

THE MIDWEST
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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 hulking 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 **continued on page 2**



THE BLOOMINGDALE TRAIL GETS NEW NAME AND NEW LOOKS
NAME CHANGER

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**



NON-PROFIT CHALLENGES PLANS FOR MILWAUKEE'S TALLEST TOWER

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 98-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**

SPECIAL ISSUE: DEVELOPERS
CITIES THROUGHOUT THE MIDWEST ARE INVESTING IN TRANSIT INFRASTRUCTURE CREATING OPPORTUNITIES FOR MIXED-USE DEVELOPMENT. **SEE PAGE 9**

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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**



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THE CITY WILL FIX EVERYTHING

It's a great time to be a mayor. A strange result of the nation's recent socioeconomic turmoil is that politicians are 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 American economy," 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. Not every city can summon massive investment to supercharge a budding tech sector, as New York has with its Applied Sciences NYC initiative. But *The Metropolitan Revolution* offers overarching advice for all cities: find an individual or regional strength, and take that "game changer" to a global market.

Big box stores and mega-retailers like Walmart "masked the economy," Katz said, because they homogenized the marketplace. Disparate metros hitched their economic futures to the same panacea: Compete for today's jobs with tax breaks to suppress near-term unemployment at all costs. The cities succeeding today have found their niche and built partnerships around it so that no one employer or trade partnership is solely responsible for sustaining the metro area. To wit, Portland, Oregon, built a name for itself as an international leader in sustainable development exports.

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 those 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 made clear, no single industry in metropolitan Chicago accounts 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 manufacturing technology department can play an important part.

Ultimately, the revolution they describe is about rebuilding the middle class. "Game changing" industries must go hand in hand with the hard work of fixing education, crime, and the persistent, concentrated poverty that has fragmented the nation's metros along class lines. It's a critical point that author Jennifer Bradley acknowledged in Chicago, although it bears repeating: The revolution has to be for everybody. **CHRIS BENTLEY**



COURTESY CHICAGO PARK DISTRICT

NAME CHANGER continued from front page
brand consultants likened it to "Millennium Park" and its constituent features, the new strategy made sense.

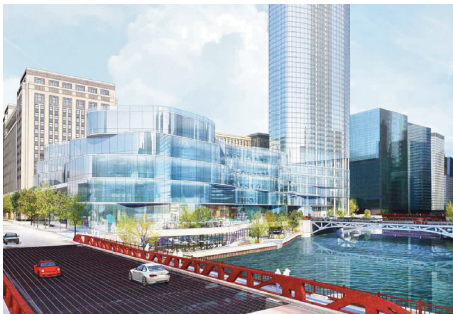
Final designs for The 606—which runs 2.7 miles through Humboldt Park, Logan Square, Wicker Park, and Bucktown—were presented in June and showed features not previously seen. The park, which has undergone an intense public planning processes galvanized by sometimes-fiery neighborhood support and collaboration, will provide more open space in communities that are still rated as having the lowest amount per person in the city.

More than 100 people gathered in the YMCA at the Ridgeway Avenue access point (the western terminus) to hear about the name change and see the latest concepts. The drawings showed a wheel-friendly hardscape (skate park) at Walsh Park, which will also have a performance stage with audio controlled from a concrete pipe-shaped kiosk. The Ridgeway access point was pictured with a built-up mound topped with a natural observatory that, when seen through special notches, lines up with the equinoxes and solstices. The same hill gives people a good view of frequent, passing commuter trains.

Construction at the Park 567 access point, where the viaduct crosses Milwaukee Avenue, has already begun. Crews laid block boulders and a concrete path in a plot that used to be a grassy area where people played Frisbee and ran their dogs. The path will connect to a winding, accessible incline up to the trail.

Major construction work will begin in August and the trail is scheduled to open on September 2014. Streets will be periodically closed and the railroad girder bridge over Ashland Avenue, one of 37 crossings, will be moved one mile to span Western Avenue.

As presented, the 606 has a price tag of \$91 million. More than half has already been raised. The majority has come from federal air quality and congestion reduction funds (because of the trail component) and the remainder from park district and city funds, as well as private donations. The Trust for Public Land will lead fundraising for the last \$38 million. **STEVEN VANCE**



ANTUNOVICH ASSOCIATES

NEITHER SNOW NOR RAIN continued from front page
Chicago-based architecture firm Antunovich Associates to transform the old postal facility into a mixed-use complex

that will include a renovation of the historic structure as well as the addition of two new high rises to be completed in two phases. "The whole idea is that this can be phased," said Joe Antunovich. "We've shown a way of biting this off bit by bit."

Phase I, estimated to cost about \$1.5 billion, includes the renovation of the historic structure as well as the construction of a new 1,000-foot-tall tower and podium building along the river. This phase comprises 800,000 square feet of retail space, 525,000 square feet of offices, 2,900 residential units, 320 hotel rooms, and a 4,550-space parking garage, 1,300 of which will be automated. Phase 2 will see the construction of a

2,000-foot-tall tower to the west of the post office building and will add 3,500 residential units, 920 hotel rooms, and 1.5 million square feet of office space.

Work could start this fall, with the historic building ready for occupancy 18 months later, though it could take as much as eight to 10 years to complete the entirety of Phase I. Completing Phase 2 could take 20 years.

The renovation of the historic structure maintains the old post office's grand lobby, which will tie into the glass-clad podium of the 1,000-foot-tall tower. The podium's undulating glass facade opens onto a two-block-long river walk replete with trees and public plazas designed by Chicago-based

Wolff Landscape Architecture.

