

THE MIDWEST

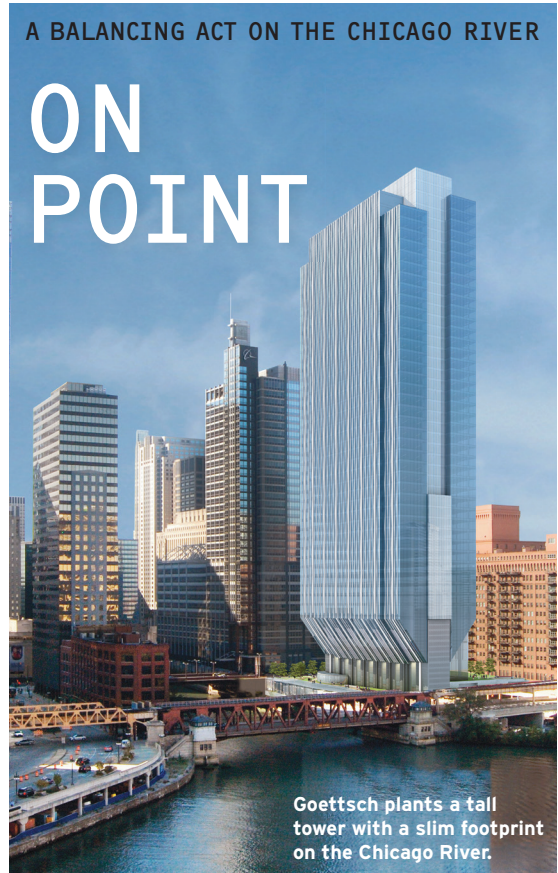
ARCHITECTS

NEWSPAPER

09_09.11.2013

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



A BALANCING ACT ON THE CHICAGO RIVER

ON POINT

Goettsch plants a tall tower with a slim footprint on the Chicago River.

GOETTSCHE PARTNERS

At a meeting downtown to unveil their plans for Chicago's latest riverfront skyscraper, architect Jim Goettsch and developer John O'Donnell confronted a public somewhat skeptical of the building's unusual shape. "It looks like a giant tuning fork," said nearby resident John Middleton. Critic Lynn Becker compared it to a punch stamp. At 53 stories, the **continued on page 5**



Landscaping aims to make a Mies plaza feel like a lush park.

TED WOLFF LANDSCAPE ARCHITECTS AND GOETTSCHE PARTNERS

A MIES-DESIGNED PLAZA IN CHICAGO TURNS GREEN AND COZY

Planting The Hardscape

Plans for an aging Ludwig Mies van der Rohe plaza in downtown Chicago are not so much an update as a transformation. In renderings from Wolff Landscape Architects and Goettsch Partners, amoeba-like forms wrap around Mies' black steel columns, bearing lush berms three to five feet high.

"We wanted to provide more circulation and programming," said designer Ted Wolff. "But the main thing is the feeling. It should be more park than plaza."

When landlord Reit Management & Research acquired the building in

2010 and 2011, they recognized the need for renovations. Water damage threatened parts of the structure as well as the terrazzo plaza linking East Wacker Drive and North Michigan Avenue. Stairs connecting the Water Street entrance with the plaza overhead had been closed years ago due to water damage, further obscuring an already underused gateway between Michigan Avenue and North Stetson Avenue to the east.

Since the stairs closed, high-rise construction has recast the area east of Michigan Avenue as Chicago's "New Eastside." **continued on page 4**

SPECIAL ISSUE: LANDSCAPE

LANDSCAPE ARCHITECTS ARE EMPLOYING DESIGN STRATEGIES TO HELP OUR CITIES BE MORE RESILIENT IN THE FACE OF CLIMATE CHANGE. SEE PAGE 10

CONTENTS

02

MAGNIFICENT MIXED-USE

07

DEPAUL DRAMA

18

Q&A: CHRISTY WEBBER

03

EAVESDROP

09

PRODUCT

14

CALENDAR

PARKLETS AND BACKYARDS FIGHT FLOODING IN CHICAGO

THIRSTY GREEN

Chicago's northwest side is routinely inundated with floods that soak basements, shut down businesses, and slow down traffic. But a targeted green infrastructure program aims to chip away at that problem by swapping pavement for permeable surfaces.

Avondale and **continued on page 6**



BEACH BASH

North Side lake shore shores up wave defenses.

COURTESY CDOT

Plans to rejuvenate Chicago's Lake Michigan shoreline got a bit more detail in August, revealing nearly six acres of new parkland along the north side, and more robust protection against erosion and flooding.

The plan is part of a larger project begun in the 1990s to restore 9.2 miles of city shoreline. That is about 75 percent done, after work wrapped up on a section of revetment, or retaining wall, between 43rd and 45th streets earlier this year. North of Fullerton, the Army Corps of **continued on page 2**



INDY BENDY

Flaherty & Collins develops half of the old Market Square Arena site.

COURTESY RTKL

The 2001 implosion of Indianapolis' Market Square Arena lasted only 12 seconds, but the downtown site lay vacant for 12 years. With the city's first high-rise apartments in decades, however, developers Flaherty & Collins and architecture firm RTKL hope to succeed where previous plans have failed.

"Probably by waiting we're ending up with the better project," said Flaherty & Collins' Jim Crossin. "Downtown Indianapolis has been getting better and better for a while." **continued on page 4**

PRSRT STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
EXECUTIVE EDITOR
Alan G. Brake
MANAGING EDITOR
Aaron Seward
ART DIRECTOR
Dustin Koda
MIDWEST EDITOR
Chris Bentley
WEST COAST EDITOR
Sam Lubell
ASSOCIATE WEB EDITOR
Branden Klayko
ASSISTANT EDITOR
Nicole Anderson
PRODUCTS EDITOR
Emily Hooper
CONTRIBUTING EDITOR
Molly Heintz
SPECIAL EVENTS DIRECTOR
Susan Kramer
ASSISTANT MARKETING MANAGER
Adriana Echandi
ACCOUNT EXECUTIVES
Lynn Backalenick
Marcia Renert
CIRCULATION ASSISTANT
Ronni Tan
EDITORIAL INTERNS
Agathe Dorel
Elizabeth Fazzare
Amanda Gruen
Nicholas Miller
MARKETING INTERN
Sehee An

CONTRIBUTORS

PHILIP BERGER / SARAH F. COX / GUNNAR HAND / RYAN LAFOLLETTE / JAYNE MERKEL / MIRIAM MOYNIHAN / BRIAN NEWMAN / AARON M. RENN

EDITORIAL ADVISORY BOARD

AARON BETSKY / SARAH DUNN / ZURICH ESPOSITO / MARTIN FELSEN / SARAH HERDA / REED KROLOFF / EDWARD LIFSON / ROBERT MCANULTY / BEN NICHOLSON / DONNA ROBERTSON / RAYMUND RYAN / ZOE RYAN / ELIZABETH SMITH / JULIE SNOW / MARTHA THORNE / ANDREW ZAGO / JOHN ZUKOWSKY

GENERAL INFORMATION: INFO@ARCHPAPER.COM
 EDITORIAL: EDITOR@ARCHPAPER.COM
 ADVERTISING: DDARLING@ARCHPAPER.COM
 SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
 REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 04, ISSUE 09 SEPTEMBER 11, 2013. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 10 TIMES A YEAR (MONTHLY EXCEPT IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2010 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED. PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
 PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

MOVE IT AND THEY WILL COME

Could the industries that built Chicago help rescue it from the Great Recession? A manufacturing report recently released by the Chicago Metropolitan Agency for Planning (CMAP) makes that case. The city's unique position as a national hub is its great "built-in advantage," the CMAP report stated, and its best shot at regional economic growth is investing in freight transportation and manufacturing.

More than one quarter of all jobs in the state are in industries tied directly to freight, according to the report, but the public perception remains that manufacturing and shipping are part of Chicago's past. Freight lines still lace neighborhoods from Back of The Yards to Goose Island; Underneath the Loop, now-forgotten tunnels used to ferry goods through an underground network.

If it is going to be part of the region's future, however, now is the time to act. Chicago's manufacturing sector lost about 85,000 jobs between 2002 and 2012, mirroring a national retreat from manufacturing employment. But during that time manufacturing productivity actually increased. That has left a slew of small businesses (most have 50 or fewer employees), and it signals a need for higher skilled workers—those "advanced manufacturing" jobs touted by the Obama Administration.

It is a growing sector. Manufacturing, freight, and logistics industries were responsible for more than 20 percent of all the jobs created here from 2010 to 2012. To encourage that growth, CMAP asserted that Chicagoland needs to beef up its aging intermodal infrastructure—those points where cargo moves from one form of transportation to another; Great Lakes barges to Union Pacific railcars, or from Long Haul Trucks to airplane holds.

Chicago is uniquely positioned at the juncture of the Mississippi River, the Great Lakes, six of the country's seven major railroads, seven of its interstate highways, and its second busiest airport.

Maybe it is the reverse of "build it, and they will come." Make it easy to move goods, and they will build it. Unlike other such hubs, no single industry in metropolitan Chicago accounts for more than 19 percent of manufacturing employment. Fabricated metals, medical equipment, electronics—finished goods like these get manufacturers more bang for the buck. If makers of these so-called "globally traded final goods" know they can rely on a transportation network to get their products around the world, they will be more likely to locate and grow in the Chicago region.

Much of this activity is clustered in several corridors. In 2009, the Village of Hoffman Estates helped form the Golden Corridor Manufacturing Group to unite stakeholders in the area around O'Hare and I-90.

One of these corridors is in the city's South Side. Many community areas on the South Side post unemployment rates more than twice the national average, and poverty rates above 50 percent. The responsibility to alleviate this injustice goes far beyond any one employer or industry. Still the potential benefits of manufacturing growth are significant.

But what impact would such growth have on the region, and the people who call it home? Planners, developers, and urban designers should make sure economic growth is tied to quality of life and sustainability.

Case in point: A massive freight yard expansion in Englewood is poised to bring 400 jobs and \$1.6 billion to the region by 2030, according to the company that wants to build it, but could also pump dangerous levels of soot into a neighborhood already suffering from an unusually high rate of asthma.

With tightening budgets at every level of government, it is not as if there are easy options. But even if an advanced manufacturing renaissance could singlehandedly solve the region's economic woes, which of course it cannot, trading unemployment for pollution is no way to build regional livelihood. As we consider how to build on our transportation and manufacturing assets, let's look at their negative impacts, too: sprawl and the huge carbon footprint of excessive travel times. Manufacturing is already clustered, so its future may lend itself to smart growth, but only if we design for it. **CHRIS BENTLEY**



BEACH BASH continued from front page

Engineers is leading work on the section between Montrose Avenue and Irving Park Road, the contract of which is currently out for bid.

The Fullerton Beach Redevelopment Plan calls for 1,700 feet of new revetment to prevent erosion in the area just north of Lincoln Park's Theatre On The Lake. Wind and waves have licked the stepped cement revetments there, creating a pinch point for the heavy bicycle and pedestrian traffic that frequents the lakefront trail.

The new wheelchair-accessible revetment will narrow from 60 feet to 28 feet wide as it wends to the south, following the same step pattern as the revetment to the north.

Restoring the shoreline means repairing a beach cell at the revetment's southern end, which will add 5.8 acres of parkland. Lincoln Park's mid-1990s framework plan called for such a landmass, which will help reduce water damage to Lake Shore Drive.

Efforts to restore Chicago's shoreline complement a renewed interest in the pending rehab of Lake Shore Drive's northern branch. Unlike the southern segment of Lake Shore Drive, which was rebuilt about 10 years ago, this seven-mile stretch of highway is between of 60 and 80 years old.

