Since 1996, the 2.7 million-square-foot, federally landmarked Old Main Post Office has remained vacant, looming over downtown Chicago’s Eisenhower Expressway as a humbling rebuke to development activity nearby. Over the years, several proposals have been put forth for the renewal of the venerable structure, only to fall. On July 24, however, the Chicago City Council approved the site for redevelopment. British developer Bill Davies, owner of International Properties Developments (IPD), bought the distressed property in 2009 for $24 million. IPD hired  

Lake Affect

Last year, one developer presented plans to transform Milwaukee’s nondescript downtown transit center with the addition of what would be city’s tallest skyscraper. But another group has since challenged that project with an opposing proposal: leave the Lake Michigan shoreline free of any non-public buildings.

Preserve Our Parks, a local nonprofit, asserts that Barrett Visionary Development’s plans for a 44-story, $125 million hotel and residential tower at the eastern-most plot of downtown Milwaukee’s East Michigan Street go against Wisconsin’s state constitution, whose public trust doctrine largely preserves filled lake bed area for public buildings.

At issue is whether the site was once part of Lake Michigan and, if it was, whether the 86-year-old state law would prevent Barrett and Milwaukee-based Rinka Chung Architecture from building the tower, which is named The Couture for its slender elliptical form.

Even if the ground beneath the site was once beyond Lake Michigan’s historical shoreline it may not matter. A 1915 deal that the city of Milwaukee struck with Chicago and the Northwestern Railway Company divided the lakeshore into land reserved for public use and land eligible for private development. A budget amendment passed in June by the Wisconsin Legislature says The Couture site is on the private side of that line.

Preserve Our Parks continued on page 6

The Bloomingdale Trail gets new name and new looks

A new name may bring new meaning for Chicago’s hotly anticipated elevated park, the Bloomingdale Trail. The trail portion will continue to be known as “Bloomingdale Trail” but the new name for the trail combined with its five access parks is “The 606,” taken from the first three digits of most Chicago ZIP codes. People expressed disapproval online and at the last community meeting, but when continued on page 2

Name Changer

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THE BLOOMINGDALE TRAIL GETS NEW NAME AND NEW LOOKS

NAME CHANGER

TRANSIT IS DRIVING URBAN DEVELOPMENT. SEE PAGE 09

Cleveland art institutions push uptown development

Full Circle

Ten years ago, Cleveland’s University Circle had the rumblings of a development boom, but no centralized momentum. It was, in the words of Grafton Nunes, president of the Cleveland Institute of Art (CIA), “a circle without a center.”

After decades of urban decline, the cluster of foundations, artistic institutions, and higher education providers in the Uptown neighborhood saw potential for rebirth, but hadn’t yet come together to make it reality. “If they couldn’t do it alone they didn’t want to do it,” said Nunes. “It was, unfortunately, continued on page 6

The Architect’s Newspaper
It's a great time to be a mayor. A strange result of the nation's recent socioeconomic turmoil is that policymakers and practitioners realizing what many architects, developers, and planners have long known intrinsically: Cities are society's vital organs. While Congress and the country's statehouses dig deeper into hyper-partisan trenches, the leaders of major metropolitan areas are getting things done.

That's the central thesis of a new book by the Brookings Institution's Bruce Katz and Jennifer Bradley, entitled The Metropolitan Revolution: How Cities and Metros Are Fixing Our Broken Politics and Fragile Economy. The authors clarified their argument during a July 18 event to promote the book in Chicago.

"There is no one-size-fits-all recipe," Katz said. "What we are is a network of powerful metros." The 100 largest U.S. metropolitan areas account for one eighth of the country's land, two thirds of its population and three quarters of its gross domestic product. (Katz and Bradley use the metro area as their boundary, lumping in Chicago's collar counties with that city's outlook, for example.) This is, they write, "the inversion of the hierarchy of power in the United States." The revolution is a child of the Great Recession; the recent financial collapse exposed the vulnerability of an economy premised on speculation and consumption for consumption's sake. But unlike before, feckless, politically gridlocked federal and state governments are in no position to rescue the nation's regional economies—"Cities and metropolitan areas are on their own," the authors write.

It's an interesting lens through which to view the rapidly changing faces of many U.S. cities. The book's examples—Portland, Oregon, Los Angeles, Denver, Houston, Detroit, northeast Ohio, and New York—are indeed cases of city-led innovation worth a look for any civic leader grappling with economic and demographic transition. Every city can summon massive investment to supercharge a budding tech sector, as New York has with its Applied Sciences Corridor. It's an interesting lens through which to view the rapidly changing faces of many U.S. cities.

The book gives city government too much credit at times, suggesting their leaders are apolitical and driven only by omniscient and unfailing pragmatism. The assertion that Chicago's or New York's "leaders live daily with the consequences of their decisions" is best taken metaphorically; no one should be under the illusion that Rahm Emanuel or Michael Bloomberg stands to gain or lose as much as they represent from the "experimenting, taking risks, [and] hard choices" that characterize good leadership in The Metropolitan Revolution.

Chicago, though not one of the book's case studies, faces the same challenges. Like Miami and Jacksonville, which the book calls out, the city is a major port. Its position as the country's premier inland port and freight hub could be its saving grace. Clean and advanced manufacturing, too, may hold out hope. As a manufacturing report by the Chicago Metropolitan Agency for Planning pointed out, "This is an American industry." The city also received more than 100 grants for more than 19 percent of manufacturing employment. The sector's diversity is its strength, and job training programs like Richard J. Daley College's for more than 30 years has been the "game changer" that led to the success of the city's tech sector.

Ultimately, the revolution they describe is about rebuilding the middle class. "Game changing" industries must go hand in hand with the hard work of education, crime, and the persistent, concentrated poverty that has fragmented the nation's metros along class lines. It's a critical point that the authors write.

The book has a unique perspective, with the first chapter about the book's author Jennifer Bradley's experience with the 606, a former elevated train track in Chicago that is now an open, multi-use path. The 606 is located in one of Chicago's many "food deserts," and the 606 is being transformed into a vital part of the city's "green infrastructure." It's an interesting lens through which to view the rapidly changing faces of many U.S. cities.