If the redevelopment does become reality, its success as a mixed-use hub may hinge on its connectivity. Antunovich has talked with CTA about expanding the Clinton Blue Line station to connect directly to the project. His firm also drew up plans for a covered public area within the building to convey Canal Street pedestrians over the Eisenhower Expressway. "It's this major modal transfer point, with the highways through it and around it, the trains run through it and under it, and a river that runs through it," said Antunovich. "It's a real gateway structure. What a great entrance to our city."

CB

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 axnd 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



ADRIAN SMITH + GORDON GILL ARCHITECTURE

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. **CB**

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

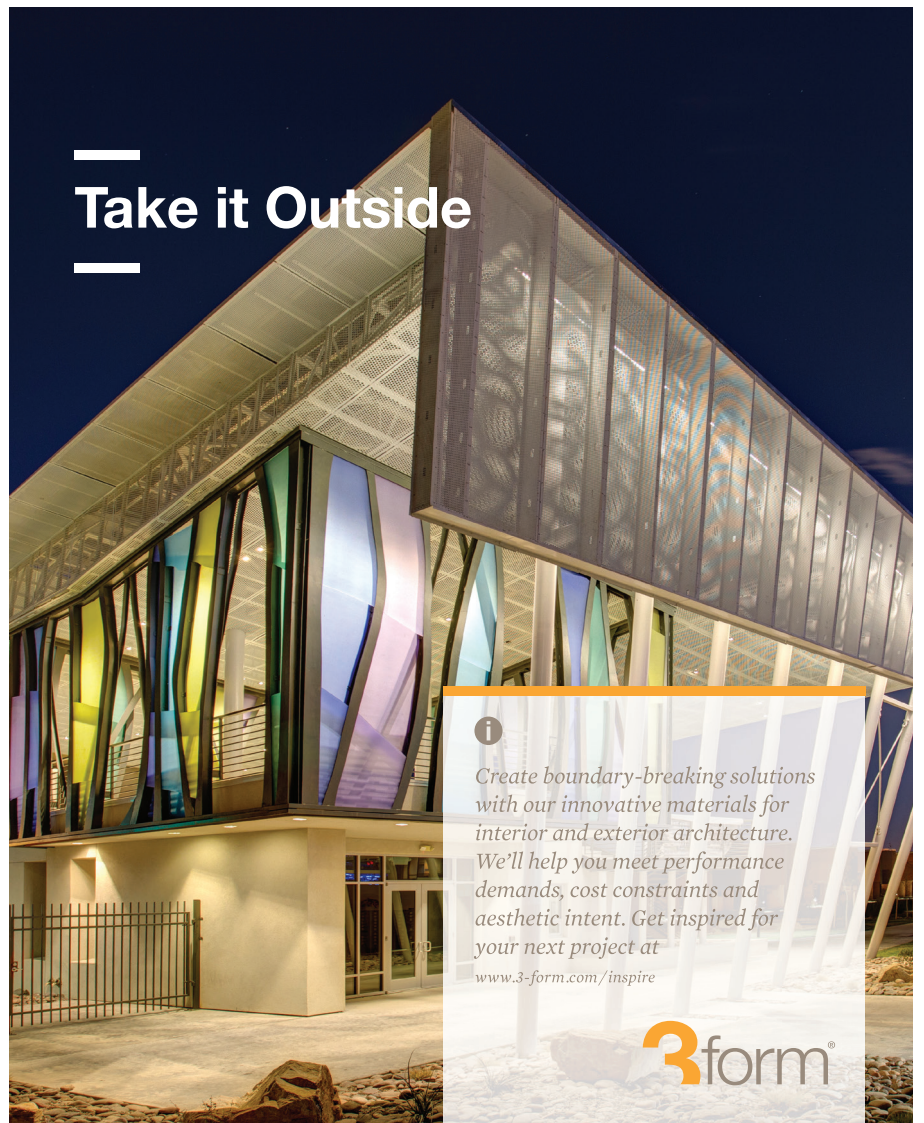


> VORA CHICAGO
1028 North Clark Street
Chicago, IL
Tel: 312-929-2035
Designer: Ideation Studio

Chicago-based interior, graphic, and brand design firm Ideation Studio transformed this 4,200-square-foot former office space in the Goald Coast into Vora, a pan-Asian restaurant and bar. With its sleek, dark surfaces and dabs of white and green, the design calls to mind another Ideation project: South Loop sushi spot Tamarind. Where Tamarind's bamboo and earth tones suggest a more straightforward coziness, however, the charcoal palette that unites the Vora interior is meant to suggest rejuvenation. A Weitzner wall covering called Cumulus pops amid all the black. The flooring is Perfect Pebble from Island Stone. A tangle of light bulbs hangs over the bar like a cluster of mushrooms. Reclaimed wood and natural fibers speak to the menu's focus on organic ingredients and "eating for your individual health concerns."

Currently in soft open mode, Vora specializes in Taiwenese dim sum, but its dinner menu features an extensive sushi menu, Vietnamese bahn mi, and offerings from Chinese, Thai, and Korean cuisines. The broad windows and homey wood are appropriate for brunch service, while the gloss and luster cater to the evening lounge crowd. The menu tends towards eclectic, but like the design it is in pursuit of balance. **CB**

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THE ARCHITECT'S NEWSPAPER AUGUST 7, 2013

DESIGNER: BOX STUDIOS



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 head-

quarters.

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

What do a cat, tiki terrace, UFO and a carnival ride have in common? They're all part of BOX Studio's colorful design for Groupon's Headquarters.

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 spit balling 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 NUSSER

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



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THE ARCHITECT'S NEWSPAPER AUGUST 7, 2013

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 residence halls and museums replace surface parking lots, University Circle developers hope to seize on the cultural momentum swirling around the neighborhood'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 1955 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, originally a Model T Ford assembly plant. The new building will be named after George Gund II, a local banker, philanthropist, and long-time 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 2015 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 ape 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 116th street. Designed by GKD Metal Fabrics, who designed similar displays for New York's Port Authority and Miami's American Airlines 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, 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 body. 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.