A group of 15 local organizations including the Active Transportation Alliance, the Alliance for the Great Lakes, the Center for Neighborhood Technology, and the Chicago Architecture Foundation commissioned the "Our Lakefront" plan, meant to provoke conversation about the state of Lake Shore Drive's north branch as it approaches a much-needed update. The group, represented by Active Transportation Alliance's Lee Crandell, hopes to reposition the Drive as a boulevard, as it was originally designed.

"It's slowly turned into a freeway," Crandell told the *Sun-Times*. "We want it to feel like a boulevard."

That could include bus rapid transit or light rail, he told *AN*. It would also improve bike circulation, perhaps widening or duplicating the heavily trafficked bike and pedestrian paths that run along the lakefront. They also proposed more park spaces and greenery, and a reduced speed limit. A series of public meetings aired some grievances of bikers toward motorists and vice versa, highlighting the congestion that occurs in the north lakeshore's underpasses, which link neighborhoods to lake front trails. **CB**



UNVEILED

200 NORTH MICHIGAN AVENUE

A new skyscraper proposed for 200 North Michigan Avenue aims to stay true to that celebrated Chicago corridor's sleek frontage. At the same time the design breaks with the palette of dark steel and masonry that currently typifies the stretch of Michigan between the river and Millennium Park. Adjacent to the Daniel Burnham-designed Carbide and Carbon building—that emerald art deco landmark—bKL Architecture's 45-story tower proposes 500,000 square feet of apartments and retail steps from the Magnificent Mile.

The John Buck Company project is still subject to approval. Alderman Brendan Reilly's office has set the first community meeting for September 12 at 5:30 p.m. at the Hard Rock Hotel, 230 North Michigan Avenue.

The design references its neighbor with green-tinted glass and massing that shifts attention towards Michigan Avenue. Like the Carbide & Carbon Building, 200 North Michigan maintains a clean facade to the east while pushing textural mullion patterns and balconies to the north and south.

Most of the apartment building's units—predominantly one-bedrooms, with a mix of studios and two-bedrooms—will have balconies with south-facing views of Millennium Park or to

the north toward the Chicago River. Amenities include a rooftop pool and a small north-facing terrace on top of the building's 5-story podium, which would include two floors of retail and three of parking.

The smooth glass facade continues to street-level, but bKL is investigating articulations that would reference the height of nearby buildings.

CB

Architect: bKL Architecture
Client: John Buck Company
Location: Chicago
Completion: TBD

LOITER SQUAD

Waiting for the bus was getting just a bit too pleasant, so it's a good thing the 46th Ward removed benches from at least three locations in Uptown—an anonymous tipster told *Streets Blog* that **Alderman James Cappelman's** office apparently relieved several bus stops of their benches to prevent loitering. That's the same Cappelman accused earlier this year of waging a “war on the poor” for pressuring the Salvation Army to stop feeding the poor in his ward.

But look at who's tugging at his ear. A married couple of lawyers just tried to sue Cappelman and the Chicago Department of Transportation for besmirching the sidewalk in front of their condo with a Divvy bikeshare station. A judge dismissed their request to yank the station immediately, but they're up for a hearing at the end of September. Another *month* of these blue beacons for bikers? Just think of the loiterers!

BIKE BUCK NAKED IN THE BADGER STATE

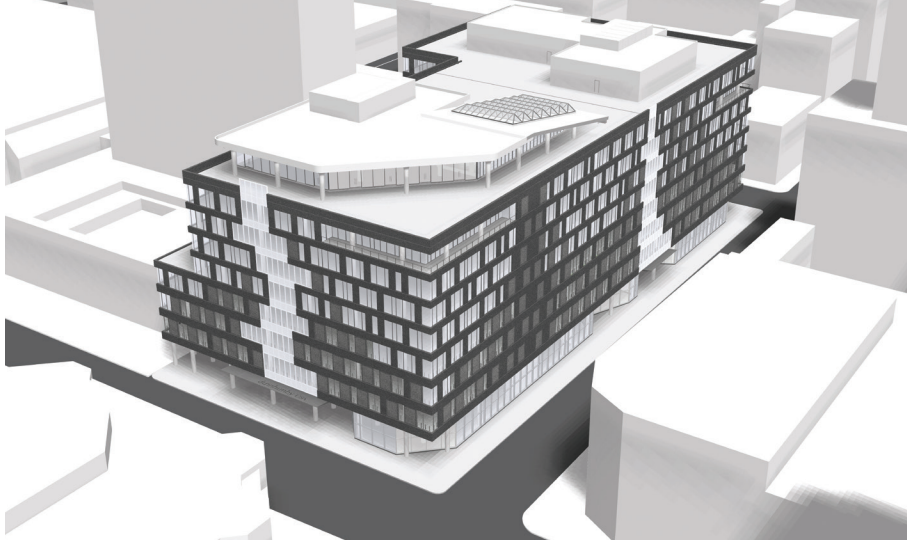
The condo couple could pull up stakes and move, but they might want to avoid Milwaukee. Bikers, if you really want to ruffle some stuck-up feathers, head to Wisconsin for brew city's first naked bike ride. Milwaukee joins chafing masses from the likes of Chicago, Boston, New York, and Houston on July 12 next year, so get your birthday suit ready.

GATHER ROUND THE MONEY PIT

Far above the bike brawl, our own would-be super-tall Chicago Spire has drawn the eyes of Related, who is reportedly interested in the site's discounted debt. Don't expect construction on Chicago's favorite uncovered cofferdam anytime soon—the deal wouldn't mean construction is nigh, let alone Calatrava's curves. But we'd be lying if we said we weren't watching what the rumor mill churns out with one eyebrow raised.

SEND FOLDING CHAIRS, SUN BLOCK, AND FORECLOSURE FILINGS TO
EAVESDROP@ARCHPAPER.COM

dunnhumbyUSA's downtown headquarters is organized around “canyons” for daylight.



GENSLER

UNVEILED

DUNNHUMBYUSA HEADQUARTERS

British data company dunnhumby says one of its goals is to “make the complex simple.” That's just what Gensler hoped to do with its design for a new nine-story, \$125 million dunnhumbyUSA headquarters in downtown Cincinnati, which is being developed by 3CDC and Cassidy Turley.

Employees won't have to sacrifice daylight or views of downtown towers when they move in March 2015. A “boomerang” of open space creates light wells reaching down to even the lowest occupied floor.

“We really wanted to think about daylight from at least 270 degrees. These canyons that carve through the building bring light all the way through,” said Todd Heiser, a design director with Gensler.

“The skylight in the project serves multiple purposes,” said Gensler architect Tim Jacobson. “It allows for views of the surrounding buildings (specifically the Carew Tower) while allowing filtered light

into the middle of the each floor.”

Visitors enter at street level and take an elevator to the top floor, which features outdoor deck space and views of downtown. The ground floor has 30,000 square feet reserved for retail. The lower floors are organized around a series of shared spaces as opposed to the typical office atrium. Heiser calls them “piazzas stitched together.” Each floor has a piazza dedicated to a different use, including a café and conference space. The circulation is meant to encourage employees to use the stairs and facilitate chance meetings.

The design team used Grasshopper to optimize views and daylight, resulting in a rhythmic pattern of dark and light gray precast panels on the building's Fifth Street and Race Street facades. Insets denote the two main entrances for the office building's different tenants. **CB**

Client: 3CDC and Cassidy Turley
Location: Cincinnati, OH
Completion Date: 2015



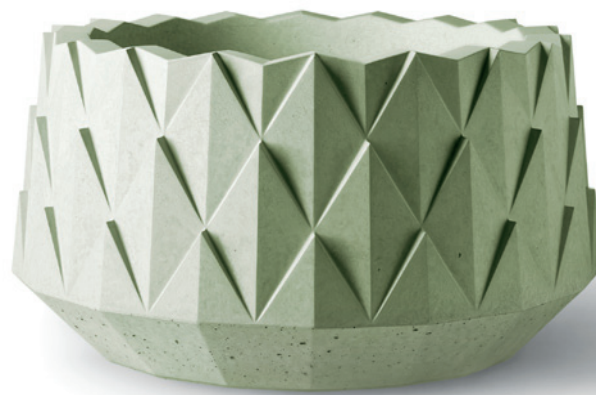
TIM STREET PORTER

> TRAVELLE
 330 North Wabash Ave.
 Chicago
 312-923-0007
 Designers: Rockwell Group

The Langham Hotel occupies the first 13 floors of Mies van der Rohe's historic IBM building in downtown Chicago. Tucked away in the building's southwestern corner is Travelle, a 24-hour restaurant designed by the Rockwell Group. David Zaccheo, lead project designer, focused on the structure's original namesake tenant when designing the space. Entering the restaurant, diners are faced with a golden decorative wall whose pattern evokes a layered mass of computer chips. “This isn't a preservation project,” said Zaccheo. A row of vertical glass tubes separates the dining area from the bar, where golden discs hover in a ceiling recess. As the bar seating sprawls to greet stunning riverfront views of downtown Chicago, wood and leather restore the mutable lounge vibe.

In aiming to shed the trappings of a typical hotel bar, a little luxury goes a long way. While purists could not call it a harmless intervention, the update is flashy but not without a tasteful restraint. Rockwell also collaborated with the Art Production Fund to curate a collection of original artwork for the interior, which evokes the building's mid-century modernist past. **CB**

Agave Series LANDSCAPE CONTAINERS



3 sizes available
 High-strength, 6000+ PSI concrete
 Endless color options



KORNEGAY DESIGN

www.KornegayDesign.com | 877.252.6323

THE ARCHITECT'S NEWSPAPER SEPTEMBER 11, 2013

PLANTING THE HARDSCAPE continued from front page As a logical link to Michigan Avenue, the restored plaza could serve as a new entryway to the neighborhood.

Although they share a public space, 233 North Michigan Avenue (whose entrance actually sits just east of Michigan on Water Street) and 111 East Wacker Drive span three floors. At 30 and 35 stories tall, the towers cast shade on the plaza for much of the day, creating a sense of coldness on the flat expanse.

"We feel these buildings are so powerful," said Wolff, "but there are design problems, and they're not going to be solved by praying at the altar of Mies."

The landscaping features shade-tolerant plants like wild ginger, common periwinkle, ward's yew, and apple serviceberry. A fire pit, free wifi, and movable, brightly colored furniture are among the plaza's enticements to linger in what has been largely a through-

way for office commuters. The design's varied amoeba-like forms adhere to a rigid geometry with radii of 4, 8, 16, or 32 feet.

The landscaped forms rise three to five feet in the middle, high enough to obscure a seated person's view and convey the coziness of a park. Movable furniture affords visitors a little control of where they sit and red pavers accent some portions of the concrete walkways.

The project announces its presence on Michigan Avenue with an LED-backlit "Illinois Center" sign placed where the building's lower levels straddle Water Street. Renovations also include consolidating the Americans with Disabilities Act-compliant entrance with the building's main vestibule on Water Street.

Construction is underway. A partial opening is planned for this winter. A full opening is planned for spring. **CB**



TED WOLFF LANDSCAPE ARCHITECTS AND GOETTSCHE PARTNERS



COURTESY RTKL

INDY BENDY continued from front page

The glassy tower is sausage-shaped in plan and 28 stories tall, its balconies staggered to create an entwined effect across the facade. "It's a fairly extroverted design for Indianapolis," said Keith Campbell, a vice president in RTKL's Chicago office. "There is this basket-weave notion." That pattern plays out at street level in a perforated brick screen wall that emits light onto the street at night. Retailers occupy nearly 44,000 square feet at street level, with an unnamed anchor tenant taking 25,000 to 40,000 square feet.