The 606 has a price tag of $200 million, and it's already begun. Crews laid the hardscape (skate park) at Walsh Park, which the book calls out, the city is a major port. Its position as the country's premier inland port and freight hub could be its saving grace. Clean and advanced manufacturing, too, may hold out hope. As a manufacturing report by the Chicago Metropolitan Agency for Planning pointed out, "This is an American industry." The city also received more than 100 grants for more than 19 percent of manufacturing employment. The sector's diversity is its strength, and job training programs like Richard J. Daley College's for more than 30 years has been the "game changer" that led to the success of the city's tech sector. The revolution they describe is about rebuilding the middle class.

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VEUVe OVER FOR EAVESDROP

Y’all remember poor old Art Chicago? Remember when we captured, in this very column, the life mimics performance art of young show-goers eating leftover pizza from the garbage? This city has struggled for years to create a world-class contemporary art show, but hopefully our highfalutin luck is about to change with the second annual Expo Chicago, opening on September 19. A few weeks ago, Bottega Veneta with the fancy PR-folks of Skoog Productions, threw a party for the host committee of Gallery Weekend (GW), which runs concurrently with Expo. Eaves isn’t exactly sure what GW is, but that’s probably because our annual art budget is only in the three figures. I think it’s for trying to convince out of town rich folks that we’re the Miami of the Midwest.

GW founders and gallery owners Monique Meloche and Andrew Rafacz were on deck, along with our public radio crush Alison Cuddy. (Hey, Alison! We always give during the pledge drive but we never win the Subaru!) Architecture and design play big-ish roles in Expo, with the folks at Studio Gang once again designing the exhibit hall and my architecture power couple crushes Dirk Dennison and David Salkin on the GW host committee. Dirk, we didn’t see you at the party, but if we missed you, we blame it on the never-ending Veuve Clicquot.

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UNVEILED

505 CHURCH ST.
Nashville developer Tony Giarratana doesn’t want just any building to take the place of a downtown parking lot his firm has owned for 20 years. On nearby sites he has built the city’s first high-rise apartments and condos, and its first “modern urban grocery store,” but 505 Church Street is a special case.

“This is the best site in the city,” said Giarratana, “so we feel that it needs to be something special.” The firm hired Chicago-based Adrian Smith + Gordon Gill to master plan and design a mixed-use tower that would be the city’s most energy efficient and also its tallest. Giarratana successfully petitioned the Federal Aviation Authority to grant the site extra airspace. Originally designed as a 605-foot tower, 505 Church could rise to 750 feet.

Currently, Giarratana is seeking an anchor tenant to take at least 500,000 square feet of the 1.2 million-plus-square-foot tower. The building will include a hotel and office space as well as eight levels of underground parking, according to preliminary designs. 505 Church Street’s southern profile is a thin, glassy rectangle, but from the east and west its profile is defined by fin-like curves. The unique enclosure features an internally ventilated cavity that stores solar heat during cold months and wicks it away when it is warm.

The design and development team is seeking a LEED Platinum rating for the building. It will employ such sustainable features as a double skin facade system, chilled water storage, solar panels, gray water recycling, and a variety of other integrated building systems in pursuit of the 2030 Challenge to achieve carbon-neutral architecture.

Architect: Adrian Smith + Gordon Gill Architecture
Client: Giarratana Nashville
Location: Nashville, TN
Completion Date: TBD

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When asked how he kept the offices of the personality-filled online coupon company Groupon from being over-the-top, Dan Kraiss, a principal at BOX Studios, stifled a laugh. “I don’t know. The designers are out-there,” he said, “but they are meant to stand-out and make a memorable impression.”

A giant cat (Groupon’s unofficial mascot) sitting inside a blinking, lit-up UFO now greets visitors who enter the reception area of the company’s Chicago headquarters. In addition to the cat, BOX furnished Groupon’s 146,000-square-foot space with themed areas for gatherings, meals, and an ample amount of fun time. There is a Tiki Room, replete with wood and bamboo hutches (“meets fire code!” promised Kraiss). The nearby hallway’s yellow-and-black checkered finish line demarcates a tenth of a mile, in case cooped-up workers want to simulate a dramatic finish. The Enchanted Forest provides space for meetings in the round as well as private nooks for head-down work. Its faux rocks are movable seats. In the Fun Zone, swing-seats are reminiscent of a carnival ride and polka-dot walls double as coated marker boards. “These are all functional meeting spaces,” said Kraiss. “They’re not just fluff for design.”

While the themed hubs draw the most attention and double as a color-coded way-finding system, much of the converted warehouse is occupied by muted-gray, open workspaces and 50 conference rooms, many outfitted with video conferencing systems. The design was partly influenced by Groupon’s desire to drastically reduce paper use. File cabinets, for example, only exist in human resources and the legal department. “It’s amazing in an open office not to have to dedicate any of the floor space to traditional paper functions,” said Kraiss. The slimmed-down, bench-style workstations opened up room for BOX to play with the collaborative spaces, which are outfitted with beanbag chairs and communal standing height tables. “We did a lot of spitballing with Groupon to come up with these ideas,” said Kraiss.

Each themed area contains break room amenities: refrigerators, microwaves, vending machines, sinks, and dishwashers. There is also a cafeteria with food service, which occupies the largest single room. According to Jenna Rivera, one of BOX’s designers on the project, creating the multi-use areas “was about building space where they can grab lunch or have a team meeting.”

In order to minimize the disruption, BOX had to find ways to accelerate the construction process. “One of the things we did is identify the long lead-time items—light fixtures, carpeting, HVAC, control system,” said Kraiss. The architects ordered these before the contractor handed over a complete budget, effectively shaving weeks off the schedule. BOX is repeating this workflow in its new projects.

MADELINE NUSSEY

RESOURCES:
Entryway seating
Allermuir
allermuir.com
Coalesse
coalesse.com
Cat/UFO
Means Of Production
meansofproduction.net
Workstations, conference tables and chairs
Teknion
teknion.com
Stylex
stylexseating.com
Swing seats
Svvving
svvving.com
Marker boards
MDC IdeaPaint
mdcwall.com
Millwork laminate
Formica
formica.com
Pionite
pionite.com
Wilsonart
wilsonart.com
Tiki furnishings
Tiki Escapes Tropical Products
tikiescapes.com
Flooring
Armstrong
armstrong.com

DESIGNER: BOX STUDIOS
JAMIE JOHN JETE PHOTOGRAPHY
FULL CIRCLE continued from front page
the old story of town-gown conflict.”