CB



PRESERVE OUR PARKS

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 plopped 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 alternate lakefront plan, which is 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 redevelopment of the Downtown Transit Center site is a tremendous step forward in the development of Milwaukee's lakefront," 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 I-794 ramp work to encourage development near Lincoln Memorial Drive. The Couture plan calls for various pedestrian bridges connecting the tower to O'Donnell Park, a plaza slated to be built next to Discovery World, and the existing U.S. Bank Galleria, currently the largest office high-rise in the state.

"Once the compromise card is played it just whets our elected official's appetite for more development opportunities on protected land," said Glunz. "Visitors to Milwaukee always say how nice our lakefront is without all the buildings along the shore. That didn't just happen."

He added Preserve Our Parks is not against The Couture altogether. The organization suggests it be built on vacant land to the west, which the city said is targeted for other uses. **CB**



CHICAGO PARK DISTRICT

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 streetscape, shredding downtown steps, rails, and squares with their incessant slides and grinds. In 2006, as part of an attempt to limit the damage, the Chicago Park District set up a temporary skating area while the city developed a permanent park geared toward the teenage pastime. 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 multiuse spaces for performances and exhibitions, it will be capable of hosting skate related events and competitions.

The City of Chicago will tack on 1.86 acres of public land to the southwest corner

of Grant Park, near Roosevelt Road and the Illinois Central railroad tracks. The Near South TIF district 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 the 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 monotony of a large 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. **CB**

CHICAGO ORDERS BIG BUILDINGS TO DISCLOSE ENERGY USEAGE

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 large reduced their energy use by five percent, the city estimated it would save \$40 million each year in energy costs, and reduce greenhouse 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 phased in, 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 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 Weigert, 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's 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 currently 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. **CB**



“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.



Holcimawards

for sustainable construction

HUMAN NATURE

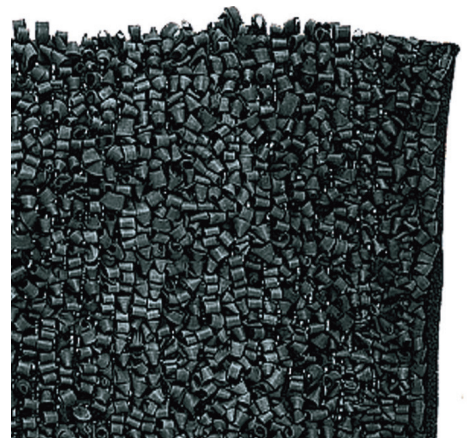
A RANGE OF FURNISHINGS AND FINISHINGS FOR HOSPITALITY, RETAIL, AND PUBLIC URBAN SPACES THAT CAN WITHSTAND THE ELEMENTS. BY EMILY HOOPER



1



2



3



5



6



4



7



8

COURTESY RESPECTIVE MANUFACTURERS

1 HEDGE-A-MATIC
GREENSCREEN
GREENSCREEN.COM

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.

2 QUARTZ SERIES
KORNEGAY DESIGN
KORNEGAYDESIGN.COM

Inspired by the facets of raw quartz crystals, Kornegay Design captures both the sharp edges and smooth surfaces in this collection of pre-cast 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.

3 BICICLETA
NANIMARQUINA
NANIMARQUINA.COM

Inspired by a visit to India—where bicycling is one of the most popular transportation methods—Nanimarquina's hand-loomed Bicicleta is made from repurposed 130/140 bicycle inner tubes. The 100 percent recycled area rug features a springy pile height of just under 1½ inches with an overall size of 5.6 feet by 7.9 feet.

4 DECKING
RESYSTA
RESYSTA.COM

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.

5 VIGOR TABLE
ROYAL BOTANIA
ROYALBOTANIA.COM

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.

6 SPRING
WILDSPRIT
DAPOSTROPHE.NET

Strips of steam-bent bamboo form Spring, a tabouret for use across a wide range of applications thanks to the fibrous material's inherent strength and flexibility. Designed by Erik Jansen, its classic hourglass shape is suitable for backless seating or an ad hoc side table. Spring measures 19.7 inches in height and 16.1 inches in diameter.

7 ROCKING CHAIR
SIXINCH
SIXINCH.US

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.

8 SPONECK CHAIR & TABLE
GREENFORM
GREEN-FORM.COM

Designer and architect Julia von Sponeck connected two curved sheets of fiber cement for a sturdy yet forgiving outdoor seating solution. Optional felt covers in gray, red, or a vibrant chartreuse coordinate with the body's cement gray or custom coloring. Dimensions measure 31-by-24-by-20 inches with a seat height of 10 inches, while the coordinating 20-inch square table matches the seat height.