Some two-thirds of the 300 apartments will be one bedrooms. The rest will be two bedrooms. Residential amenities include a green roof on top of the podium, complete with an outdoor swimming pool and fire pits, as well as a roof deck atop the tower.

The podium features 500 parking spaces, 200 of which are earmarked for customers of the retail tenants, leaving one space per unit. The foundation leftover from Market Square Arena's demolition prevented underground parking, but architectural screening

will help integrate the street-level parking garage with its urban condition.

The \$81 million project needs \$17.8 million in tax increment financing (TIF) funds from the city to proceed. City Council would have to expand a downtown TIF district to include the site. Positive words from council members and Mayor Greg Ballard bode well for the local developer. Four other proposals for the site requested subsidies as well, ranging from \$17.2 million to \$25.9 million.

With rents reportedly between \$1,300 and \$2,400 per month, which would be the highest in Indianapolis, the luxury apartment tower has drawn some criticism for its pursuit of financial incentives from the city.

Crossin, whose other downtown developments have seen occupancy rates rise above 95 percent in recent years, said roughly two-thirds of the people living in new luxury apartments downtown come from outside the county. "They're high-income," he said, "so they're a net benefit to the county in income taxes." **CB**



BEGA

New LED Area/Roadway Luminaires
Asymmetrical wide spread light distribution
with maximum glare control

BEGA sets the standard

BEGA-US
www.bega-us.com
(805) 684-0533

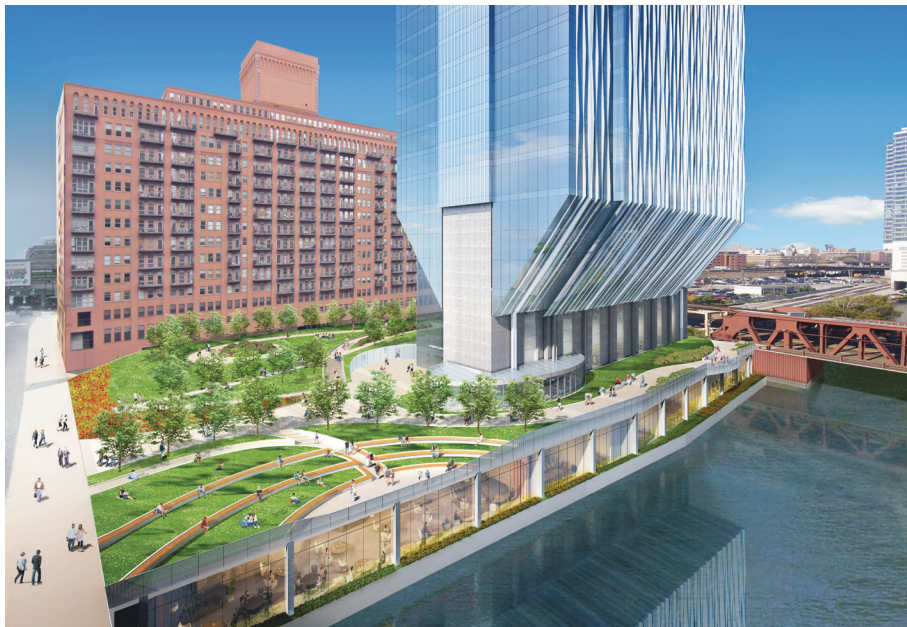



Lotek
design Javier Mariscal



Artemide®
design innovation architecture

Contact your local Artemide sales office for more information.
Toll free: 1-877-Art-9111 • contractsales@artemide.net • www.artemide.net



ON POINT continued from front page structure planned for 150 North Riverside Plaza is among the largest developments in Chicago since the recession. But the high rise's slender footprint and ample green space make it seem delicate next to its bulkier neighbors.

"In some ways it may look counter-intuitive," said Goettsch, "but it's an extremely well-designed structure." With Magnusson Klemencic Associates and Thornton Tomasetti doing peer review, there's little doubt about its solidity. In fact, Goettsch said during another interview that the concrete-steel composite is fairly conventional.

The form recalls Goettsch's Sowwah Square, a complex in Abu Dhabi that took home the Council on Tall Buildings' and Urban Habitat's 2013 Best Tall Building Award for the Middle East & Africa region. With Sowwah, the clients asked for "iconic" design, said Goettsch, but not a super-tall structure. The end result is a series of towers that appear to have been lifted 10 stories off the ground, opening up to a shared plaza.

Goettsch reprised the solution in Chicago for entirely different reasons. Vacant for decades, the site is divided by railroad tracks. Amtrak owns the farthest west parcel, and has a permanent easement on the city-owned middle parcel. That leaves only a small riverside plot for O'Donnell's 1.2 million-square-foot office building, especially since the law curtails development within 16 feet of the tracks' centerline, and within 30 feet of the river. O'Donnell bought that parcel in December 2011 for \$12.5 million and later negotiated for air rights over Amtrak's property.

Earlier proposals called for two towers, sharing several stories of parking. Once a scaled-back development satisfied his calls for a riverwalk and park space, Alderman Brendan Reilly handed over the city-owned parcel. The alderman rejected requests for tax increment financing. "We've essentially capitulated to everything [Reilly] wanted," said O'Donnell.

Out of that wrangling came a substantially leaner footprint, totaling one tower and just one story of parking with 81 spaces. The garage will be covered over with a park that gently slopes up to the west, ending with a glass railing roughly 13 feet above the adjacent alleyway.

"There was a concern that what we were

Along with River Point to the north, the new project continues the Chicago riverwalk.

doing was very corporate," O'Donnell said. So the design now vies to achieve an effect that O'Donnell called "Millennium Park light." As the building tapers toward its base, it makes way for a glass cable net wall enclosed lobby that opens to the west. It also leaves room for a grassy hill, scalloped with curvilinear walkways.

"It's like a ballerina," said landscape architect Ted Wolff. "It's a muscular building, but it's on point." Tree-lined walkways traverse the site north to south on either side of the building. The riverfront path jogs east as it passes beneath the structure's elevated mass. Although the southeast corner features a small landscaped amphitheater meant to focus attention on the river itself, all interaction with the river is from street-level. Dock-level facilities like a fitness center and a white tablecloth restaurant enjoy views but no direct access. Still, including street crossings and stairs, there could be a continuous riverwalk from the building's northern neighbor, the planned River Point development, south to the former *Chicago Daily News* building.

The building's facade also draws inspiration from the river. Weary of overly reflective glass towers, Goettsch Partners dialed back the exterior reflectivity to between 15 and 25 percent. Mullions project between 6 and 17 inches to form undulating fins that mimic the visual effect of wind on water. Amid that wave-like shape, columns spaced every 30 feet lend texture to the glassy expanse.

"There are relatively few sites downtown as visible as this," said Goettsch, "and that visibility I think brings with it a certain obligation to do something that's worthy of that kind of site."

Still awaiting tenants, the building could break ground in mid-2014 and wrap up 28 months later. **CB**



GOETTSCHE PARTNERS

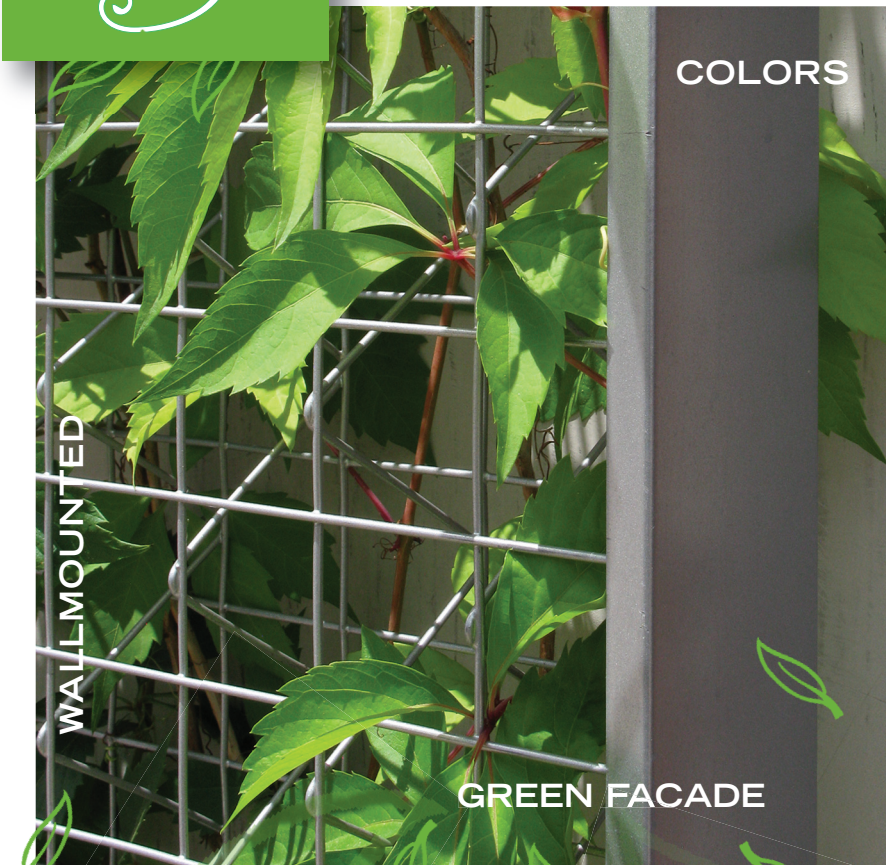
the **ELEMENTS** are **SIMPLE ...**
the **POSSIBILITIES** are **ENDLESS!**



FREESTANDING



WALLMOUNTED



CEU Available:
Considerations for Advanced Green Facade Design

www.greenscreen.com 800.450.3494



THIRSTY GREEN continued from front page Logan Square have a very high concentration of 311 calls for flooding, according to Kara Riggio, a senior research associate with the Metropolitan Planning Council. MPC manages a \$200,000 grant from the state Environmental Protection Agency to seed green infrastructure projects along what they call the Milwaukee Avenue Green Corridor—79 acres of North Milwaukee Avenue between Kimball and California avenues.

It's an inventive solution to a problem plaguing many Midwestern cities with combined sewer systems, where sewage and runoff collect in a single stream before they're treated. When heavy rains overwhelm such systems, the result can be a toxic spillover.

In Cincinnati, a plan to repurpose about 30 acres of brownfields and

vacant lots into a 1.5-billion gallon experiment in green infrastructure recently won the approval of the U.S. Environmental Protection Agency. But where Cincinnati's Lick Run converts a huge swath of land into green stormwater storage, Chicago's Milwaukee Avenue Green Corridor is dealing with smaller interventions.

Environments Studio helped one resident retrofit his front and back yards with bioswales and a circular rain garden accenting the shape of his corner garden. Altogether they hope to capture 925 gallons of water per one inch of rainfall—a 46 percent reduction in runoff from his property.

Some projects are small-scale—rain barrels, native sedge plantings—while others upgrade an entire site. Several properties have applied for green roves and permeable drive-



ways under the program. Larger still, one blighted cement island could become a neighborhood asset.

Woodard Plaza is, in the words of local Alderman Rey Colón's email to his constituents, a "triangular cement pork chop." But under plans from the Chicago Department of Transportation and local landscape architects Terry Guen Design Associates, it could soak up 4,434 gallons of stormwater during every one-inch storm.

Instead of permeable precast pavers, the design features three steel runnels that shunt runoff from Kimball and Milwaukee avenues into five infiltration planters equipped with native plants.

It will also revamp the pedestrian experience, thanks to a parklet funded in part through the Chicago Department of Transportation's Make Way for People Initiative.

Plans for the square include closing off Woodard Avenue, which currently cuts the corner between Kimball and Milwaukee.