Now University Circle has fostered
development that may make Uptown into
a new center that can rival Downtown.
The new Museum of Contemporary Art (MOCA)
Cleveland—architect Farshid Moussavi’s U.S.
debut—serves as a gateway to the
district, where artistic institutions have invested more than $150 million in
development in recent years.

As residences and museums replace
surface parking lots, University Circle
developers hope to seize on the cultural
momentum swirling around the neighbor-
hood’s new and expanded museums, as
well as other investments made on behalf
of University Circle as an entertainment
and medical district.

On June 26, CIA broke ground on a four-
story, 79,000-square-foot building meant
to unify the four-year art college’s bifurcated
campus in University Circle. CIA’s activities
are currently split between the Joseph
McCullough Center for the Visual Arts at
11610 Euclid Avenue and the George Gund
Building at 11141 East Boulevard about a
half mile to the west. They are selling the
East Boulevard building to Case Western
Reserve University and the Cleveland
Museum of Art, who will take possession
and likely demolish the 1965 structure
when CIA wraps up its campus expansion
plan in 2015.

That expansion is the second of two
phases in CIA’s campus modernization
project, which also updated the 1916 Albert
Kahn–designed McCullough building,
orinally a Model T Ford assembly plant.
The new building will be named after
George Gund II, a local banker, philanthropist,
and longtime president of CIA’s board of
trustees.

Although now $8.5 million over the
original $55 million budget proposed at
the project’s outset, the new George Gund
building almost did not see the light of day.

Its design was initially under the direction
of Dutch firm MVRDV’s Winy Maas. Conceived
in 2007, Maas’ design proved too costly
after the recession hit. Philadelphia-based
Burt Hill, now called Stantec Architects,
took over the project.

The new building will adjoin McCullough
on the west. Expected to open for the fall
2016 semester, it will include a new home for
the Institute’s acclaimed Cinematheque
and its main exhibition gallery, as well as a
café, welcome center, and admissions offices.

The building’s design, Nunes said, “will
‘echo McCullough, but not be the original
structure.’ A stainless steel ‘media mesh,’
54 feet by 30 feet, embedded with LEDS,
will feature student and faculty video work,
as well as commissioned pieces, on the
western facade near the corner of Euclid
Avenue and Ford Drive.” Designed by GKO Metalworks, who
designed similar displays for New York’s
Port Authority and Miami’s AmericanAirlines
Arena, the media mesh reflects University
Circle’s newfound energy, according to
Nunes, who picked up the idea while
traveling in Shanghai.

In all, the two-phase renovation and
construction project, now eight years in,
will cost $63.5 million. Though historically
significant, McCullough was in need
of repair. It was “a rabbit Warren of spaces
that had been subdivided and subdivided
again,” Nunes said, with poorly insulated
single-pane windows and limited natural
light. Updates were completed in 2010.

Developer MRN will build CIA’s new
freshman residence hall, adding residential
capacity for the college’s growing studentody. Nunes wants between 625-650
students, up from 540 currently. Uptown
Phase II, as the project is known, will add
130 beds for incoming freshmen.

Now under construction at the corner of
Euclid Avenue and Ford Drive, the Natoma
Architects–designed project is expected
to be complete for the 2014 fall semester.

GRANT PARK ADDITION INCLUDES SKATE PARK
SKATE OR DIE!

Whether they delight in
ollies and kick flips or not,
Chicago’s Museum of
Contemporary Art and the
landlords near Daley Plaza
have reason to cheer a new
skate park proposed for
the southwestern edge of
Grant Park.

For years skaters have been a menace to the
streetcaste, shedding downtown steps, rails,
and squares with their incessant slides and
grinds. In 2008, skaters—an embarrassment
as part of an attempt to limit
the damage, the Chicago
Park District set up a
temporary skateparking
area while the city developed
a permanent park geared
for the teenage populace.

In July, the Grant Park
Conservancy revealed
preliminary designs of the
new park, designed by
local landscape architecture
firm Altamanu and a Park
District team headed by
Michael Lange.

Lange said the nearby
student community—
some 60,000 students at
Columbia College, Roosevelt
University, the School of the
Art Institute of Chicago,
Harold Washington College,
and elsewhere—is in need
not just of a legal place
to skateboard, but extra
outdoor event space. “The
area will be a regional
draw,” he said. In addition
to flexible multiluse spaces
for performances and
exhibitions, it will be capable
of hosting skate related
events and competitions.

The City of Chicago will
tack on 1,88 acres of public
land to the southwest corner
of Grant Park, near Roosevelt
Road and the Illinois Central
railroad tracks. The Near
Southide and Pilsen
neighborhoods will provide
$1 million in tax increment
financing for the project.

Grant Park Conservancy is looking for private funding
for the rest.

For the temporary space,
Dan Peterman, an associate
professor at University of
Illinois Chicago, helped
mockup wheel-friendly
elements, the city said, to
mimic the sculptures at the
Museum of Contemporary
Art that once attracted illegal
skating. At the permanent
park, skaters will have access
to ledges, rails, and
boxes while transition
planters and mounds handle
stormwater.

“In terms of the design,”
Lange said, “the traditional
trendy design of the
area of grey concrete (typical
of traditional wheel friendly
design) is broken up with
unique forms, shapes,
colors, and landscaping
that are integrated into the
new design.”

The city has four other
skate parks. Logan Square
Skate Park, nestled under
the Kennedy Expressway
at Western Avenue; a facility
at Piotrowski Park in Little
Village; and two along the
lakefront: Uptown’s Wilson
Skate Park and the Burnham
Skate Park in Bronzeville.

Construction could begin
early next year.

LAKE AFFECT continued from front page
rejects that interpretation as an abdication
of the public trust doctrine.