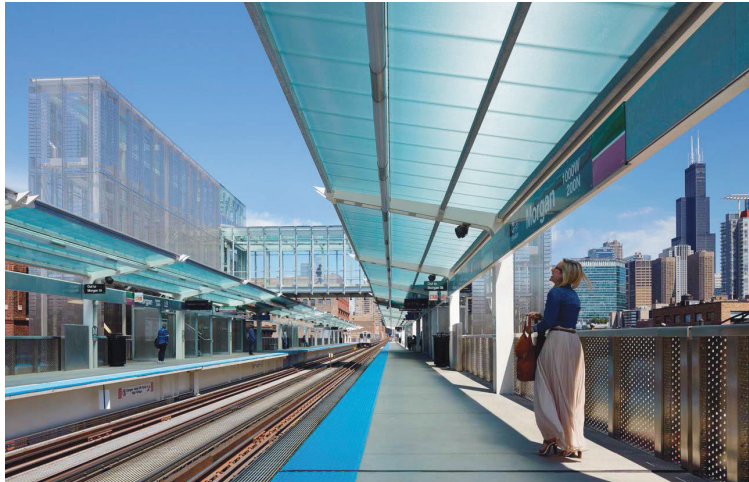
URBAN REROUTE

**STREETCAR,
TROLLEY, AND
RAIL PROJECTS
ARE STIRRING
DEVELOPMENT
IN THE MIDWEST**

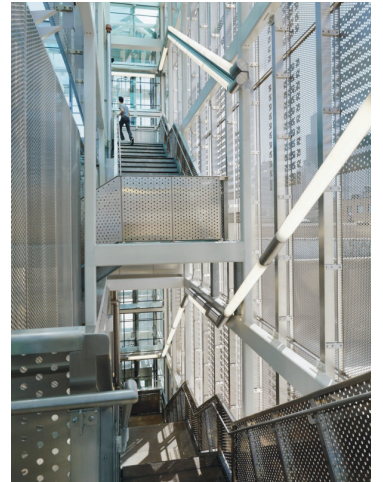
Despite the influx of art galleries, restaurants, and luxury lofts that have popped up throughout Chicago's Fulton Market in the past decade, the area—lined with brick mid-rises and an ever-shrinking stock of parking spaces—still clings to its slaughterhouse roots. Passing by the Wichita Packing Co. building



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.



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

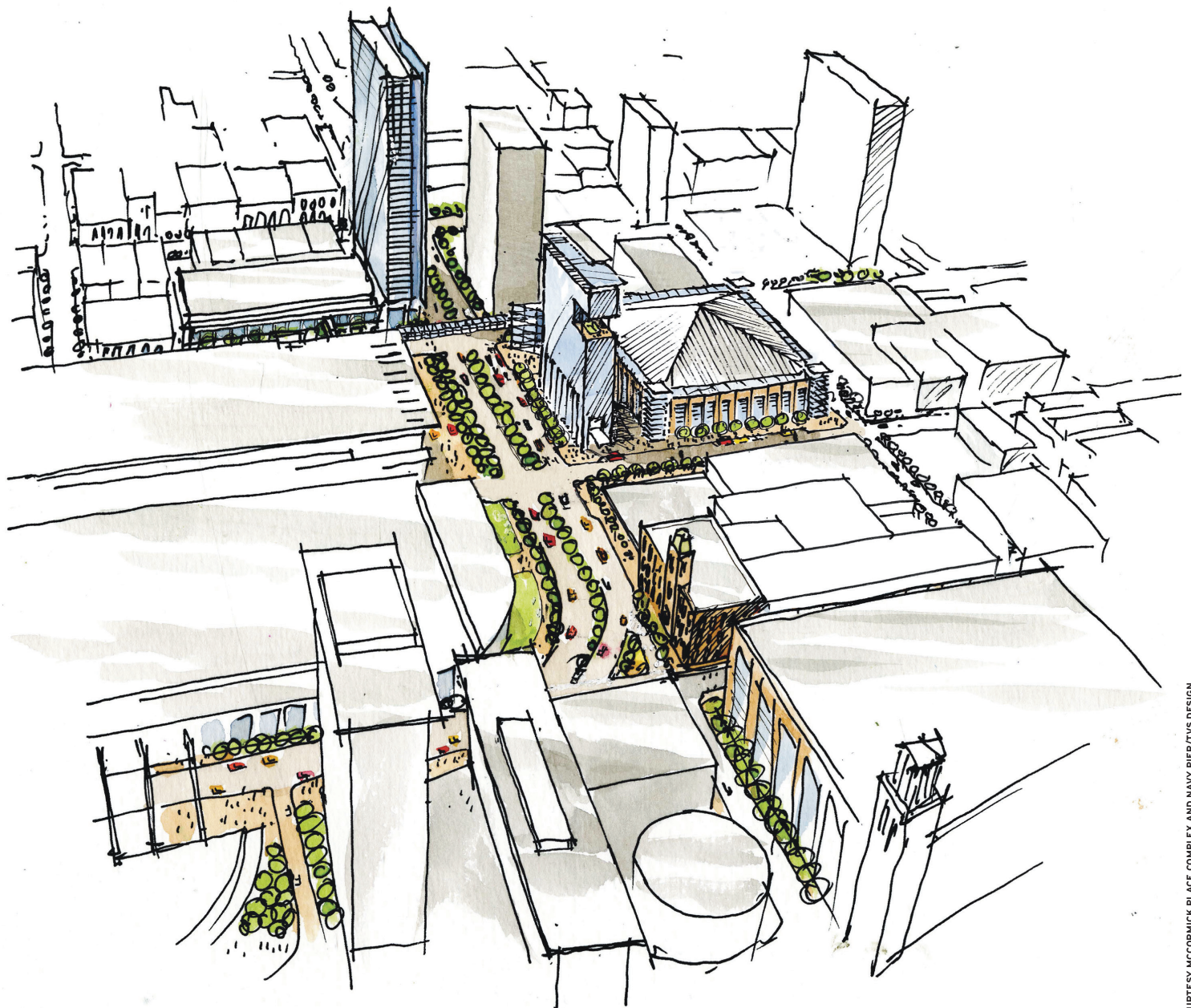
markets. Last year, Chicago Mayor Rahm Emanuel and the Metropolitan Pier and Exposition Authority announced plans for a CTA station to be built just a few blocks west of the massive McCormick Place Convention Center. Recently dubbed the Cermak-McCormick Place stop, the station will serve a short but 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 Detroit, a similar transit overlay is formulating along the Woodward Corridor, the city's main artery and channel to its sports venues, theaters, and various

cultural institutions. Led by Quicken Loans founder and realty mogul Dan Gilbert, players in the city's development market have recently rolled out a number of high-profile projects, most of which bank on Detroit's forthcoming streetcar project, known as the M1 Rail, to provide a level of accessibility currently absent in the Motor City, where competitive budgeting and the scarcity of farebox revenues have long stymied transit growth.