"The biggest thing we're doing is opening up plaza space by actually taking out that section of Woodard Street, and taking that triangle—it's not much of a location—and expanding it out," said CDOT Project Manager Hannah Higgins. "It's a unique way for us to pull space back from cars and give it to people."

Tax increment financing dollars will pay for 95 percent of the project, with a boost from the green corridor funds enabling some more substantial green infrastructure. NO Construction will build the project, which originally aimed to break ground this summer. Higgins said construction will begin this fall and finish in Spring 2014.



Small scale green infrastructure improvements will trap stormwater.

The pedestrian plaza will be ADA compliant and the street closure will not disrupt any bus routes. A spiral pattern organizes the 1,500-square-foot space, which centers on a slightly raised section that could serve as public event space. Steel runnels and seating round out the shape.

"The spiral concept really grew," said Higgins. "We felt that we could show the motion of the water."

CDOT reached out to local arts organizations, including Milwaukee Avenue Arts Festival organizers I Am Logan Square, to solicit ideas for public events and ways to use the new pedestrian space.

But maintenance could prove a challenge. CDOT seeks agreements with local groups and business to help maintain sites like this, yet so far has only signed up one: local arts alliance Voice of the City. The site currently abuts a bar. A spokeswoman for Alderman Colón said their office had not seen any permit applications that would indicate a new tenant. **CB**



Harvard University
Graduate School of Design

Assistant or Associate Professor, Architectural Technology and Design

The GSD is committed to strengthening its research and teaching in technologies and computation in design and construction. One or more assistant or associate professor positions are available beginning in academic year 2013-2014 for persons qualified to offer graduate-level instruction in environmental technologies, materials, sustainable design, building construction, or computation and visualization for professional, post-professional, and doctoral candidates at the GSD.

Additional qualifications for all areas include a master's or a doctoral degree; previous teaching experience in a design school/graduate professional program in architecture and/or architecture-related discipline strongly encouraged; ability to advise post-professional students; strong record of publications, with evidence of future impact in the field of technology in design.

Applications will be considered starting on August 1, 2013 but will continue to be accepted well after that date. Full details about this position and the application process can be found at

<http://www.gsd.harvard.edu/#!/information-for/faculty/open-faculty-positions.html>

Buy now Keep forever



Artek USA Inc.
199 Lafayette Street, Suite 5D
New York, NY 10012
info@artekfurniture.us
Tel: 212 - 219 - 0589
Facebook: @ Artek Americas

ARTEKSTORE.COM

artek

DEPAUL THEATRE SCHOOL GETS ITS OWN HOME

STAGE DIRECTION



JEFF GOLDBERG/ESTO

The Theatre School at DePaul University opened the doors of its new home in September, multiplying the number of performance spaces available to students and showing off its work to Lincoln Park through an open design that Dean John Culbert called “a portal” for the area’s creative community.

“Up until now we didn’t have the full range of theaters

we’d want to prepare people for the theatrical entertainment professions,” said Culbert. DePaul’s downtown campus has a 1,300-seat proscenium stage theater in the South Loop, but its Lincoln Park campus was lacking. The new building—designed by Pelli Clarke Pelli and Cannon Design, with Schuler Shook on theater planning and acoustics consultants

Kirkegaard Associates—features a 250-seat thrust stage theater and a 100-seat flexible theater.

The \$72 million, 165,000-square-foot building replaces the school’s “temporary” home, which housed them for 30 years. Windows are staggered rhythmically across its limestone facade, while glazing and frit patterns lend an idiosyncratic asymmetry.

Schuler Shook’s Bob Shook is a Theatre School alumnus. The LEED-targeting theaters are designed to provide clean sightlines and allow students and faculty flexibility to adapt for future technology and style changes. The lobby for the larger 250-seat “Fullerton stage” reaches out to Fullerton Avenue through a giant glass wall. Theater equipment in

the lobby means it could host shows, too. Likewise, the machine and paint shops—usually relegated to back of house—are visible from the street.

Audience members enter a first-floor lounge not specific to guests, so they come along with students and faculty who may be en route to class or rehearsal. A theater on the building’s fourth floor

ensures visitors will interact with the school’s space and community before and after a show.

“Think of the role of theater today and you think of the role of a university,” said Culbert. “We can explore difficult issues through the world of theater, and the whole point is that we are engaging in a conversation.”

CB

We can help your ideas become part of the North American landscape.

Or just about anywhere else for that matter.



Profile Bar & Fabrication - Scioto Mile, Columbus, OH

A signature fountain complex in an urban park



Profile Bar Tree Grates - Klyde Warren Park, Dallas, TX

Custom tree grating with precision-cut openings



Perforated Panels - PSU Children's Hospital, Hershey, PA

Custom welded perforated assemblies

Landscape Architects are turning to Hendrick Architectural Products for cutting edge metal solutions to their landscape designs. Whether it's super strong Profile Bar, custom Perforation or Fabrication, Hendrick can do it all. Contact us today to explore endless possibilities!

Trench & Drain Grating • Fountain Covers • Tree Grates • Perforated Panels & Cladding • Walkways & Ramps • Signage • Art & Sculpture • Site Amenities



Hendrick Architectural Products
Cutting Edge Metal Solutions

Visit our website for more products and applications!



hendrickarchproducts.com • 1.877.840.0881



MILLS PARK



SAUGANASH ELEMENTARY



SCOVILLE PARK



LAWRENCE AVENUE



RIVER STREET



Josephine Bellalta started her landscape architecture and urban design firm Altamanu nearly ten years ago out of her home in Chicago's Uptown. Now, co-led by her partner John Mac Manus, Altamanu has developed a knack for creating and restoring public spaces that integrate pedestrians, bike, and public transit.

Both principals had experience with transportation design, and knew plans for parks inevitably had to incorporate additional infrastructure after the fact.

"Transportation gets the funding, not parks," said Mac Manus in the firm's North Center studio. "We became interested in how we could control that, rather than

being asked to put lipstick on the gorilla."

Now Altamanu is involved with the rehabilitation of Lake Shore Drive's northern branch, from Ohio Street to Hollywood Avenue. A slew of recently completed streetscape and urban design projects gives a sense of their work.

CB

MILLS PARK OAK PARK, IL

Mills Park was once a private estate with buildings designed by Prairie School progenitor George Washington Maher. His 1897 John Farson House remains on site and serves as the focal point of the park's "historic" segment. To improve access to the once-private property, Altamanu needed new entrances, but could not discard the historic fencing. The firm moved pieces of the fence into the park as historical exhibits in some places, and bent it inward elsewhere, preserving the fence itself but not the barrier it once formed. Benches recall the fence's zigzag pattern.

SCOVILLE PARK OAK PARK, IL

Originally designed by Jens Jensen, Scoville Park in Oak Park is on the site of the area's first European settlement. It sits on a glacial ridge that bends through two other nearby parks—Mills and Taylor parks. Altamanu's redesign includes wending walkways, whose curves are echoed in a series of benches, and improved sightlines to the historic buildings that surround the park. The architects also improved access to a Frank Lloyd Wright memorial to a large War Memorial, which was originally the focal point of the park. Altamanu also used root aeration matting to preserve an ancient oak tree.

LAWRENCE AVENUE CHICAGO, IL

Altamanu's plan to reconfigure Lawrence Avenue between Western Avenue and Clark Street makes the thoroughfare more pedestrian and bike friendly. The design thins the avenue's three- and sometimes four-lane cross section into one lane of traffic each way and a continuous turn lane. Pedestrian refuge plazas allow people crossing the street to ford one river of traffic at a time. Bike lanes exist to the project area's east and west, so when completed the Lawrence Avenue rehab will link six miles of continuous bike lanes on the city's north side.

RIVER STREET BATAVIA, IL

To help revive Batavia's historic River Street downtown area, Altamanu borrowed the Dutch concept of a woonerf: a "living street" where cars share the road on equal footing with pedestrians and bicyclists. Laying brickwork where an aging two-lane street and sporadic stretch of sidewalk once stood, the firm remedied handicap accessibility problems and gave the historic downtown what its residents said they wanted most—something different. Farmers markets and café seating fill the street now, while outdoor concerts make use of an entryway Altamanu designed that references the town's history of millwork.

SAUGANASH ELEMENTARY CHICAGO, IL

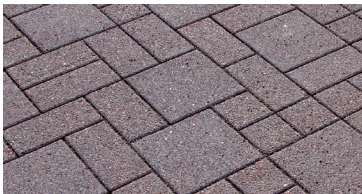
Sauganash Elementary hired Altamanu to redesign its grounds with an eye toward flood control. The defining feature of the landscape is a bioswale that, rather than being relegated to the corner of the property out of sight, is crisscrossed with bridges meant to bring the students and their parents into closer contact with nature. Originally Altamanu wanted the bioswale bridges to be free of railings. Since they only sit a few feet off the ground, the firm figured the bridges posed little risk. The school thought otherwise, however, and railings were added for safety.



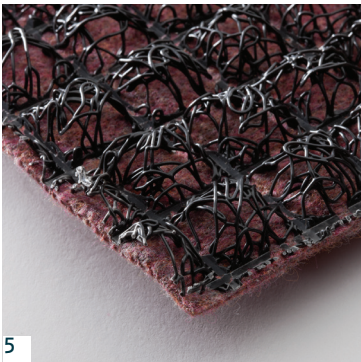
1



2



4



5



3



6

HAPPY WHEN WET

A range of landscaping products to help with stormwater management.
By Emily Hooper



7



8

1 EASIWALL TREEBOX

TreeBox's vertical green cladding panel is made from recycled polypropylene with a waterproof barrier along a solid back panel. Measuring just under 11 feet squared, each panel weighs 34 pounds empty and can support 150 pounds—including a saturated substrate—when attached to a vertical surface via galvanized steel support rails. Easiwall absorbs 35 to 40 percent of soil volume in moisture. Its modular design is scalable to most building dimensions.

treebox.co.uk

2 HYBRID GREEN ROOF SYSTEM LIVEROOF

This modular roofing system features Moisture Portal technology and hidden tray lips that connect the roots of each vegetation unit for even water and nutrient distribution across the entire system. In times of excess precipitation, drain channels disperse water at seven gallons per minute for each linear foot. LiveRoof features mature grasses and perennials for a monolithic appearance, but with modular benefits for maintenance and ease of installation. It comes with a 20-year module warranty.

liveroof.com

3 SILVA CELL DEEPROOT

The Silva Cell modular containment system transfers above-grade loads to a compacted sub-base. Increased root space serves as an on-site storm water management system and can hold up to 2 inches of storm water. Each 48-by-24-by-16-inch frame features approximately 92 percent void space for ample soil distribution and can accommodate underground utilities. Recently specified to support 33 Maples at Toronto's Sugar Beach, landscape architect Marc Hallé reported that the trees "look they are on steroids."

deeproot.com

4 ECOPRIORA UNILOCK

Multiple shapes and colors are available in Unilock's new permeable pavers thanks to the introduction of new face mix technology. The rectangular and square pavers—large and small—feature tight joint tolerances compliant with ADA regulation. The pavers also support rapid storm water infiltration and they are strong enough to support commercial vehicular traffic.

unilock.com

5 ENKA RETAIN & DRAIN BONAR

Enka Retain & Drain combines effective green roof drainage while promoting root health by retaining requisite moisture. Water retention material is constructed from 100 percent post-industrial recycled non-woven polypropylene that is designed to hold 15 times its weight in water and conforms to irregular surfaces and offsets. The drainage core is made up of 40 percent post-industrial recycled polypropylene filaments entangled in a square waffle pattern that creates an open flow path for water.