“We’ve had too many times in our city
where buildings have just been plowed
down,” said Preserve Our Parks’ John
Glunz, who confirmed the group could
sue if no compromise is reached. Since
the public trust doctrine is part of the state
constitution, there is no easy legislative fix.

Local officials have joined Barrett in
opposing Preserve Our Parks’ proposal for
an alternative skatepark that would be centered
around a 13-acre park on both sides
of Lincoln Memorial Drive. County Executive
Chris Abele and the State Department of
Natural Resources, which is responsible for
enforcing the doctrine, have indicated they
will let the project proceed. But a lawsuit
could potentially delay construction until
currently low interest rates rise, increasing
construction costs.

“We believe that the potential
development of the Downtown Transit Center site is a tremendous step forward in the
development of Milwaukee’s waterfront,” said Barrett. “I have no doubt that it will
positively impact all downtown businesses and residents by attracting more visitors
and companies from outside the region.”

In April, the City Council approved $18
million for street and walkway improvements
around the transit center site, as well as
millions more for 1174 Park to work
toward the traditional
landscape architects
were
designs for
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space.

The ordinance requires relevant buildings to
meet that threshold, but the 3,500 that do
cannot afford the work necessary to raise
their scores. It will simply impose
“Publishing the scores for buildings that simply
cannot afford the work necessary to raise
them will not shame those buildings into
achieving higher scores. It will simply impose
yet another competitive burden on an already
challenged sector.”

Buildings larger than 50,000 square feet
can be excused from the proposed ordinance
if they are experiencing financial distress. The
city’s chief sustainability coordinator, Karen
Wiegert, said that includes buildings occupied
for less than half of the year, those in property
tax arrearages, those controlled by a court
appointed receiver, and those acquired by a
deed in lieu of foreclosure.

According to BOMA/Chicago 2012 Economic Impact
Study, Chicago already ranks first in square
footage of LEED certified existing buildings
and LEED certified new construction, and it
ranks second in square footage of office buildings
with Energy Star ratings across all U.S. cities.

Eight U.S. cities and two states largely have
some form of benchmarking and disclosure
ordinance. Last year, Chicago announced plans
to cut energy use by 20 percent in large non-
residential buildings within five years.

CHICAGO ORDERS BIG BUILDINGS TO DISCLOSE ENERGY USE
Show and Tell

On July 23, Chicago City Council passed a
Building Energy Use Benchmarking Ordinance
requiring non-industrial buildings larger than
50,000 square feet to report their energy usage.

Less than one percent of Chicago’s buildings
meet that threshold, but the 3,500 that do
account for 22 percent of the city’s total
energy use by buildings. If all municipal,
commercial, and residential properties
that reduced their energy use by five percent,
the city estimated it would save $40 million
each year in energy costs, and reduce green-
house gas emissions by an amount equivalent
to removing 50,000 cars from the road.
Buildings account for more than 40 percent
of total U.S. energy consumption.

Reporting and disclosure deadlines
will phase-in over a four-year period, with
residential buildings given an additional year to comply.

The ordinance requires relevant buildings
to track, verify, and report energy consumption
using the Environmental Protection Agency’s
free, online ENERGY STAR Portfolio Manager.

After a one-year lead to allow buildings
time for efficiency measures, the ordinance
authorizes the city to share buildings’ energy
use with the public. But the Building Owners
and Managers Association (BOMA) of Chicago
said no matter how it is presented, public
energy-use disclosure presents an unfair
burden to some of the city’s landlords.

“[It] will unfairly penalize and marginalize
many older and historically significant buildings in
Chicago,” BOMA said in a statement.

“Publishing the scores for buildings that simply
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residential buildings within five years.
“The Holcim Awards appeal to students, to professionals, to everybody who has an interest in sustainable construction and design. All can stand together and talk as equals in the arena.”

Reed Kroloff, Director, Cranbrook Academy of Art, USA.

4th International Holcim Awards for sustainable construction projects. Prize money totals USD 2 million.

Renowned technical universities lead the independent juries in five regions of the world. They evaluate projects at an advanced stage of design against the “target issues” for sustainable construction and allocate additional prizes for visionary ideas of young professionals and students. Find out more about the competitions at www.holcimawards.org.

The Holcim Awards is an initiative of the Swiss based Holcim Foundation for Sustainable Construction. It is supported by Holcim and its Group companies and affiliates in around 70 countries, including the United States. Holcim Ltd is one of the world’s leading suppliers of cement and aggregates.
Define outdoor space with greenscreen’s fiberglass planters. They come in a curved or straight 48-by-18-inch base in 21 colors with a gloss, orange peel, sand, or matte finish. A 3-inch-deep powder-coated screen—also available in a curved or flat profile—is available in green, silver, black, or white for an overall height of 58 inches.

Inspired by the facets of raw quartz crystals, Kornegay Design captures both the sharp edges and smooth surfaces in this collection of precast concrete planters. Weighing just less than 2,200 pounds, the furnishings can withstand extreme weather and heavy pedestrian traffic. Four sizes range from 27 inches to 39 inches in height, and 23½ inches to 36½ inches in width, in a range of custom-mixed pigment dyes.

Kris Van Puyvelde designed this outdoor dining table, which features thick, rough-hewn teak or mahogany boards dovetailed to a powder-coated aluminum frame for a handcrafted touch. The table measures 126 inches in length and 43 inches in width, with an overall height of 30 inches. Sled-based stools and a bench are also available for a complete dining collection.

This decking material is extruded from 60 percent rice husks, 22 percent salt, and 18 percent mineral oil. Its unique construction makes it ideal for outdoor applications. It can withstand rain, sun, snow, and salt water with or without a proprietary surface glazing that comes in 21 shades. Unlike conventional wood decking, Resysta features a Class A NFPA fire rating, and is also resistant to pests and fungal growth.