Set to break ground this year





Left: As construction begins on the M-1 Rail in Detroit, developers eye nearby property for mixed-use development. Construction on the new rail line could wrap up in fall 2015.

Below, left: Washington University's \$80 million retail and student apartment complex is currently under construction.

Bottom, left: Developments in St. Louis' Delmar Loop capitalize on plans to revive the neighborhood's namesake trolley line.

Below, right: The Delmar Loop's Moonrise Hotel boasts the largest man-made spinning moon.

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 line from the downtown Detroit 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 \$650 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." **IAN FULLERTON**



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Architect, Neal Denari, a leading figure in LA's dynamic design scene

- **Functional Appeal and Aesthetic Challenges of Glass Design for Today's Building Facades**

Philip Vourvoulis, Triview Glass Industries

- **The Biggest Glass in Miami Dade County: Construction of the Miami Art Museum Facades**

Peter Arbour, Seele

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AUGUST

WEDNESDAY 7

EVENT

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

FILM

The Pruitt-Igoe Myth: An Urban History
6:00 p.m.
Madlener House
4 West Burton Pl.
Chicago
grahamfoundation.org

THURSDAY 8

LECTURE

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 Gratz Center
126 East Chestnut St., Chicago
gowright.org

FILM SCREENING

Concrete Cinema: The Future is Not What it Used to Be and Futuro—A New Stance for Tomorrow
8:00 p.m.
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

EVENT

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

SATURDAY 10

TOURS

Glitzy Gold Coast
10:00 a.m.–12:00 p.m.
Chicago History Museum
1601 North Clark St., Chicago
chicagohistory.org

Extreme Chicago

10:00 a.m.–12:00 p.m.
Chicago History Museum
1601 North Clark St.
Chicago
chicagohistory.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
aiacolumbus.org

TALK

Behind Closed Doors: The Psychology of Our Domestic Spaces with Dr. Ilianna Kwaske
3:00 p.m.
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcachicago.org

TUESDAY 13

LECTURES

MARC: Building Vibrant Corridors: What We Have Learned
8:30 a.m.–12:30 p.m.
Kauffman Conference Center
4801 Rockhill Rd., Kansas City
aiakc.org

BSS // Copper in Architecture

12:00 p.m.–1:00 p.m.
Zimmerman Architectural Studios
2122 West Mt. Vernon Ave.
Milwaukee
aiamilwaukee.org

WEBINAR

Masonry Wall Bracing: An Overview Part 3 of 3 Part Webinar Series
12:00 p.m.–1:30 p.m.
aiaindiana.org

THURSDAY 15

LECTURE

The Changing Nature of Work: What's Driving What's Happening
12:00 p.m.–1:00 p.m.
AIA Kansas City
1801 McGee St., Suite 100
Kansas City
aiakc.org

TOUR

Downtown Des Moines Walking Tour
5:30 p.m.–7:00 p.m.
Iowa Architectural Foundation
400 Locust St., Suite 100
Des Moines
iowaarchfoundation.org

WORKSHOP

2013 Central States Revit Workshop
8:00 a.m.
Scott Conference Center
6450 Pine St.
Omaha, NE
aiane.org

FRIDAY 16

COURSE

Building Codes Update and Plan Reviews
8:30 a.m.–4:00 p.m.
AIA Iowa
400 Locust St., Suite 100
Des Moines
aiaiowa.org

SUNDAY 18

TOUR

Prairie Avenue Walking Tour
2:00 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
glessnerhouse.org

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EDITOR@ARCHPAPER.COM

TUESDAY 20

LECTURE

BSS // Real Wood Veneer: The Sustainable, High Quality Product Choice
12:00 p.m.–1:00 p.m.
Zimmerman Architectural Studios
2122 West Mt. Vernon Ave.
Milwaukee
aiamilwaukee.org

THURSDAY 22

LECTURE

2013 Building Community Visuals & Models of the New Urban Community
8:00 a.m.
IDS Center Crystal Court
80 South Eighth St.
Minneapolis
aia-mn.org

SATURDAY 24

TOURS

The Old Town Trek
10:00 a.m.
Chicago History Museum
1601 North Clark St.
Chicago
chicagohistory.org

Historic Main Street Tour

1:00 p.m.
Pracna Restaurant
117 Main St. SE
Minneapolis
millcitymuseum.org

SUNDAY 25

TOUR

Railroad History Tour
Mill City Museum
1:00 p.m.
704 South Second St.
Minneapolis
millcitymuseum.org

EXHIBITION CLOSING

Rural Design: A New Design Discipline
Goldstein Museum of Design,
University of Minnesota
College of Design
umn.edu

WEDNESDAY 28

EVENTS

ARE Study Session: Building Design + Construction Systems
5:30 p.m.–7:30 p.m.
AIA Kansas City
1801 McGee St., Suite 100
Kansas City
aiakc.org

AIA Detroit Picnic

6:00 p.m.–8:00 p.m.
VFW Park
798 South Campbell Rd.
Royal Oak, MI
aiadetroit.com

TOUR

Wright Around Chicago Bus Tour
9:00 a.m.–3:30 p.m.
The Rookery
209 South LaSalle St.
Chicago
gowright.org

THURSDAY 29

EVENT

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

SEPTEMBER

FRIDAY 6

EXHIBITION OPENINGS

Thomas Bayrle: Chryslet Tapete
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

Anthony McCall:

You and I, Horizontal (II)
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

Place us the Space

Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

The Living Years:

Art after 1989
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
umn.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
aiachicago.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 Spring, MN
buildingstoneinstitute.org