bonar.com

6 RAINSTORE3 INVISIBLE STRUCTURES

Constructed from injection-molded plastic, Rainstore panels are suitable for Stormwater storage and retention systems in driving areas and parking lots. Thirty-six vertical columns in each 40-by-40-by-4-inch unit store up to a total of 25 gallons of water, and can be stacked up to 24 high, accommodating more storage than chambers and pipes over a smaller surface area. Its open design also supports exfiltration of stormwater along the bottom and sides of the chamber.

invisiblestructures.com

7 EPDM GEOMEMBRANE FIRESTONE BUILDING PRODUCTS

Suitable for critical containment jobs or decorative water features, EPDM Geomembrane is a flexible, easily installable water barrier for constructed wetlands, agricultural ponds, reservoirs, and landscape features. A variety of panel sizes can be specified and, with 300 percent elongation potential, the product can conform to irregular shapes and contours. It is compatible with Firestone's QuickSeam Tape for seamless connections. It is also safe for fish and wildlife.

firestonebpco.com

8 HOG RAINWATERHOG

This 50-gallon storage tank can be connected vertically or horizontally to other HOGs for increased storage capacity. Constructed from a ¼-inch thick, food-grade plastic resin, the HOG can contain potable water as easily as irrigation or emergency stores. The cistern's outlet is located on the floor of the tank rather than the side for easier access. Designed in Australia for warmer climates, it can withstand temperatures between 22 degrees and 140 degrees Fahrenheit, thanks to a UV8 stabilizer mixed into the resin.

rainwaterhog.com

COURTESY RESPECTIVE MANUFACTURERS



TOM FOX

THE NUANCED APPROACH

JOHN GENDALL CROSSES THE COUNTRY IN SEARCH OF LANDSCAPE PROJECTS THAT SEEK TO MAKE CITIES MORE RESILIENT TO INUNDATION BY STORMWATER. HE FINDS THAT DESIGNERS FROM COAST TO COAST ARE BREAKING THROUGH THE OLD DISTINCTION BETWEEN GREY AND GREEN INFRASTRUCTURE TO ESTABLISH STRATEGIES THAT APPLY A MIX OF THE TWO.

New York was still pumping Sandy's surge-water out of its subway system when news headlines began to trumpet how best to ride out the next big storm—"NYC Sea Barrier: Its Time Has Come" or "Saving New York by Going Green"—leaving the impression that infrastructure could be neatly categorized into opposite kinds: grey vs. green or hard vs. soft. The thread that bound everything together was the promise of a more "resilient" New York. But the menacing irony here is that these kinds of easy dualisms have a lot to do with getting us to our present state of vulnerability in the first place. When the U.S. looks like a schoolroom map—blue for water, green for land, Mississippi River as a winding line, and barrier islands stretching out along the coast—it seems perfectly reasonable to build public housing on the Rockaways, industrial parks along the Gulf Coast, and cities in the Mississippi

delta. In reality, though, coastlines are not lines at all, but zones of negotiation between land and sea, barrier islands are on the move (briskly so, on geological terms), and the delta is an impossible-to-distinguish mixture of water and land and everything in between. The climate-related risks we now face don't hew to any dualisms. Floodwaters overwhelm dykes and dunes alike. Tornadoes and wildfires are blindly indiscriminate. And heat waves are just that: waves that lack clear boundary in space and time. It follows, then, that the strategies used to render our communities resilient from these risks must also emerge from this kind of nuance.

There are compelling guides in place. In *On The Water: Palisade Bay*, for example, pioneering research by structural engineer Guy Nordenson, with Catherine Seavitt, a landscape architect, and Adam Yarinsky, an architect, allowed the team to

propose coastal planning strategies in the New York/New Jersey harbor that hybridized land and sea, hard and soft.

Leaving aside the question about whether it is caused by humans, there can be no doubt that sea levels are rising and that extreme climate events are happening more intensively and more regularly, so cities around the U.S. are planning for these events. For Houston, which trails only New Orleans as the city with the most repetitive flood claims in the U.S., developing a resilient urban design is of paramount concern. There, the SWA Group designed a 23-acre park along what had been the neglected banks of Buffalo Bayou, and, in the process, created a zone where green and grey become indistinguishable. Built to withstand flooding and engineered to mitigate the collateral damage incurred by those natural events, its planted

slopes weave the waterway back into the urban experience as a strip of recreational space at the center of Houston.

Important though these measures are, rivers can't be understood as isolated strips of water. As SWA Group CEO Kevin Shanley put it, "you don't solve flooding issues by fixing the river." Floods, after all, are the result of actions across entire watersheds. With this in mind, Shanley and SWA are working with regional agencies and municipalities to advocate for low-impact development as a way to increase permeability across the entire watershed. Since climate events don't follow jurisdictional boundaries, resilience measures need to transcend those borders, too, knowing that cities in a region are linked to a similar set of risks. Urban design policies by each municipality in a watershed—even those that are politically

and materially distinct—effect the others. "If a watershed is not yet urbanized, it could take days or weeks for water to reach the river," explained Shanley. "But if you have a situation like Houston, where a lot of it is urbanized, that process takes hours or minutes."

This was a lesson learned the hard way by Cedar Rapids, Iowa, when, in 2008, the Cedar River flooded, causing extensive damage across the city from floodwaters that crested over 30 feet. The Boston-based planning and design firm Sasaki developed a multi-phase redevelopment plan aimed not only at recovery, but also at preventing the kind of devastation seen in 2008. "Our focus was on understanding the relationship of the community with the natural environment," explained Sasaki principal Jason Hellendrung, which meant treating the site not as a defined, physical entity, but rather



Above and facing page: SWA Group's Buffalo Bayou Promenade created recreational areas along the waterway and incorporated flood mitigation infrastructure.

Below: In addition to material infrastructure, Sasaki Associates' plan for Cedar Rapids includes communication networks across the watershed region.

as a diverse community of people within a watershed region. "By now, it's pretty clearly understood that hard systems can fail," said Hellendrung, so by calling for a 220-acre greenway along the river that incorporates infrastructure ranging from hard to soft, Sasaki designed the kind of overlapping systems that resilience demands. The project also highlights the need to consider interventions beyond the material. For months, Sasaki worked closely with community members and organizations to tailor its response to Cedar Rapids. And part of the redevelopment plan that ensued includes communication networks for flood warnings and plans to cooperate more closely with municipalities across the watershed region.

"Resiliency needs to be nuanced," said Lisa Switkin, Managing Director of James Corner Field Operations. "On one hand, it is robust and persistent, and on the other, it's yielding and adaptive. It's all about finding the right balance for this mix."

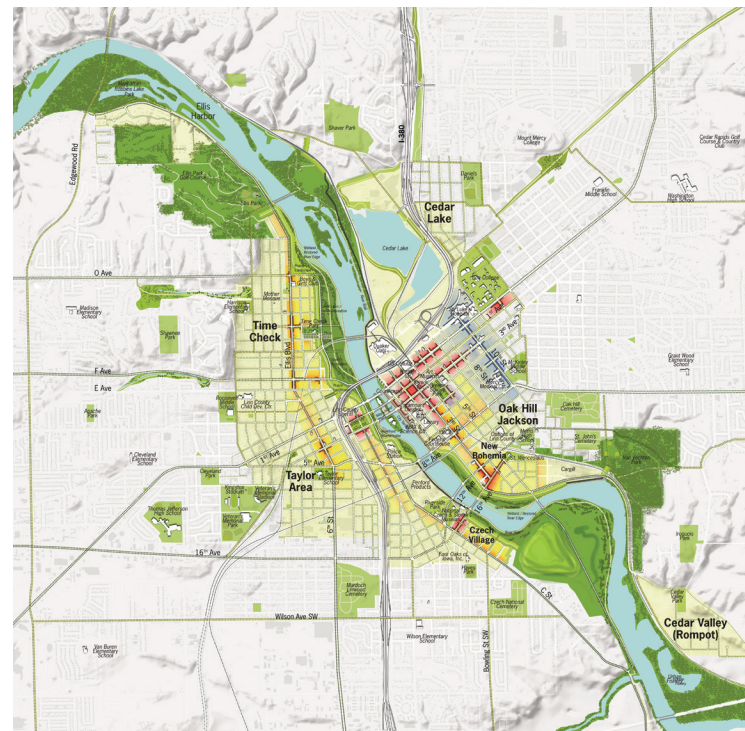
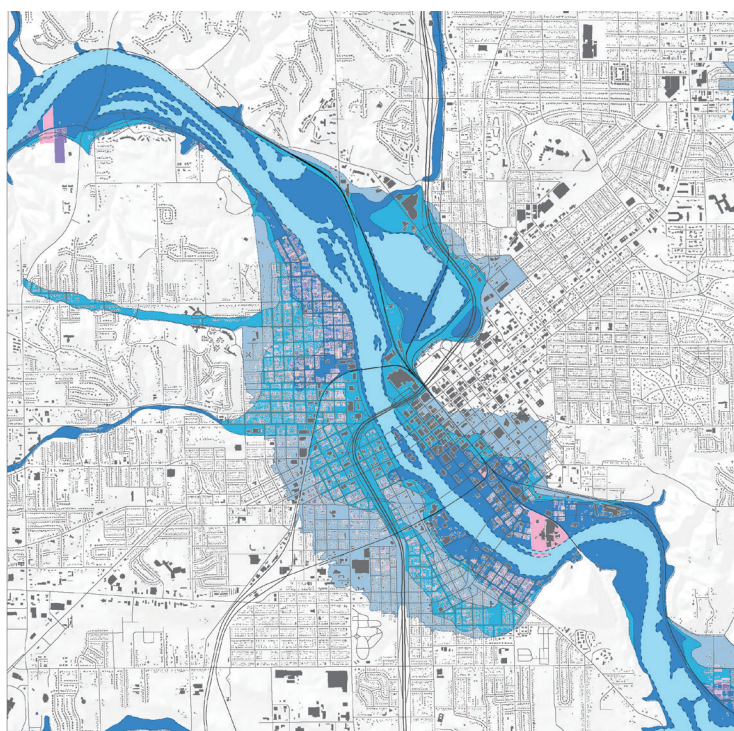
She is setting out to strike this balance in Brooklyn's Greenpoint neighborhood, where the firm is currently at work on a 22-acre waterfront site. Though the park will serve as a front-line defense against storm surges, it is a task it will carry out covertly, as it functions primarily as a place for Greenpoint residents to do the things people do in a park. "After Sandy, 'resilience' has become a buzzword," she warned. "But it's completely embedded into the concept of landscape architecture, since we look at both soft systems and hard systems, and since we always take a long view in considering time."

The design includes plenty of grey. On the edge closest to the river, a concrete armor wall provides a hard barrier against pre-Sandy 100-year flood projections, while ribbons of precast concrete retaining walls offer second-, third-,

and fourth-line defenses within the park itself, and concrete-paved walkways are fastened to the site. But the park's section could double as a diagram for the so-called grey- and green-infrastructure integration. The broad promenade is divided into linear bands, a marbling of concrete walkways and planted strips. The retaining walls double as seating and also act to hem in raised planters. Not only do these bands allow the designers

to hybridize green and grey into a cohesive system, they also make it possible to terrace the waterfront, leaving the edge along the adjacent community—and the vaults for the park's electrical systems—well above the new 100-year flood levels.

"Rather than thinking of this as a singular bulkhead—as a strict edge where water and land meet—we are proposing a series of terraces that can be inundated and flooded," said Switkin.



COURTESY SASAKI ASSOCIATES



Left: James Corner Field Operations' Greenpoint Waterfront Park acts as a frontline of defense against storm surge and as a public outdoor space.