A Belgian furniture company SIXINCH recently established headquarters in Indiana to bring more than 50 products to the U.S., including the Rainer Mutsch–designed Rocking Chair. Made from rotational molded plastic, the chiseled outdoor piece comes in 20 bright colors and measures 25½ inches in height and 38½ inches in width, with a seat height of 15 inches.
Urban Reroute

Streetcar, trolley, and rail projects are stirring development in the Midwest

Despite the influx of art galleries, restaurants, and luxury lofts that have popped up throughout Chicago’s Fulton Market in the past decade, the area—lined with brick mid-rises and an ever-shrinking stock of parking spaces—still clings to its slaughterhouse roots. Passing by the Wichita Packing Co. building...
on Elizabeth Avenue, one can clearly make out the pink silhouette of a pig painted above the doorway of a one-time boarding stable. Located just outside of the city’s downtown Loop, Fulton Market now moves more people than livestock. Last year, the Chicago Transit Authority (CTA) unveiled a sleek glass-and-steel train station at Morgan and Lake, just south of the neighborhood’s main restaurant drag—closing a gap that has until now limited public travel to the rapidly changing area. Designed by Ross Barney Architects, the stop, built on the site of a former station that closed in 1948, has at last opened up Fulton Market to the kind of foot traffic and residential appeal that emerging neighborhoods long for. In Chicago, as in cities across the Midwest, this is the promise of transportation projects: if you build it, they will come, and they will most likely shop.

“One of the things we don’t have here is retail, which is usually the last thing to come to any neighborhood,” said Martha Goldstein, president of the West Loop Community Organization, a membership group that represents businesses and residents in and around Fulton Market. Goldstein said she expects the CTA station—which cost the city nearly $40 million—to attract not only retail but commercial tenants to the mixed-used district.

Case in point is the news that Google will soon relocate from its 13-year-old residence in nearby River North to a former cold storage building on Fulton. Jim Lecinski, head of Google’s Chicago office, told the Chicago Tribune in June that the “fabulous” station was a factor in the company’s decision to transfer 500 employees to the 200,000-square-foot space, where rehab construction is currently underway. Other projects on the horizon in Fulton Market include a number of boutique hotels, one of which is already under construction. Nobu Hospitality, co-owned by Robert DeNiro, is rumored to be planning a hotel and Japanese restaurant development in the neighborhood.

The Morgan stop is a good example of how smart stations can help shore up the character of smaller neighborhoods. Now the city is ready to move onto bigger markets. Last year, Chicago Mayor Rahm Emanuel and the Metropolitan Pier and Exposition Authority announced plans for a CTA station to be built just a few blocks west of the massive McCormick Place Convention Center. Recently dubbed the Cermak-McCormick Place stop, the station will serve a short but busy stretch of the South Loop that has historically been without direct train access. Planners are currently working out the kinks in a major overhaul project set to retool the area around McCormick into an entertainment district; designs include restaurant projects, hotels, and a new basketball arena for DePaul University that will also host conventions. Work on the new station—also designed by Ross Barney—is expected to begin by February 2013.

In Chicago, as in cities across the Midwest, this is the promise of transportation projects: if you build it, they will come, and they will most likely shop.

Above: The new Morgan station has opened Chicago’s Fulton Market district to new development.

Below: A new station will make McCormick Place more accessible. Hotels, entertainment venues and an arena are planned for the area.

Hotels, entertainment venues and an arena are planned for the area.
and expected to begin operations in 2015, the 3.3-mile circulating streetcar, estimated to cost $137 million, will connect the city’s downtown to New Center, hitting about a dozen neighborhoods along the way and serving around 5,000 to 8,000 riders daily. Some of those riders will jump onto the downtown. According to a website People Mover, a shuttle circulating million, will connect the city’s downtown to New Center, hitting about a dozen neighborhoods along the way and serving around 5,000 to 8,000 riders daily. Some of those riders will jump onto the downtown. According to a website People Mover, a shuttle circulating downtown. According to a website dedicated to the project, the streetcar, led by a coalition of local public and private investors, including Gilbert (who is also the majority owner of the Cleveland Cavaliers) and Penske Corp. founder Roger Penske, is expected to bring approximately $500 million to $1 billion worth of economic development along the corridor.

Headlining that development bill is a proposal for a new Detroit Red Wings hockey arena, imagined by Detroit Tiger’s owner and M1 stakeholder Mike Ilitch. The $690 million stadium, recently granted planning approvals by the city, is slated for construction near the junction of Interstate 75 and Woodward Avenue, close to the Tigers’ Comerica Park and the Lions’ Ford Field. The arena will no doubt see a nearby station on the M1 route.

It’s no coincidence that the streetcar’s backers are the same ones rebuilding the city’s downtown. “In the case of the Woodward corridor and M-1 light rail, we have the rare combination that the developers of the system are also creating the development that will generate the riders,” said Richard Carlisle, president of Ann Arbor-based development planning consultant firm Carlisle/Wortman Associates and a supporter of the project. George Stewart has spent the last decade rehabbing the Woodward Garden Theater, a century-old music venue that sits along the proposed M1 route in the city’s Midtown area. For Stewart, the streetcar will not only bring people to the neighborhood, but the prospect of security as well. “For what we’re trying to do on Woodward, especially in terms of art and entertainment, the movement of people is very important,” he said. “As long as we have a safe environment with a lot of activity going, I think it’s going to be great.” Other cities across the Midwest have followed suit with transportation projects that aim to connect neighborhoods within urban environments, as opposed to the commuter systems that shuttle people directly to the suburbs. In Cincinnati, where streetcars were once a main mode of transportation, planners expect to start running new downtown cars by 2016. Cleveland’s “HealthLine” Bus Rapid Transit system—leading from the city’s Public Square to the university- and hospital-heavy East Cleveland neighborhood—has been hailed as a public transit success story and an economic motivator, earning credit for more than $4.3 billion in development along the city’s Euclid Avenue Corridor since opening in 2008.

When St. Louis installed the Red Line extension of its MetroLink light rail system in the early 1990s, the new route had a profound effect on a number of station areas along the way. One in particular was the Delmar Loop, a restaurant and entertainment corridor in the outlying University City neighborhood that was still recovering from a post-World War II decline. “This area was a great shopping area in the 1930s, and little by little it started to go downhill,” said Joe Edwards, an entrepreneur who has been working to develop the Loop since opening his Blueberry Hill restaurant in the area in the mid-1970s. Named for a trolley service that once picked up passengers on a circular route, the Delmar Loop saw a resurgence of customer traffic through the MetroLink rail, eventually re-establishing itself as one of St. Louis’ most popular cultural destinations.