LECTURE

Architecture & Landscape Architecture Lecture Series: Neeraj Bhatia—Soft Territories
6:00 p.m.
Rapson Hall, 100
89 Church St. SE
Minneapolis
umn.edu

TUESDAY 10

EXPO

BUILDINGChicago
8:30 a.m.
Holiday Inn Chicago Mart Plaza
350 West Mart Center Dr.
Chicago
buildingchicagoexpo.com

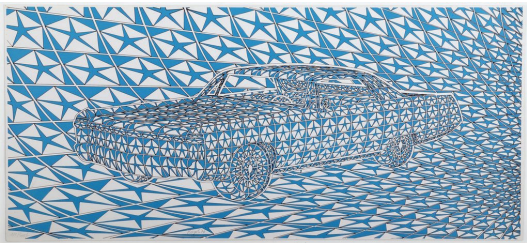


COURTESY GOLDSTEIN MUSEUM OF DESIGN

MIXTEC STONECUTTING ARTISTRY: 16TH CENTURY RIBBED VAULTS IN MIXTECA, MEXICO

HGA Gallery Rapson Hall, Goldstein Museum of Design,
University of Minnesota
89 Church Street SE, Minneapolis, MN
August 24, 2013 to October 13, 2013

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 symbiosis to collaborate with Spanish architects who were experienced with the architecture of the ribbed vault. Employing Mixtecan 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 Teposcolula, Santa Domingo Yanhuitlán, and San Juan Bautista Coixtlahuaca, researcher and guest curator Benjamin Ibarra-Sevilla, 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*, on view from August 24 to October 13, 2013, reveals the complex digital scanning, documentation, and three-dimensional modeling that facilitated the research and replication of the rib vaults in the late 20th century.



CONTEMPORARY ART MUSEUM STL

THOMAS BAYRLE: CHRYSLER TAPETE

Contemporary Art Museum St. Louis
3750 Washington Blvd, St. Louis, MO
September 6, 2013 to October 27, 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 Bayrle 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. Bayrle, 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. Bayrle 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.

AUGUST

WEDNESDAY 7

EVENT

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

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Chicago
grahamfoundation.org

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gowright.org

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St. Louis
camstl.org

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mcchicago.org

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4801 Rockhill Rd., Kansas City
aiakc.org

BSS // Copper in Architecture

12:00 p.m.–1:00 p.m.
Zimmerman Architectural Studios
2122 West Mt. Vernon Ave.
Milwaukee
aiamilwaukee.org

WEBINAR

Masonry Wall Bracing: An Overview Part 3 of 3 Part Webinar Series
12:00 p.m.–1:30 p.m.
aiaindiana.org

THURSDAY 15

LECTURE

The Changing Nature of Work: What's Driving What's Happening
12:00 p.m.–1:00 p.m.
AIA Kansas City
1801 McGee St., Suite 100
Kansas City
aiakc.org

TOUR

Downtown Des Moines Walking Tour
5:30 p.m.–7:00 p.m.
Iowa Architectural Foundation
400 Locust St., Suite 100
Des Moines
iowaarchfoundation.org

WORKSHOP

2013 Central States Revit Workshop
8:00 a.m.
Scott Conference Center
6450 Pine St.
Omaha, NE
aiane.org

FRIDAY 16

COURSE

Building Codes Update and Plan Reviews
8:30 a.m.–4:00 p.m.
AIA Iowa
400 Locust St., Suite 100
Des Moines
aiaiowa.org

SUNDAY 18

TOUR

Prairie Avenue Walking Tour
2:00 p.m.
Glessner House Museum
1800 South Prairie Ave.
Chicago
glessnerhouse.org

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TUESDAY 20

LECTURE

BSS // Real Wood Veneer: The Sustainable, High Quality Product Choice
12:00 p.m.–1:00 p.m.
Zimmerman Architectural Studios
2122 West Mt. Vernon Ave.
Milwaukee
aiamilwaukee.org

THURSDAY 22

LECTURE

2013 Building Community Visuals & Models of the New Urban Community
8:00 a.m.
IDS Center Crystal Court
80 South Eighth St.
Minneapolis
aia-mn.org

SATURDAY 24

TOURS

The Old Town Trek
10:00 a.m.
Chicago History Museum
1601 North Clark St.
Chicago
chicagohistory.org

Historic Main Street Tour

1:00 p.m.
Pracna Restaurant
117 Main St. SE
Minneapolis
millcitymuseum.org

SUNDAY 25

TOUR

Railroad History Tour
Mill City Museum
1:00 p.m.
704 South Second St.
Minneapolis
millcitymuseum.org

EXHIBITION CLOSING

Rural Design: A New Design Discipline
Goldstein Museum of Design,
University of Minnesota
College of Design
umn.edu

WEDNESDAY 28

EVENTS

ARE Study Session: Building Design + Construction Systems
5:30 p.m.–7:30 p.m.
AIA Kansas City
1801 McGee St., Suite 100
Kansas City
aiakc.org

AIA Detroit Picnic

6:00 p.m.–8:00 p.m.
VFW Park
798 South Campbell Rd.
Royal Oak, MI
aiadetroit.com

TOUR

Wright Around Chicago Bus Tour
9:00 a.m.–3:30 p.m.
The Rookery
209 South LaSalle St.
Chicago
gowright.org

THURSDAY 29

EVENT

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

SEPTEMBER

FRIDAY 6

EXHIBITION OPENINGS

Thomas Bayrle: Chrysler Tapete
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

Anthony McCall:

You and I, Horizontal (II)
Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

Place us the Space

Contemporary Art Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

The Living Years:

Art after 1989
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
umn.edu

SATURDAY 7

EXHIBITION OPENING

Paul Sietsema
Museum of Contemporary Art Chicago
220 East Chicago Ave.
Chicago
mcchicago.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
aiachicago.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 Spring, MN
buildingstoneinstitute.org

LECTURE

Architecture & Landscape Architecture Lecture Series: Neeraj Bhatia—Soft Territories
6:00 p.m.
Rapson Hall, 100
89 Church St. SE
Minneapolis
umn.edu

TUESDAY 10

EXPO

BUILDINGChicago
8:30 a.m.
Holiday Inn Chicago Mart Plaza
350 West Mart Center Dr.
Chicago
buildingchicagoexpo.com

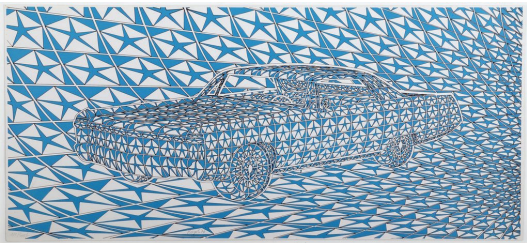


COURTESY GOLDSTEIN MUSEUM OF DESIGN

MIXTEC STONECUTTING ARTISTRY: 16TH CENTURY RIBBED VAULTS IN MIXTECA, MEXICO

HGA Gallery Rapson Hall, Goldstein Museum of Design,
University of Minnesota
89 Church Street SE, Minneapolis, MN
August 24, 2013 to October 13, 2013

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 symbiosis to collaborate with Spanish architects who were experienced with the architecture of the ribbed vault. Employing Mixtecan 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 Teposcolula, Santa Domingo Yanhuitlán, and San Juan Bautista Coixtlahuaca, researcher and guest curator Benjamin Ibarra-Sevilla, 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*, on view from August 24 to October 13, 2013, reveals the complex digital scanning, documentation, and three-dimensional modeling that facilitated the research and replication of the rib vaults in the late 20th century.



CONTEMPORARY ART MUSEUM STL

THOMAS BAYRLE: CHRYSLER TAPETE

Contemporary Art Museum St. Louis
3750 Washington Blvd, St. Louis, MO
September 6, 2013 to October 27, 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 Bayrle 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. Bayrle, 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. Bayrle 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 main gallery view of *Donald Judd: The Multicolored Works* at the Pulitzer Foundation.

Full Spectrum

Donald Judd: The Multicolored Works
The Pulitzer Foundation for the Arts
3716 Washington Boulevard
St. Louis, Missouri
Through January 4, 2014

FLORIAN HOLZHEER ART/JUDD FOUNDATION

It is easy to default to the same few adjectives that are repeated over and over to describe the work of Donald Judd. Judd's art has a reputation for being rigorous, deliberate, and austere, but this represents only part of the story. His objects are sculptural calculus, enthusiastically exploiting an iterative process that, when done

right, is equal parts George Foreman and George Balanchine. Judd's work balances brawn and graceful circumscription, and while it is not necessarily ponderous, 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 were fabricated between 1984 and 1989 and their provenance is immediately identifiable. From 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 diffused 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 present at once. I didn't want them to combine. I wanted a multiplicity all at once that I had not known before."

The quantity and consistency of the wall-mounted pieces eliminates any sense of hierarchy. There is no dominant scale, no prevalent tone and no one object (intentionally) evocative of any other. The work is conceptually uniform and the installation, rather than the individual objects, comes across as a single piece. In this limited language, Judd created a sprawling, albeit rigorous, patchwork of fantastically unexpected color combinations.

It is evident that the show was installed with great affection, and perhaps just a touch of cultivated obsession. With few exceptions, every piece hangs at a single height and the head of every slotted screw holding the components together is rotated to exactly 90-degrees. Only a few pieces stray from this otherwise shared datum. Of these exceptions, there are two types: distracting and definitive.

Without explanation or obvious cue, two of the long wall-mounted objects were installed much higher than the rest of the work. These pieces act as something of a disruption and, in such a fastidiously installed show, they feel like a step outside the proscenium without clear motive.

The centerpiece of the exhibit is an assemblage the size of a freight truck and **continued on page 16**



Spontaneous Interventions at Chicago Cultural Center.

COURTESY FREECCELL

URBAN GUERRILLAS

Spontaneous Interventions: Design Actions for the Common Good
Chicago Cultural Center
78 East Washington Street, Chicago, Illinois
Through September 1

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 reclaims 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 U.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 salvaged lumber 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 **continued on page 16**



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 range of 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.

BRIAN NEWMAN IS A FREQUENT CONTRIBUTOR TO AN.

FULL SPECTRUM continued from page 15 spectacularly colored. In contrast to the consistent scale represented in the rest of the gallery, this five-foot-by-24-foot piece is a welcome surprise, an exclamation in a relatively even monologue. It is a bold reminder that Judd works big and that his art can be both meticulous and visceral. This massive piece feels like an inevitable climatic conclusion, as if the long series of willful decisions regarding material, dimension, color, constructability and installation of the wall pieces served only as precursor to this single ecstatic object.

Tucked into a narrow lower level corridor, the

show includes a collection of sketches, collages, and notes on yellow legal paper. These informal documents provide visitors with a peek into Judd's analytic working process. The inclusion of scribbled handwriting and torn color samples adds a touch of messy humanity to the precisely finished pieces in the galleries.

Donald Judd: The Multicolored Works is installed in a sympathetic context. Tadao Ando designed the Pulitzer building and the spare architectural details in the galleries clearly correspond to Judd's lean assembly of modules. The museum's smooth concrete finishes and broad expanses of glass are the antithesis of



of the eras 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 (Yarnbombing?), 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.

CHRIS BENTELY IS AN'S MIDWEST EDITOR.