15, 20 feet, plus the wave action on top of that, dunes are like seaweed. All of the energy in this water is in the upper zones, so it's going to just flow right over," he said, citing undergoing research at Houston's Center for Severe Storm Prediction, Education, and Evacuation from Disasters. Rather than beating the drums for a seawall or promising to save New York by going green, designers with organizations like these ought to be doubling down, with justified urgency, to understand exactly what those systems mean across given regions.

This kind of research-intensive design work is now being undertaken with Rebuild By Design, a competition sponsored by the U.S. Department of Housing and Urban Design (HUD), in collaboration with the Rockefeller Foundation, that aims, first, to undertake analyses of the entire Sandy-affected region, then to propose a range of design concepts on various scales that can be implemented by municipalities as needed. By organizing it in this way, HUD managed to cut across the types of partitions that would otherwise hamper resilience strategies. Teams, for example, include designers, planners, engineers, scientists, geographers, hydrologists, and policy experts. The scale of inquiry ranges from the building detail to entire ecosystems, sites can include dense urban areas and small communities, and, in an important step, it creates a jurisdictional venue that crosses state and city lines to treat the risk of storm surges as the regional issue that it is.

It also brings world-class, site-specific research to vulnerable communities that might otherwise lack the resources to carry out that type of work. "You can never get 100 percent protection from every risk, but we can first understand the risks and tailor solutions to particular risks at specific locations,"

said Dan Zarrilli, New York City's Director of Resiliency. "There is a false dichotomy between hard and soft. Obviously, you wouldn't build dunes off Lower Manhattan because of the geology and ecology of that place, but in the Rockaways, yes, absolutely."

The big objective for resilience design, regardless of risk, is to short-circuit the entire list of false dichotomies, beginning with hard and soft, but including river and watershed, shore and sea, urban and rural, and natural and built. This will require a radical reorientation in the way projects are designed and carried out. Disciplines will need to collaborate in unprecedented ways—not by making vapid claims to "interdisciplinarity," but by assembling committed teams of scientists, engineers, economists, planners and designers. And political borders need to be understood not as boundaries, but as sites of sharing and exchange.

There is a worrisome historical precedent to be found in the sustainability challenge popularized over the last decade. Though significant strides have been taken toward increasing energy efficiency in buildings and cities, many of the real possibilities for fundamental change have been hampered by the lure of a buzzword. Now is the time to imagine just what resilience can be, before it risks devolving into the kind prescribed solutions that can have such a stultifying effect on design. Before someone goes out to coin an acronym for resilience—LEED is taken, SEED, too, so REED seems a likely choice—let's agree that the scope of resilience transcends any checklist, and it ought to be approached differently, in manner with the projects above.

JOHN GENDALL IS A NEW YORK-BASED WRITER WHO TEACHES AT PRATT INSTITUTE.



COURTESY JAMES CORNER FIELD OPERATIONS

AECOM principal Alma du Solier. This will largely happen along the former ship-building slipways, where historic keel blocks will be repurposed as park amenities, but designed to be easily forklifted to higher ground as sea levels rise. "In essence," said du Solier, "the project itself becomes a kind of levee for these historic buildings."

Even the Dutch, who are routinely touted as the "grey infrastructuralists" *par excellence*, are beginning to break down their own status quo. "Pumping out water and building higher dykes just isn't

feasible in the long run," said Tracy Metz, author of *Sweet & Salt: Water and the Dutch*. Citing a regulation that mandates any new housing to set aside 10 percent of the site to water, she said "now, the priority is to incorporate water into already dense urban conditions."

"People love water, so the challenge is to create these spaces that work as a safety measure, but also as places for people to enjoy," she said, pointing to the de Urbanisten-designed Watersquare project, in Rotterdam, which creates a sunken urban plaza doubling as

a catchment system to manage excess water in the event of flooding.

Any design for resilience needs to carefully manage public perceptions of safety. Levees are often faulted for creating a false sense of security (and justifying risky real estate development) while the promises made by soft systems in urban contexts needs to be more fully studied. "This is a discussion that needs nuance—and a lot of rigorous scientific research," said Shanley. "If you're talking about adding dunes as surge protection, and you're looking at a surge of 10,



COURTESY AECOM AND PORT OF SAN FRANCISCO

Left and above: AECOM's Crane Cove Park in San Francisco is designed to flood, absorbing the brunt of a storm surge and protecting the populated area beyond

Architectural
excellence live:
debate, learn,
be inspired

World
Architecture
Festival
Singapore
2-4 October 2013

2,000 global
architects
and designers

100 hours of
live judging

90 industry
shaping
speakers

65 countries
represented

60 hours of
talks, debates
and seminars

Save 10% on your festival pass
when you quote ARCHINEWS



Follow @worldarchfest



World Architecture Festival



World Architecture Festival

Email: info@worldarchitecturefestival.com

Call: +44 (0)20 3033 2034

worldarchitecturefestival.com

Founder partner



Partner sponsor



Online partner



Co-located with



Organised by



SEPTEMBER

**TUESDAY 10
WEBINAR**
**Eco-Responsible Design 2030:
Inside LEED Platinum**
2:00 p.m.
Kaust Library
400 Locust St., Des Moines
aiaiaowa.org

**THURSDAY 12
TALK**
Reading and Discussions:
Nicholas Mueller
6:00 p.m.
Ferguson Lecture Hall
600 South Michigan Ave.
Chicago
mocp.org

CONFERENCE
2013 AIA KS Conference
September 12-13
Holiday Inn
Conference Center
Lawrence, KS
aiakc.org

**SATURDAY 14
EXHIBITION CLOSING**
**Surface Tension: The 2013
Greater Columbus Arts
Council Visual Arts Exhibition**
Columbus Museum of Art
480 East Broad St.
Columbus, OH
columbusmuseum.org

LECTURE
**Cloud Based Collaboration
for the Architect**
12:00 p.m.–1:00 p.m.
AIA Kansas City Office
1801 McGee St., Suite 100
Kansas City
aiakc.org

EVENT
**Station to Station:
A Nomadic Happening**
7:00 p.m.
Saint Paul Union Depot
214 East Fourth St.
Saint Paul, MN
walkerart.org

**SUNDAY 15
TOUR**
**Engaging With Art: Promises
Made, Promises Broken**
1:00 p.m.
University of Michigan
Museum of Art
525 South State St.
Ann Arbor, MI
umma.umich.edu

WITH THE KIDS
**3-D Mural Making
with Sarah Lapinski**
12:00 p.m.
Museum of Contemporary
Art Detroit
4454 Woodward Ave., Detroit
mocadetroit.org

**TUESDAY 17
LECTURE**
The Architecture of Barry Byrne
6:00 p.m.
Unity Temple
875 Lake St., Oak Park, IL
Illinois.edu

**WEDNESDAY 18
EXHIBITION OPENING**
**Environments and Counter
Environments–Italy:
The New Domestic Landscape**
6:00 p.m.
Graham Foundation
4 West Burton Pl., Chicago
grahamfoundation.org

**THURSDAY 19
LECTURES**
**Glass Block – Boring?
Not Any More!**
12:00 p.m.
AIA Kansas City Office
1801 McGee St., Suite 100
Kansas City
aiakc.org

**A Happy Marriage:
A Design Integration of
House and Landscape**
7:30 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

SYMPOSIUM
**Building Well:
Traditional Design,
Materials and Methods**
Chicago History Museum
1601 North Clark St., Chicago
traditionalbuildingshow.com

**FRIDAY 20
LECTURE**
**HEALTH: Present
Predicaments in Architecture
and Urban Planning**
9:30 a.m.
Stern Auditorium—
University of Michigan
Museum of Art (UMMA)
525 South State St.
Ann Arbor, MI
Taubmancollege.umich.edu

**SATURDAY 21
EVENT**
**Intercollegiate Pop
Up Design Studio**
10:00 a.m.
Open Books
213 West Institute Pl.
Chicago
las.depaul.edu/chaddick

**EXHIBITION OPENING
& TALK**
**Josiah McElheny:
The Two Clubs at the
Arts Club of Chicago**
11:00 a.m.
Arts Club of Chicago
201 East Ontario St.
Chicago
artsclubchicago.org

EXHIBITION
**Adolph Gottlieb: Sculptor
University of Michigan
Museum of Art**
525 South State St.
Ann Arbor, MI
umma.umich.edu

**SUNDAY 22
WORKSHOP**
Historic Landscape Design
2:00 p.m.
Hyde Park Union Church
5600 South Woodlawn Ave.
Chicago
hpuc.org

**MONDAY 23
LECTURE & TALK**
**Panel Discussions:
Architecture for Art**
7:00 p.m.
Contemporary Art Museum
St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

SUBMIT YOUR LISTING TO
EDITOR@ARCHPAPER.COM

**THURSDAY 26
LECTURE**
**Municipal Design
Review Network Fall Event:
Placemaking**
9:00 a.m.
De Paul University
1 East Jackson, Chicago
las.depaul.edu

**SATURDAY 28
EVENT**
**Masters of Modern
Landscape Design**
8:00 a.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indiana
imamuseum.org

**SUNDAY 29
LECTURE**
**Henry Hobson Richardson
and his Chicago Legacy**
2:00 p.m.
Glessner House Museum—
Coach House
1800 South Prairie Ave.
Chicago
glessnerhouse.org

EXHIBITION CLOSING
Archifest
Taubman College Gallery
East Hallway, Art
and Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
Taubmancollege.umich.edu

OCTOBER

**WEDNESDAY 2
RECEPTION AND LECTURE**
**Supertall Towers & Green
Cities: An Evening with
Architect Adrian Smith**
Reception 5:00 p.m.
Lecture 6:00 p.m.
Logan Center for the Arts
University of Chicago
915 East 60th St.
Chicago
event.uchicago.edu

**THURSDAY 3
LECTURES**
LaToya Ruby Frazier
6:00 p.m.
Ferguson Lecture Hall
600 South Michigan Ave.
Chicago
mocp.org

**Gallery Talk: Architecture of
the Art Institute**
12:00 p.m.
230 South Columbus Dr.
Chicago
cvent.com

FILM
Drop City
6:00 p.m.
Graham Foundation
4 West Burton Pl., Chicago
grahamfoundation.org

TOUR
**Bus Tour:
Landscape Suburbanism**
9:00 a.m.
230 South Columbus Dr.
Chicago
cvent.com

**FRIDAY 4
CONFERENCE**
**APA-CMS 2013
Fall Conference**
8:00 a.m.
DePaul University
1 East Jackson, Chicago
las.depaul.edu

**SATURDAY 5
TOURS**
Touring the Green Exchange
10:00 a.m..
Green Exchange
2545 West Diversey Ave.
Chicago
chicagogreentech.org

**Architecture Tour:
CAM + PFA**
1:00 p.m.
Contemporary Art
Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

**TUESDAY 8
CONFERENCE**
**MORPC Summit on
Sustainability Explores
“Building Resiliency for a
Climate of Change”**
8:00 a.m.
COSI
333 West Broad St.
Columbus, OH
knowlton.osu.edu

WEBINAR
**Eco-Responsible Design 2030:
SF JAZZ: Achieving
Sustainability within
Performance Spaces**
2:00 p.m.
aiaiaowa.org

**THURSDAY 10
LECTURE**
Bucky Fuller Night
7:00 p.m.
Medtronic Gallery at
Walker Center
1750 Hennepin Ave.
Minneapolis, MN
walkerart.org

**THURSDAY 11
EXHIBITION OPENING**
**Street Views:
Jennifer Steinkamp**
Contemporary Art
Museum St. Louis
3750 Washington Blvd.
St. Louis
camstl.org

**SUNDAY 13
EXHIBITION OPENING**
**Matisse, Life In Color:
Masterworks from the
Baltimore Museum of Art**
Allen Whitehill Clowes
Special Exhibition Gallery
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis
imamuseum.org