Today, Edwards and a coalition of local stakeholders are looking to once again revive travel in and around the neighborhood with the introduction of the Delmar Loop Trolley. The 2.2-mile line would run down Delmar Boulevard and provide residents and visitors with transportation access to the Missouri History Museum, two MetroLink stations, and University City’s City Hall. Projects popping up around the proposed trolley route include a new student housing development by nearby Washington University and a $11.4 million hotel and apartment rehab project dubbed the Gotham Development that sits right on the proposed route. The $43 million project, now 16 years in the making, received its final funding piece last year—a $25 million federal contribution. It was a somewhat rare subsidy for St. Louis, where, as in many cities, transit money is split with the state, leaving little for new transit projects after operating costs for existing lines are covered. Edwards, who has since added a hotel and a music venue to his roster of area properties, said he believes that transit projects like the Delmar Loop Trolley are the key to breathing life, and construction, back into urban areas.

“Developers really trust the fixed-track nature of this kind of public transit,” said Edwards. “It’s happening in cities around the country—it’s not unique to St. Louis, but it’s time that we bring it back.”
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**AUGUST**

**WEDNESDAY 7**
**EVENT**
Cocktails & Conversations: Architect as Civic Leader 5:30 p.m.–7:30 p.m. Populous 300 Wyndotte St. Kansas City aiakc.org

**THURSDAY 8**
**EVENT**
Wright Around Chicago—Community Enrichment Series From Artistic Houses to the Prairie Home: Domestic Interiors of Chicago’s Gilded Age 12:00 p.m. The Gratzer Center 126 East Chestnut St., Chicago gowright.org

**FRIDAY 9**
**TOUR**
OSU Wexner Medical Center Hard Hat Tour 3:30 p.m.–6:00 p.m. OSU David Heart and Lung Research Institute Auditorium 473 West 12th Ave. Columbus, OH aiaohcolumbus.org

**SATURDAY 10**
**TOURS**
Giltzy Gold Coast 10:00 a.m.–12:00 p.m. Chicago History Museum 1601 North Clark St., Chicago chihistory.org

**EXTREME CHICAGO**
10:00 a.m.–12:00 p.m. Chicago History Museum 1601 North Clark St. Chicago chihistory.org

design.ROLLS—Neighborhood Tour 1:00 p.m.–4:00 p.m. The Center for Architecture & Design 50 West Town St., Suite 110 Columbus aiaohcolumbus.org

**TUESDAY 13**
**LECTURE**
MARC: Building Vibrant Corridors: What We Have Learned 8:00 a.m.–12:30 p.m. Kaufman Conference Center 4801 Rush Cir., Kansas City aiakc.org

**THURSDAY 22**
**LECTURE**
2013 Building Community: Visuals & Models of the New Urban Community 8:00 a.m. 105 Center Crystal Court Rd 80 South St. Minneapolis aia-mm.org

**SATURDAY 24**
**TOURS**
The Old Town Trek 10:00 a.m. Chicago History Museum 1601 North Clark St. Chicago achiicago.org

**FILM SCREENING**
Concrete Cinema: The Future is Not What It Used to Be and For All It’s Worth—A New Chance for Tomorrow 8:00 p.m. Contemporary Art Museum St. Louis 3750 Washington Blvd. St. Louis camstl.org

**EVENT**
AIA Michigan and ACG of Michigan 70th Annual Mid-Summer Conference 10:30 a.m. The Grand Hotel 1 Grand Ave. Mackinac Island, MI aiamichigan.org

**FRIDAY 6**
**EXHIBITION OPENINGS**
Thomas Bayle: Chrysler Tapete Contemporary Art Museum St. Louis 3750 Washington Blvd. St. Louis camstl.org

**PLACE THE SPACE**
Walker Art Center 1750 Hennepin Ave Minneapolis walkerart.org

**BENEFIT**
Design Roars: Celebrate 1920’s Style on Sunfish Lake 6:00 p.m.–9:00 p.m. 343 Salem Church Rd. Sunfish Lake, MN umm.edu

**SATURDAY 7**
**EXHIBITION OPENING**
Paul Sietsema Museum of Contemporary Art Chicago 220 East Chicago Ave. Chicago mcachicago.org

**MONDAY 9**
**CONFERENCE**
Greening the Heartland 8:00 a.m.–8:00 p.m. Holiday Inn Chicago Mart Plaza 350 West Mart Center Dr. Chicago aiaichicago.org

**LECTURE & TOUR**
Educational Outreach: Process of Selecting Natural Stone—Quarry to Installation 8:00 a.m.–5:00 p.m. 17482 Granite West Rd. Cold Springs, MN buildingstoneinstitute.org

**THURSDAY 12**
**LECTURE**
Central Iowa Architects Council Social 4:30 p.m.–6:30 p.m. Dos Rios Restaurant 316 Court Ave. Des Moines aiaiowa.org

**TUESDAY 10**
**EXPO**
BUILDINGCHICAGO 8:30 a.m. Holiday Inn Chicago Mart Plaza 350 West Mart Center Dr. Chicago buildingchicagoexpo.com

**SEPTEMBER**

**FRIDAY 6**
**LECTURE**
BSS // Real Wood Veneer: The Sustainable, High Quality Product Choice 12:00 p.m.—1:00 p.m. Zimmerman Architectural Studios 212 West Mt. Vernon Ave. Milwaukee alamilwaukee.org

**TUESDAY 17**
**LECTURE**
2013 Building Community: Visuals & Models of the New Urban Community 8:00 a.m. 105 Center Crystal Court Rd 80 South St. Minneapolis aia-mm.org