URBAN GUERRILLAS continued from page 15 handmade streetlights, dubbed *Iluminación*.

It also speaks to the prevailing sense that the country's cities 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 youth-driven "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 *AN* 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 lilts and jogs, ostensibly to mirror the emotional state or prevailing philosophy

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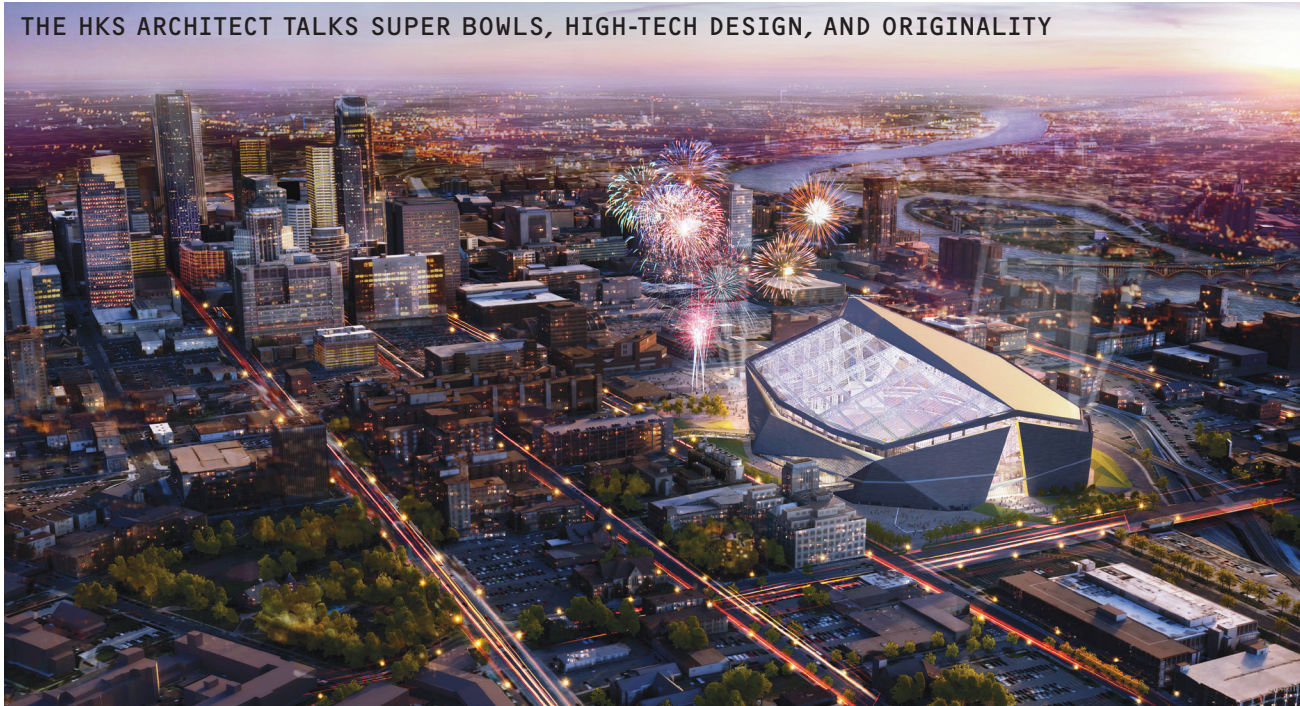
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COURTESY HKS

Left: The Viking stadium in Minneapolis will feature a transparent angled roof; Above: Bryan Trubey.

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. Madeline Nusser goes over a few of them with the architect.

Madeline 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 primarily tenant.

If stadiums have become emblematic of our culture and our most important civic structures, how do you react to that?

The stadium must be a catalyst for urban development. We make it a good urban building by taking into consideration the urban quality around it. For instance, does it meet the street the correct way? Is the street level activated? Does it make adjacent properties more valuable? Minneapolis is probably the best example yet. The day after we rolled out the Vikings Stadium design in May, there was an announcement about an equally valuable

development. Right alongside a linear park we planned, Wells Fargo is doing a headquarters-type building.

At one time a football stadium meant a big, white doughnut-shaped thing surrounded by parking lots. Do you think you've helped usher in a new attitude?

For the longest time, stadiums, ballparks, and arenas were very practical things that were more of a technical accomplishment. Can we get all the seats to where they can see the field? Can we get people out of the building safely if there's an emergency? To a certain extent, the revenue streams for sports only supported that kind of structure. In the last 30, 40 years, the amount of events held in these facilities has increased dramatically—that increases the revenue if we design the facilities correctly. But you've got to be careful patting yourself on that back with each building, because you always got to do better the next time.

I can tell one of your driving forces is betterment. Partly because your stadiums contain 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 reason we ultimately decided on it is that it performed the best for us in the climate of Minneapolis, 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 pair super-truss, 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 a modern aesthetic. So we didn't have to ask ourselves if we needed to go in a historicist direction. We developed the look of the building in response to a host of things. There is a history of significant civic structures being done in a modern, progressive way in Minneapolis, including the building we rolled out the stadium design in, the Guthrie Theater, by Jean Nouvel. That lead us in the right direction, and with the rest of the building we responded to climate, which is for us the most meaningful kind of sustainability. For example, the east-west slope of the roof ensured it did not retain snow. The pure aesthetics, like the angular forms on the side, allowed us to do something functional: create some parts of the

building to back up services and interior environments against, and then create glass concourse areas opening up to the exterior. We did it in an abstract way, and people see what they want to see there—nautical things, references to Nordic, Scandinavian culture.

With these big structures, people always see something. "Hey, it's a UFO!" or "an iceberg!" How do you deal with that as the architect?

Well you always want positive connotations. If you're good at what you do, you're creating an abstract enough form and not projecting a literal likeness. 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-event 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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