe Award-winning Carton House in Michigan.

Very much. It was a spectacular site. We were dealing with a fragile dune, and there are all sorts of restrictions in Michigan through the department of environmental quality that we had to meet. Everything we did in the design process was about the relationship of the house—its two small structures—to the landscape.

How do you go from this to your large, commercial office projects?



Chip von Weise



MICHELLE LITVIN

The houses are personal; they're emotional. They're about the pull on the cabinet, the shoes in the closet and whether they're on angles or in cubbies, the texture of the carpet on your bare feet—all that needs to be talked about and collaborated on. Now, in an office building, that's a lot less important. We use architecture in a much more direct manner to achieve specific and tangible goals. I call it the leasing narrative. You use texture, colors, and spatial perception as your tools to do that.

Do you think you had that narrative with GE?

After talking with them at length, we took the project in a more lifestyle way than they originally anticipated. In most showrooms, there's nothing that says you're at a place, right? You're clearly in a store. So we have four kitchens, but we also have a dining room or living room—and one side is a house. GE understood that relationship between the intuitive, emotional response of the client and the environment in which it's placed.

Sounds almost like marketing.

I suppose it is. But it's still where people work and hang out, and if you can positively impact that... I don't want to just go in there and slap finishes on and tell the client it looks better. We want dialogue.

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