**SATURDAY 24**
**TOURS**
The Old Town Trek 10:00 a.m. Chicago History Museum 1601 North Clark St. Chicago achiicago.org

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16th century Mexico was home to buildings of extraordinary construction quality erected for the thousands of people converting to Christianity. Indigenous craftsmen utilized the most sophisticated technology and their profound understanding of locally accessible materials in an intricate system of symbols to collaborate with Spanish architects who were experienced with the architecture of the ribbed vault. Employing Mixtec masonry techniques and European geometry, they collaborated to construct three churches in the Mixteca region of southern Mexico with sophisticated geometrical vaults unique to 16th century America. Through digitally scanning San Pablo Tepoztlánecu, Santa Domingo Yanhuitlán, and San Juan Bautista Coixtlahuaca, researcher and guest curator Benjamin Ibarra-Sávila, Assistant Professor of Architecture at the University of Minnesota’s College of Design, was able to produce scale replicas of each gothic dome. Mixtec Stonecutting Artistry: 16th Century Ribbed Vaults in Mixteca, Mexico HGA Gallery Rapsan Hall, Goldstein Museum of Design, University of Minnesota 89 Church Street SE, Minneapolis, MN August 24, 2013 to October 13, 2013

From September 6 to October 27, the Contemporary Art Museum St. Louis and chief curator Dominic Molon present Chrysler Tapete 1970 as part of the institution’s ongoing Front Room program. One of a series of wallpaper works that German artist Thomas Bayle has produced since the late 1960s, Chrysler Tapete features the repeated image of an automobile until its distinctiveness subsides into a colossal collectiveness. The purpose is to signify the tension between positive, shared experiences and the feeling of oppressive uniformity. Bayle, a leader in European Pop Art—frequently referred to as Grey Pop—continues to experiment with painting, sculpture, fashion, and graphic design and currently lives and works in Frankfurt am Main, Germany. Through solo and group exhibitions, his objective is to uncover how our society of mass production and consumption influences our understanding of the world. Bayle investigates how physical space, scale, and pattern influence the observer. Chrysler Tapete, consisting of silkscreen print on paper, has an intense visual presence that provides visitors with a new way to experience the exhibition space itself, a fitting role as the installation coincides with the tenth anniversary of the Contemporary Art Museum’s building.
The Iterative Process that, when done enthusiastically exploiting an object, is sculptural calculus, deliberate, and austere, but this is not necessarily ponders, his art seldom blinks. Visitors to the recently installed Donald Judd: The Multicolored Works at The Pulitzer Foundation for the Arts in St. Louis’ Grand Center may be surprised, then, when words like “light,” “fun,” and “loose” creep into the conversation. Curated by Marianne Stockebrand, director emeritus of the Chinati Foundation, and on view until January 4, 2014, The Multicolored Works show takes a focused look at a specific aesthetic inquiry, feverishly pursued over the course of a late-career, and exceptionally busy, five-year period. The 53 pieces included in this installation, some fabricated between 1984 and 1989 and their provenance is immediately identifiable. To the outset, the systematically diverse wall-hung boxes signal that this is unmistakably the work of Donald Judd. Playing against type, though, the enameled aluminum assemblages feature repeating modules in a dazzling array of color. Judd was never shy about using color. His earliest objects were wood and metal painted cadmium red. His stacks featured luminous metals and vibrantly hued Plexiglas. Even his milled aluminum work, which initially appears monochromatically silver, takes on a kaleidoscopic quality as its diffuse surfaces reflect and distort whatever, or whoever, is nearby. There is nothing subtle or coincidental about the use of color in the pieces currently on view at the Pulitzer. Judd wrote about this work in 1993, commenting that he “wanted to use more and diverse bright colors than before… I wanted all of the colors to be bright, rather than the rest of the work.”

In San Francisco, architect Douglas Burnham revives empty city lots with pop-up art shows, temporary retail spaces, and painted shipping containers. In New York, an urban forester and a landscape architect notice the city does not keep tabs on dying trees like it does with potholes, so they create their own system to crowd-source the collection of that data; they call it TreeKIT. And a popup film festival claims civic space for public dialogue around all things Detroit. While the urban master plan has staged somewhat of a comeback in recent years, an array of public design projects, first organized by Cathy Lang Ho and the New York nonprofit Institute for Urban Design for the 2012 Venice Biennale, celebrates the other emergent force reshaping S. cities: direct actions by citizens.

More than 80 such projects are assembled under the banner of Spontaneous Interventions: Design Actions for the Common Good, including 30 new projects on display for the Chicago show. Also new for Chicago is an “outdoor living room” in Millennium Park, designed by Wicker Park firm MAS Studio and featuring salvage outdoor seating and art by local artist John Preus of Dilettante Studios. Brooklyn design studio Freecell and Berkeley-based communication design firm M-A-D cooked up the main attraction, which takes the form of a two-room installation in the Chicago Cultural Center, on view through September 1. Each project is described on an overhead banner, which exhibit goers can tug to lift (via pulley) wood blocks hung at eye-level against the walls. The blocks display a particular urban problem (“access to affordable, fresh, and healthy food,” for example) and move up to reveal the solution proposed by the corresponding intervention (“rebuilding food culture through market and education,” for Chicago’s 61st Street Farmers Market). Some are design endeavors, some are apps, objects, anonymous art projects.

The one unifying factor among the projects is that they are tangible—actions, not aspirations. There are some exceptions, such as the Chicago Rarities Orchard Project, a non-profit that promotes the creation of urban orchards, but even if shovels aren’t in the ground, so to speak, every project has financial backing, land leases, or something substantiating its cheery renderings.

In a way, the show challenges conventional notions of “vibrancy” in the urban environment, which in the development parlance seems to exclude low-income neighborhoods almost by definition. Multi-million dollar developments downtown seem practically devoid of vibrancy, in the word’s most literal sense, compared with interventions like the Fresh Moves mobile produce market or San Juan’s.
Entrance gallery view of Donald Judd: The Multicolored Works. The loud colors throughout the installation. Blue Black, by Ellsworth Kelly, hangs at the end of building’s largest gallery space and is one of only three permanently installed pieces at the Pulitzer Foundation for the Arts. Visitors could be forgiven for thinking that the Judd pieces and the refined surface of the 28-foot-high Kelly painting were planned and produced together. Richard Serra’s exceptional Torqued Spiral, named for Joseph Pulitzer, defines the Pulitzer’s courtyard. Its listing walls and shifting sections may induce bouts of vertigo and, in playful opposition to the bright and shifting colors and relentlessly orthogonal forms inside, Joe’s sinuous Corten walls feel nearly baroque. Judd, like Serra, believed strongly in the importance of permanently installed art. The Multicolored Works at the Pulitzer exhibition is lengthy, but the work will come down in early January.