**SYMPOSIUM AND
EXHIBITION CLOSING**
**Michigan Modern:
Design that shaped America**
Cranbrook Art Museum
39221 Woodward Ave.
Bloomfield Hills, MI
cranbrookart.edu

**SUNDAY 20
EXHIBITION CLOSING**
**Less Is More:
Minimal Prints**
Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

VIEW MORE LISTINGS AT
DIARY.ARCHPAPER.COM



COURTESY THE ART INSTITUTE OF CHICAGO

3 IN 1: CONTEMPORARY EXPLORATIONS
IN ARCHITECTURE AND DESIGN

The Art Institute of Chicago
111 South Michigan Avenue, Chicago, IL
September 28, 2013 to January 5, 2014

3 in 1 Contemporary Explorations in Architecture and Design is broken down into three small separate exhibitions each revealing different categories: architecture, product design, and fashion. In *Reality Lab*, the Japanese designer Issey Miyake, head of Reality Lab Studio, reveals a spectrum of diverse and innovative products resulting from his experiments with material, structure, and form. The exhibition includes Miyake’s two products lines: 132 5 and IN EI, which are based on origami-folding techniques that create two-dimensional geometric patterns and unfold into remarkable voluminous forms. Los Angeles architect Greg Lynn’s *Stranded Sears Tower* explores how computer programming can act as a mode of creative expression. Lynn re-envisions and reconstitutes Chicago’s Sears Tower in order to develop a new kind of flexible and fluid type of architecture. Lastly, the Dutch designers Scholten & Bailings combine craft and industrial practices in order to re-invent everyday objects. Through the use of different colors, forms, and materials, their *Colour* reveals the numerous amounts of projects that the designers have accumulated over the past 13 years.



DANIEL MIRER

LOOK FOR BEAUTY:
PHILLIP JOHNSON AND ART MUSEUM DESIGN

Sheldon Museum of Art
12th and R streets, University of Nebraska, Lincoln, NE
Through October 13, 2013

The Sheldon Museum of Art in Lincoln, Nebraska, is currently celebrating the works of Phillip Johnson, the influential American architect who promoted the International Style and, later, defined postmodernist architecture. One of his most iconic projects was the design of the Seagram building in Manhattan, a project undertaken in partnership with Mies Van Der Rohe. This particular project marked a decisive shift in Johnson’s career. *Look for Beauty* examines the design journey of Philip Johnson through the examination of three of his earlier museum buildings: Munson-Williams-Proctor Arts Institute, the Amon Carter Museum of American Art, and the Sheldon Memorial Art Gallery (now the Sheldon Museum of Art). These three projects form a coherent study of Johnson’s developing personal style in the early years of his career. The exhibition includes models, plans, furniture, photographic murals, and archival materials such as correspondence, exhibition photographs, and catalogs.

FOLLOW US AT WWW.ARCHPAPER.COM,
TWITTER.COM/ARCHPAPER,
FACEBOOK.COM/ARCHPAPER

HOMEcomings

Homebodies
Museum of Contemporary Art Chicago
220 East Chicago Avenue
Through October 13

MCA Curator Naomi Beckwith acknowledges that, while the theme of *Homebodies*—which explores how artists make art about home and working from home—isn't completely original, most exhibitions of this kind focus on the home as a commodity. Here, it's her intention for observers to look at home as a concept. And if there's anything that's abundant in *Homebodies*, it's concept: the show includes any number of conceptual works that astutely reflect the contemporary art movement's strengths and failures.

The connection of art to home is a natural: most artists work at home, at least at the beginning, and domestic scale ends up dictating the size and dimension of much artwork. That said, the most compelling pieces in this show make allusions to that very sense of scope and reach, making us mull over the myriad elements that define space and space making.

The show offers photography, painting, assemblage, video, and work on paper along with some very impressive installation pieces. It is always a treat to see work by luminaries like George Segal, Barbara Kruger, Robert Gober, and Marina Abramovic, but it's the work by artists either emerging or at mid-career that's most worthwhile here.

The flashiest piece in the show has to be *Imperial Nail Salon [my parents' living room]*, the re-created living room cum

nail salon that D'zine created to capture the memory of his childhood home in Chicago's Humboldt Park, where his mother made a living as a manicurist. As a conceptual work, it exemplifies how so much contemporary art is archly, aggressively autobiographical; here, we are led to conclude that it is his mother's fanciful approach to extreme nails which influenced the sequined and bedazzled "cruisemobiles" that have made him such a central figure at the last few Art Basel Miami fairs. (During certain Saturdays of the exhibition's run, real nail technicians have provided service at the space—just one of the clever accompanying programs MCA has organized to embellish the show.)

Quiltmaker Abigail Anne Newbold's remarkable construction *Making Home* literally divides work and home. Neatly laid out like a diorama, it depicts both her homespun-style living space and her quilt-making workshop, offering a look at a work-in-progress. Both evince a kind of Spartan industriousness: It is no coincidence that the pattern of the quilt under construction is "Building Blocks."

Rachel Whiteread's *Untitled floor [Thirty-six]*—a cast-aluminum floor piece—illustrates one of the biggest challenges facing those who experience much conceptual work. The observer doesn't know what to make of it until he learns that it's a casting of floor tiles from a German synagogue decimated during World War II. It is all valid enough, but it really raises the issue of what it is worth if it requires accompanying text to explain it.

Contrast that with Do Ho Suh's beautiful and haunting *Wieldandstr. 18, 12159 Berlin*, which delineates in diaphanous green fabric stretched on a wire frame an apartment



Martha Rosier, *Beauty Rest* (1967-1972).

COURTESY MUSEUM OF CONTEMPORARY ART CHICAGO

where the artist once lived in Berlin. While knowing that fact helps you to identify it, even without that knowledge it is easy to intuit that this is the re-creation of a real space. But its presentation offers layers of meaning, both obvious and subtle. It is about the wandering life of the nomad, the

ironic impermanence of the built environment, and the peculiar conundrum of installation art itself, which is so often site-specific—yet here, this is a "place" that is easily collapsed and re-erected in another venue. It is a fitting centerpiece to a rich, provocative show.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.

PRAIRIE WORSHIP

The Architecture of Barry Byrne: Taking the Prairie School to Europe
By Vincent Michael
University of Illinois Press, \$60

The transatlantic accomplishment proclaimed in the title of Vincent Michael's *The Architecture of Barry Byrne: Taking the Prairie School to Europe* concerns the commission of the Church of Christ the King in Ireland, the only European structure designed by a Prairie School architect.

Given a start in Frank Lloyd Wright's Oak Park Office, Byrne struck out on a career that began with relatively conventional Prairie

School efforts, angled through high modernism, and then settled on a string of innovative commissions in ecclesiastical architecture that stand outside of easy characterization in either category.

Born in a lower middle class Irish Catholic family, Byrne developed an early enthusiasm for architecture. His enthusiasm secured him an early office boy spot in Frank Lloyd Wright's Oak Park headquarters, where

William Drummond and Walter Burley Griffin served as his effective drawing instructors. Soon he was preparing drawings and supervising construction for several of the great architect's commissions. After leaving Wright's office, Byrne bounced about between Seattle and Los Angeles designing several prairie-styled homes as well as a stark modernist chemistry building for the University of New Mexico before returning to Chicago to embark on the field of his greatest consequence—church architecture.

American church design had historically proven a realm of hidebound conservatism. Byrne embarked upon pioneering efforts to imagine what else a sanctuary might be. At Chicago's Hyde Park St. Thomas the Apostle, for example, he pushed the altar into the nave, insisting upon proximity, while abandoning columns—in the very year that Auguste Perret did the same with Notre Dame du Raincy in Paris. As he wrote:

"All vital historic architectures have been developed around practical and current systems of roofing spaces. The approach in all cases was practical and not sentimental. The architectural forms—columns in columnar architecture and arches in vaulted architecture—were resultants; not conceived initially as artistic forms,

but as practical ones that the architect made beautiful."

On the exterior, Byrne forsook the domineering horizontal orientation of late-stage Prairie architecture for a series of terra-cotta-covered brick serrated piers topped by finials.

The archbishop of Chicago did not care for Byrne's radical accomplishment, so the architect embarked upon work elsewhere. In churches across the Midwest, he broke the tyranny of the basilica, casting sanctuaries in square, polygonal, and diamond forms, forsaking traditional bell towers and sacred ornament in favor of a range of chevron piers of increasing material frankness. As Michael elegantly describes the spires of Christ the King in Tulsa, "It is as if all the buttresses and pinnacles of a Gothic church ran around to the front of the building and made a gymnastic pyramid."

Christ the King in Cork, which Byrne described as his "best building," abandons serrated ornaments in favor of a serrated mass in an aggressive rise of concrete terraces to a bell tower. The near-oval interior abandons traditional nave illuminations for light almost exclusively from the front and rear—as well as a skylight. It's a culmination of Byrne's quest for bold conceptual rearrangement while retaining the

form of the church.

Byrne's career suffered with the great depression, and didn't quite recover until after World War II. This period happily saw a series of bold new works, often reflecting a comfort with the once-spurned steeple. One is Saint Francis Xavier Church in Kansas City, a propulsive ellipse that focuses attention irresistibly on the forward bell tower in the exterior and on the altar inside.

Byrne's innovative attention to sacred architecture receives lively exposition in Michael's volume. The architect's experiments, which lead him far from the prairie style, did not quite propel him to standard modernism. Despite his friendship with Mies and Mendelsohn, his discomfort with their emerging style was repeatedly palpable. Byrne's quest for structural "honesty," with the test to "temporarily eliminate obvious and identifiable symbols like the cross, and then to judge whether the design is religious in character," is a model for any sort of building, however, and, given the results, all the more justification for continued study.

ANTHONY PALETTA WRITES THE "SPACES" COLUMN FOR THE WALL STREET JOURNAL. HE ALSO CONTRIBUTES TO THE DAILY BEAST, METROPOLIS, THE AWL, AND A VARIETY OF OTHER PUBLICATIONS.