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URBAN GUERILLAS continued from page 15

hand-made streetlights, dubbed Iluminación. It also speaks to the prevailing sense that the city’s opportunities are simultaneously settling into new development patterns brought about by long-term decline, and birthing something entirely new. Rails-to-trails projects flip defunct infrastructure into fuel for the post-growth “back to the city” movement making waves throughout the Midwest.

Sure, the guerilla urbanism taking place in L.A. or Milwaukee may not rival that in Cairo, where the New York Times reports on “do-it-yourself infrastructure” that is literally rebuilding parts of the city. But, in the words of the show’s program manager (and former AV associate editor) Samantha Topol, urban planning actually began with citizen involvement—it’s only relatively recently that planning as we know it acquired its ivory tower reputation in some circles. “Temporary projects are amazing tools,” said Topol, “because they help people see what’s possible.” A timeline of major events in city planning and urban interventions is also included in the Chicago show. The goal is to make the experience more complete, mimicking the full environment of the city. The text lists and jogs, ostensibly to mirror the emotional state or prevailing philosophy of the era it describes—it outlines the hard corners of a square during bureaucratic, orderly city plans and loops frenetically back over itself during the tumultuous 1960s—but that touch is so secondary as to be completely overlooked, or confusing at worst. Nonetheless, Spontaneous Interventions conveys its overall message clearly, following its own internal narrative by putting interaction at the heart of the experience. Written on the walls of the exhibition are four themes: Participation, Protest, Equity, and Citizenship. Pull any flag in the Cultural Center and you’re involved.

The militaristic bent of so-called “tactical” urbanism can seem aggressively self-important (Yammombing?), but the projects detailed in Spontaneous Interventions embody a struggle. They are “the aspirations of people who are on the edges,” said FreeCell’s John Hartmann. “They are the independent artists pushed aside who can’t control the larger city.” A little empowerment goes a long way.

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Bryan Trubey, principal director of HKS Sports & Entertainment Group, talks slowly with a Southern drawl. He’s a specific brand of Texas gentleman, a combination of humility (he calls awards “kinda nice”) and acute thoughtfulness. And it’s only the latter that might give away the enormity of his projects, which include the Cowboys Stadium, Lucas Oil Stadium, and Liverpool FC Stadium. His most recent design, Minnesota’s Vikings Stadium, got the green light this spring. But, like many major public projects, it kicked up controversy: Too bold? Too big? Too modern? Of course, you’d be remiss if you think Trubey hasn’t already asked himself those questions. Madeleine Nusser goes over a few of them with the architect.

Madeleine Nusser: How does building stadiums differ from designing other structures?
Bryan Trubey: Normally, and this has not always been the case in the past, it’s the most important civic structure that’s going to be built in a region for a few generations. That comes with an enormous responsibility to create something that’s emblematic of the time and place it’s being built. Secondly, but just as important, we want to ensure a phenomenal fan experience: being in the facility itself, watching the game, and staying connected even if you’re not in your seat. Also, we had back-to-back Super Bowls in two of our buildings. Each event was a totally different, unique expression of the way the building reflects the team as the primary tenant. Each stadium contains a lot of firsts, especially when it comes to technology. Why is that important to you?

As exciting as it can be to be with 70,000 other fans, it also can put you not so close to the game itself. What we do with video technology—especially with high-definition video boards—is present a perspective of the game to every spectator, which really no one, even on the sidelines, has. The replay and 3-D technology features individual events from all different angles simultaneously. It changes the experience, just completely changes it, so you really feel like you’re more aware of what goes on in the field.

You’re integrating the largest-ever ethylene tetrafluoroethylene roof in the Vikings Stadium design. What will that be like?

We think it’s going to be phenomenal. It’s a material that’s had a lot of research, development, and use. The Vikings ultimately decided on it is that it performed the best for us in the climate of Minnesota, instead of spending a lot of money on a retractable roof we weren’t certain we could operate a significant chunk of the year, because you can’t operate one under certain wind, cold, and snow conditions. Without really thinking about it, we presented the idea and said, “We think clear is the new retractable.” You know, the retractable roof thing has been going on for quite a while, and it’s really debatable how practical it is. Everyone thinks they need one because other teams have them. But the clear roof really gives huge advantages and none of the downside. You literally feel like you’re playing outdoors all the time.

What are some other unique aspects about the design?
The structural system itself is pretty extraordinary. Almost every building I’ve done so far has either a twin or two super-trusses, or monumental arches. Although our structures look totally different in concept, they’re similar in this way—and most buildings do have a twin super-truss system. On Vikings, we figured out a way to use a single super-truss, which provided an enormous amount of efficiency. It’s arranged asymmetrically along the northern sideline, which allowed us to get a huge roof expanse on the south. It’s a major contributor to the building’s iconic formal look, the real edgy look.

Did the Vikings come to you and say they wanted that angular aesthetic?
The Vikings were very comfortable with the idea. For example, the east-west slope of the roof is almost like a real cartoonish “kinda nice”) and acute thoughtfulness. That’s where things can get risky and, frankly, sophomoric. What you want to do is evoke the character. When you create an original form, there’s an original thought behind it—that keeps you from being too cartoonish.

How did you start making these mega-structures? It’s such a specific profession. How did you get interested in it?

I was working for a firm in Chicago that did a lot of work with HOK, and around 1989 I had a job opportunity in the sports office of HOK. I got to work on a new, national stadium in Hong Kong, which was the first design project where I authored the whole facility. It won a national AIA award, which was kind of nice. I grew up in Dallas, and had a lot of friends in HKS. HKS decided it wanted to be in the sports practice, and I came to work here and we started our sports practice in 1992.

I take it you’re a sports fan. Do you integrate your memories or interests into your work?

I am a sports fan to some degree, but not the most vehement fan. I actually love the structures themselves, more than the actual sport. That gives me a pretty unique perspective of things. Being a giant sports fan does not make you a good architect. I’ve always been more interested in architecture and doing something that creates a furtherance of thinking in our profession—I think that’s probably the highest thing you can ever aspire to do.
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