COURTESY UNIVERSITY OF ILLINOIS PRESS

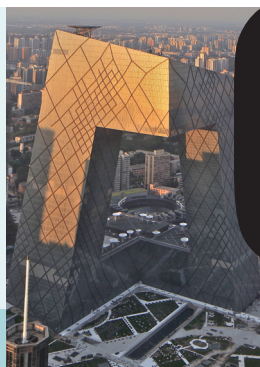
THE PRESIDENT AND THE BOARD OF DIRECTORS
 2013 OF AIA CHICAGO INVITE YOU TO
DESIGNIGHT
 58TH ANNUAL
 design **EXCELLENCE** awards
 AND LIFETIME ACHIEVEMENT AWARD
 PRESENTATION TO STANLEY TIGERMAN, FAIA

DISTINGUISHED BUILDING AWARD
 INTERIOR ARCHITECTURE AWARD
 DIVINE DETAIL AWARD
 SUSTAINABILITY LEADERSHIP AWARD

Adrian Smith + Gordon Gill Architecture | Benjamin Moore & Co.
 Gensler | Lightswitch | Petersen Aluminum Corp.
 Scranton Gillette Communications
 Rick Valicenti and John Pobjewski of Thirst

friday, october 25, 2013
 grand ballroom at navy pier
 5:30 cocktails
 7:00 dinner and awards ceremony

AIAChicago
 aiachicago.org



CTBUH

***AWARDS 2013**

Thursday, November 7
 Illinois Institute of Technology
 Chicago, Illinois
 10:00am–6:00pm



Free Tall Building Symposium

<http://awards.ctbuh.org>

Speakers Include:

Clyde Baker

Senior Principal Engineer, AECOM

"Geotechnics for the World's Tallest"

Henry Cobb

Founding Partner, Pei Cobb Freed & Partners

"A Lifetime's Work"

Nigel Dancey

Senior Partner, Foster + Partners

"Curvature, Sky Gardens & Diagrids: The Bow, Calgary"

Jeanne Gang

Founder and Principal, Studio Gang Architects

CTBUH 2013 Awards Jury Chair

James Goettsch

Chairman & CEO, Goettsch Partners

"A New Environmental Paradigm for the Middle East: Sowwah Square, Abu Dhabi"

Rem Koolhaas

Founding Partner, OMA

"A New Typology for the Skyscraper: CCTV Headquarters, Beijing"

Roberto Meyer

Principal Director, MSVA Architects

"Refurbishing a 1970s Icon: New Babylon, The Hague"

Gurjit Singh

Chief Development Officer, Aldar Properties

"Creating Urban Habitat in the Sky: Gate Towers, Abu Dhabi"

Zhang Yue

Chairman & President, BROAD Group

"Prefab Construction Method: 30 Stories in 15 Days"



CALIFORNIA COLLEGE
OF THE ARTS

**NAAB-ACCREDITED
PROGRAMS IN
ARCHITECTURE**

*Accepting
applications
for fall 2014*

CCoA
SAN FRANCISCO

**BArch
MArch
MAAD**

**AIA
CHICAGO
JOB
BOARD
DESIGN
YOUR
DESTINY**

aiachicago.org/jobs.asp

SUBSCRIBE

REGISTERED ARCHITECTS IN THE MIDWEST AREA
(IA, IL, MI, IN, OH, MN, WI, KS AND MO) FREE.

THE ARCHITECT'S NEWSPAPER, THE NORTHEAST'S ONLY ARCHITECTURE
AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

*Must provide RA number

- | | | | |
|---|--|--|--|
| <input type="checkbox"/> RA number
FREE!* | <input type="checkbox"/> 1 year
\$29 | <input type="checkbox"/> 2 years
\$56 | <input type="checkbox"/> East 1 year
\$39 |
| <input type="checkbox"/> Institutional
\$100 | <input type="checkbox"/> Student
\$19** | <input type="checkbox"/> International
\$72 | |

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007
ref. 09.11.13

Name		Date
Company		
Address		
City	State	Zip Code
Email	Phone	
RA License Number		
Credit Card Number	Exp. Date	
SIGNATURE REQUIRED		



THE ARCHITECT'S NEWSPAPER

MIDWEST ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM/SUBSCRIBE/

INDUSTRY

- ☐ Academic
☐ Architecture
☐ Construction
☐ Design
☐ Engineering
☐ Government
☐ Interior Design
☐ Landscape Architect
☐ Planning/ Urban Design
☐ Real Estate/ Developer
☐ Media
☐ Other

JOB FUNCTION

- ☐ Academic
☐ Architect
☐ Designer
☐ Draftperson
☐ Firm Owner
☐ Government
☐ Intern
☐ Managing Partner
☐ Project Manager
☐ Technical Staff
☐ Student
☐ Other

FIRM INCOME

- ☐ Under \$500,000
☐ \$500,000 to 1 million
☐ \$1 to 5 million
☐ +\$5 million

EMPLOYEES

- ☐ 1-9
☐ 10-19
☐ 20-49
☐ 50-99
☐ 100-249
☐ 250-499



Christy Webber

Millennium Park
Chicago

ALL PHOTOS COURTESY CHRISTY WEBBER LANDSCAPES

Chicago's Christy Webber Landscapes is a local giant that prospered in the 1980s when Mayor Richard Daley invested heavily in transforming the city's public parks. The firm worked on Millennium Park, the United Center, and O'Hare Airport. Christy Webber told Susan Du how she has turned her focus to neighborhood projects in Chicago's underserved communities in recent years, building urban farms and gardens out of her own pocket, on her own time.

Susan Du: How do you see the landscape industry developing in Chicago now, and where do you fit in?

Christy Webber: For the last couple of years, I've really managed to develop a team of players who are really carrying the weight. We're doing acquisitions, we're growing, we're picking up a lot more. There's a big change in the landscaping industry in Chicago of moving away from just landscape architecture firms to firms that are all-inclusive of design, build, and maintenance. It's really sad, to be honest. **Why is this transition sad?**

The landscape industry's just gone. I think it's gone across the country. I think our industry really blew it. When "green" came around, we didn't have a message. What part of this movement were we a part of? It's sort of like we were just the greenies that came in and did the work. We were just the laborer. Nobody even knows when you go to beautiful landscapes—like Millennium Park or South Beach or millions of different, beautiful landscapes—that you know are so unbelievable, a landscape architect designed that. But people don't know that. It's just part of the construction.

I just feel like our industry didn't get together in time. When you think of "green" and "sustainability," people don't even think of landscaping. They think, "Oh, it must be a green building." Our industry was so busy fighting the legislators about fertilizations and herbicides and pesticides and fighting each other about whether a landscape architect could have a practice act. Across the country, we have some really famous hotshots out there in the landscape architecture industry, but us local guys, we're just a piece of the puzzle.

Is it too late for the industry to rebrand?

I think they're too broke. It has to be all of us. Everyone's struggling across the country. Many of them closed. You know it's the age of acquisitions and mergers, so you're seeing all these architectural firms teaming, and though they used to have a great landscape architecture section to them, now it's, "Hey, we don't need you. We got a few of those in New York." **If other firms are weeding themselves out, doesn't that create less competition for you? Has the decline of the industry as a whole actually benefitted your business?**

In our industry, the bad is gone. The guys that cheated the hell out of our customers, the bad designers... this cleaned the house. I even picked up a few of them myself, just acquisitions of inventory, acquisitions of equipment, some their business, some just their stuff. Some I saved from failing.

It's a billion-dollar industry. I'm gonna change it. That's my next thing in life, I'll tell you right now. There's a few of us, we're gonna change this. I'm gonna jump on this urban farming because I think the only way we're going to revive our whole industry, landscape architecture and contracting, is we've got to put what we do in touch with the people.

You hire within underserved communities, including ex-offenders. Why is that important to you?

I employ a lot of African Americans. For my industry, it's predominantly Hispanic, and I have a lot of black people that work for me. Then I just started working with Comer Youth Center. Just watching this farm get built and helping them build it, and just the change in the kids that were over there, that really inspired me. Part of their job was to pick the tomatoes and put them in boxes and they sell some stuff to restaurants. Just teaching them, "You know you can eat that tomato."

I said, "Eat it," and they're like, "Uh, no... You can't eat it."

"You can eat it. Try it."

With so much poverty, the widening gap between the wealthy and the poor, there's just no fresh food for these folks. And if we don't figure out over here how to make some of these urban ghettos—for lack of a better word—healthier and better places and uplift our society, we're

done. We'll have to put up more gates and buy more guns to protect our stuff.

You see kids going to school who are hungry. In America. In Chicago, 10 blocks from my building, my \$3.5 million, fancy ass building. If I could just make a little kid happy by building him a safe little place to walk through that's pretty and not filled with 45 Coke bottles... Can you imagine living in that, trying to lift yourself out of that junk?

I see parts of Chicago that white people and affluent people do not realize look just like Detroit. And we look down at Detroit because it went bankrupt, well, we're on our way.

Do you see urban farms as a viable solution to reducing food desserts and by extension alleviating some of the violence in Chicago's neighborhoods?

Oh yeah. I'm all about it. I make a ton of them. I call it guerilla gardening. I can't even tell you how many vacant lots that the city owns that we've just taken over. We don't ask anyone permission, no. I just take my equipment, I take anything I need to make it happen in a day because I need to make it happen before anyone catches me.

If I can do it, and I can make it beautiful, what alderman is gonna tear it down? I mean you've gotta be an idiot. I don't give a damn. This was a desolate corner where dogs were shitting and needles were being thrown. And what do you want me to do? Do you want me to take the trees out now?

We're also working with a lot of great organizations, the Kitchen Community we're doing work with, Fulton Street Gardens, Heartland Alliance is building some big, big farms over here on the West Side. I did a ton of work with Comer Youth Center. It's all with a bunch of African Americans, just trying so hard to clean up some of this. If we can get food, that's the byproduct, but the whole benefit is just to try and get better. I don't know how many people have taken a drive around some of these neighborhoods to just see how bad it is.

The black community is just devastated right now. We can't just stand by and say that's their problem. So if it's cleaning up lots right now, so be it. It's something I can do with my machines. I do it. It doesn't cost my company anything.

The turning point in your career was contracting with the United Center. How did you manage to get that deal and what did it do for your business?

So there was this guy at the store, and he knew a gal, and the girl's dad owned the Blackhawks.

It was Mr. Wirtz, and I said, "I live in East Village. The United Center is here one mile from my house. I know I can cut the grass for the United Center. I know I can do it." So that was my big hit. I got that account. I never had season tickets because I could never afford them, but I do now. The Wirtzes were very great to me, and we still take care of their yards. Honestly if that guy called me at 12 at night, I'd be over there picking shit up. Mr. Wirtz was fabulous, fabulous.

Then I got certified as a minority firm, and so many companies used me for their percentages, and by using me I wasn't just a percentage. I was putting the fox in the henhouse. I paid attention.

How is work going on Bloomingdale Trail? What kind of impact do you think it'll have on Chicago's Northwest side?

I've been a part of that since the get-go. I made a very substantial commitment financially to the Bloomingdale Trail, I participated in all the meetings. I've lived by that trail for 20 years. Of course we'd go and sneak up there all the time. Everybody does.

I wasn't that happy with it being a bike thing, but you know if that's how we're gonna get \$39 billion from the federal government, we'll do a bike trail. I just don't like that because it just won't be good for my kids, but my kids will be up on that trail. That's why I got into it, because I have a 3-year-old and a 5-year-old.

It's so right for me. This Bloomingdale Trail, it's going to transform everything. I don't think we realize this as residents just how much of an impact it's going to have on us, just in terms of the crunch of people that are going to come to it. We better get our shit together in our neighborhoods, figure out where we're going to park people. Businesses are going to pop up everywhere. It's going to be a boon for the neighborhood. People are craving cool green space.

SUSAN DU IS AN EVANSTON-BASED WRITER AND MANAGING EDITOR OF THE CHICAGO BUREAU.



Transformation

74th Annual
Convention and
Design Expo

7–9 November 2013

Fort Worth
Convention
Center

Register Online Now

The largest gathering of architectural
industry professionals in the Southwest

Featuring more than 30 tours and
130 continuing education seminars,
over 175 exhibitors showcasing latest
products and technologies, and more
than 3000 attendees with dozens of
networking and social events

Join us in Fort Worth for a truly
transformative experience!

texasarchitects.org/convention

Exhibit and sponsorship opportunities
are still available.
texasarchitects.org/exhibitors

Texas
Society of
Architects

facades⁺

PERFORMANCE

The premier conference on high-performance building enclosures.

SIGN UP TODAY at facadesplus.com

PRESENTED BY

THE
ARCHITECTS
NEWSPAPER

 **enclos**

CHICAGO October 24 + 25, 2013

AT THE ICONIC IIT CAMPUS

2014 NYC APRIL
CA JULY
DALLAS FALL

Partner with us in one or more cities! Join these sponsors in presenting your products and services to an elite group of the AEC community in an intimate setting.

CONFERENCE CHAIR



SPONSORED BY



GKDMETALFABRICS



horiso



SAGE



view

WJE



W&W GLASS, LLC

SUPPORTING SPONSORS



ILLINOIS INSTITUTE
OF TECHNOLOGY



@archpaper



#facadesplus

